

BANJO & GUITAR
THE
MAGAZINE
AND
FOR ALL
JOURNAL



S. Stewart,
PUBLISHER.



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PUBLISHER.

Philadelphia, Penn'a.

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THE BANJO IN HISTORY.

Let us there in a banjo to write about? How is that bright, effective tone produced? Turn us glance at the instrument before us. A circular frame, called the rim, composed of the alloy known as German silver, inside of which is a second rim or rim of wood. The edges are turned round a wire resting upon the edge of the wooden hoop. Over this frame, or double rim, is a membrane known as the "skin" or "head," over the skin the fretting head at pleasure. A neck is fitted to the rim. There are five vibrating strings, four of which extend from the "tail" or "tail-piece" to the "bridge" or the skin or head to the extreme end of the neck. The fifth string is one-fourth shorter than the others, and is held by a peg inside of the neck. The strings are tuned in the following manner: The first or thickest gut string, to such a pitch as corresponds to the size of the instrument and consequent length of string; the second string a third higher, the first string a fifth higher, the third string an eighth higher, producing when struck in unison a common chord—which is always composed of the first, 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 open, or lowest notes of the instrument, to a compass of over three octaves, which is accomplished by pressing the strings to the finger-board at certain divisions known as frets.

The fret may be either raised above the surface of the finger-board or merely guides laid level 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 by the artist consisting of the "slide" and other effects. It is not generally known by banjoists that the modern chromatic scale is imperfect, according to the reasoning of learned writers upon the subject of acoustics, and that a sharp, properly speaking, is not the flat of the next note, but was made so by force of circumstances to produce 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 well, however, to tie the second-octave down with a less number.

Returning to our subject—the membranous skin or head of the banjo acts as a sounding-board, and, being elastic, puts forth the sound-waves. The pitch of the instrument is not regulated by the elasticity of the head, as in the kettle-drum, for instance, but depends solely upon the string. At the same time the timbre of the tone is greatly affected by the state of the head. When the head is loose or flabby, the tone is very much impaired, and becomes dull and lifeless, whereas when the head is tightly strained the tone is regulated 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 have come to disappointment and the loss of their investment in a worthless instrument. Let those who continue to think so try for themselves.

The origin of the banjo is a matter of dispute, and upon this, outside of the head, the power and quality of the tone entirely depend. The good secret lies in the maker's native genius and experience in selecting and combining the various materials. The rim as well as produce the quality of sound desired. This is combined with the natural "ring" in the metal, which, being added to the pure sound produced from the wood, one dealing with the guitar, gives a tone which is a combination of sound-wood. Hence this quality of tone cannot be produced from a wooden frame alone, nor from a metallic frame alone. It was long ago the custom of the old masters in violin-making to sound their wood before using it in their instruments. The point requires long and careful study. Fetis, the distinguished French writer upon musical subjects, says that a piece of well-aged maplewood of the size of a distaff taken from the back of a man named by Stradivari in the year 1717 produced the note A sharp. Another piece of plain maple from another violin of the same maker, made in 1706, gave precisely the same note. A rod of deal taken from the top of a violin of the same maker, made in 1721, produced the note F; another rod of deal from an instrument of the same master, made in 1690, gave the same note; and a third rod of deal obtained from another instrument of this celebrated maker, made in 1720, also gave the same note.

That all woods yield a sound no one can doubt. The specific sonorities of wood are also known to the period of the most Cremona masters made their violins. The ancient Cremona masters preferred maple and pine to any other woods. It has been proven by experiments made on various woods whose appearance was so varied that they yield different effects of sound and vary greatly in pitch from the third, or fourth, or even more. Hence two rims may be made of the same wood and be entirely different in their effects.

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 to be good merely by chance, as nearly all makers succeed in producing a good one occasionally, but are often bothered in producing such that they yield different effects of sound and vary greatly in pitch from the third, or fourth, or even more. Hence two rims may be made of the same wood and be entirely different in their effects.

There are many potent banjoists 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 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 nut with it, attached to the instrument, a wrench or key to fit the nuts on the hooks of same.

Be sure to pull the head tight before you make a test of your instrument. The sounding frame must respond to the pulsations of the head and vibration of the strings. The tighter the head is strained the more perfect the response.

A good banjo may be made to sound poorly by having on it a poor or even a slack head, but a good head will in no case transform a "bad" or poor instrument into a really good one, although it may improve it. A good instrument, such as must be fit by all good players, must be perfect in all its parts, and cannot afford to have any weak points. Nobody who owned

must consider it a perfect weapon of defense if he was constantly in fear of its missing. Be 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 a watch would consider it a perfect timepiece merely because it possessed 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 work were so imperfect as to cause it to stop just at the time he most needed it. Just so with the artist playing banjo: 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 a "fact" playing, or difficult to execute upon that it is torturing to play upon it. An artist, when he buys a banjo, does not care to send to a manufacturer's workshop, 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 wants of the expert player. Hence the unbounded success and popularity of the Stewart Banjo among professional and amateur artists.

The banjo is a delicate instrument, and the result of a banjo consequent upon hard or rough usage, or damages by casualty. Do not entrust your instrument to a "booth," 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 than to let the string, when broken, be torn down 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 let down the bridge always first remove the other strings from the notches to avoid splitting the bridge or wearing out the notches.

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STEWART BANJO COMPANY.

As I give my entire attention to the making of fine Banjos, and being considered an EXPERT IN BANJOS, have made instruments for the most celebrated and experienced players. As a HURLEY, GRONOW, POKES, 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 did not turn out perfectly as I represented, and my long experience enables me to safely guarantee 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 will please a player of experience and exacting 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 purchase.

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.

I must be addressing this to those who are seeking for such an instrument as will describe the price of which are charged with respect to raw materials 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 to order. The necks on such 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. S. STEWART, 42 N. Eighth Street, Philadelphia, Pa.

S. S. STEWART'S BANJO AND GUITAR JOURNAL

VOL. II. No. 11.

AUGUST and SEPTEMBER, 1884. (Double Number).

PRICE, 10 CENTS.

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

S. S. STEWART, Proprietor,

Musio Depot, No. 412 North Eighth Street,

PHILADELPHIA, PA., U. S. A.

PUBLISHED EVERY OTHER MONTH.

50 Cts. Per Year.

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The BLACK HERCULES,

—OR—

The Adventures of a Banjo Player.

(Written for the BANJO AND GUITAR JOURNAL.)

CHAPTER I.

In the year of 1881, on a chilly night in March, between the hours of 7 and 8 P. M., a young man may have been seen pacing the streets of the City of Chicago. In one hand he carried a small satchel, whilst under his arm, encased in a leather cover, was the immortal banjo, the instrument of his cherished ambition. He had reached the city by the evening express, coming from a small town in the State, where resided his parents, and where those he called kindred and friends were left behind. He had, from earliest childhood, possessed a love for music and an insane idea that the banjo was to become in his hands the instrument of the future. There often arose before his gaze, in moments of meditation, the vision of his future greatness, in which he saw himself standing upon the stage receiving the congratulations of a large congress of people, whilst bouquets of rare flowers and golden medals were showered at his feet, and cheers of the enthusiastic multitude rent the air. During such times as these his mind would be filled with intense longings after the empty bubbles called fame and glory, and he would resolve at no distant day to set out upon a journey; to go forward to the world in search of fame and fortune.

The name of the young man thus introduced to our readers was Jacob Coombs, and at the time our story opens, he had reached the twentieth year of his age. Having been reared in the lap of luxury, and never having known the meaning of the word "ham," he was but illly prepared to set out upon a journey in search of fame, but his stout mind and bold spirit of adventure saw no rocks in his pathway, and being armed with a letter of recommendation from his Sunday-school teacher to the manager of a theatre in

Chicago, he saw before him only bright sunshine and a smiling future. Had he seen the cold, hungry face of his evil genius, and noticed the inhuman glare in this creature's eyes, or could he have only seen the long, black and boney fingers of poverty and despair reaching up in the distance, and the sinister look which the demon of the future gave him, he would have thought twice ere turning his back upon his friends, and methinks he would not have walked the streets of Chicago on the evening of his arrival with so firm a tread.

Our hero, at the opening of our tale, was walking towards the residence of Mr. Thomas Snaggs, theatrical manager, bearing a letter of introduction from his friend, Mr. Charles Schrimps, of his native town. Upon arriving in the city he was obliged to seek a Directory in order to look up the present residence of Mr. Snaggs, as his friend had been unable to give this important information, not having met his old school chum for several years. Having readily found the name and address in the Directory he was pleased to find the house he was seeking within a half mile of the depot. He rang the bell and the servant girl who opened the door informed him that Mr. Snaggs was in and would be down in a few moments, at the same time ushering Jacob into a handsomely furnished parlor. Jacob thought to himself that the theatrical business must be prosperous with Mr. Snaggs if he could afford to live in such a fine house, and congratulated himself that he should obtain the influence of such a man to aid him in his career. While Jacob was thus musing to himself the gentleman of his thoughts entered the room. He was a tall, angular man of about fifty years of age, and had on his dressing gown and slippers, a white cravat and gold spectacles. Extending his hand to Jacob he said, "I am pleased to meet you, my young friend, and would be pleased to learn in what way I may be of service to you?" "I have," Jacob replied, "a letter of introduction to you from your friend, Mr. Charles Schrimps, and beg to present the same," at the same time extending the letter of introduction, which Mr. Snaggs took, and after reading, said to Jacob, "I have not met my old friend Brother Schrimps for several years, and am delighted to hear from him again through you, my young friend, and I am very much pleased to be able to extend a helping hand to a friend of one whom, in years gone by, has shown me so many acts of kindness." Jacob thanked him and said that he had come to the city to find work and to better his fortunes, and he hoped to rise in the world through hard work and energy. Said Mr. Snaggs, "My young friend, Jacob, for I will call you by your Christian name and hope you will not object thereto, I think you must be hungry, and I will have some supper got for you, and after that I will talk with you; you will, of course, remain here during the night, as I could not think of letting you go to a hotel at present, nor, at least, until I have become better acquainted with you." So Jacob was led into the dining-room, and after partaking of a lunch and satisfying the demands of the inner man, he was invited into the parlor again, and the following conversation was begun. Said Mr. Snaggs, "It is coming to the great City of Chicago, from a small town such as you have left, there are many temptations thrown in the way of a young man of twenty which I presume is about your age, and a little fatherly advice from one who is old enough to be your parent may not be out of place." "I am surprised," thought Jacob to himself, "that a theatrical man should speak in such a strain, but I suppose he is a good-hearted, fatherly old

gentleman, so I will not take offence and try to humor his cases."

"Jacob," continued he, "did you ever feel in your heart a desire to serve your fellow man; a desire to teach them how to worship and look up to you as a superior being? Did you ever think of the joy of standing erect upon a platform in a building with a large concourse of human souls around you eagerly drinking in the soul-stirring strains of —?" "Yes, yes," interrupted Jacob, "I have long experienced the feelings you so eloquently describe." "Then, my young friend, you are indeed such a young man as I have long been seeking for; embrace my noble profession, for in that you can best serve your fellow man and look for a reward hereafter. If our profession is not one that pays us handsomely here we yet have the delight of knowing that our names will live after us in history, and many will rise up and call us blessed."

"Ah! my dear sir," Jacob exclaimed, rising from his chair in enthusiasm, "I have come to you and have found in you a friend who will aid me in my career upon the stage." "That's straight," gasped Mr. Snaggs, "did I hear aright? what mean you; the stage is the Devil's Coach leading to Hell."

"Leading to Hell?" cries Jacob, "I cannot comprehend your meaning, sir; are not you one of our leading theatrical managers? how can you so speak of the divine institution?"

"Theatrical manager, indeed!" cries Snaggs, "I, sir, am a minister of the Gospel, and you must be a vile impostor to come to me—come to one of my calling—for assistance in such an unholy cause." By this time Jacob had come to the conclusion that he had got hold of "a crank," and was so nervous that he did not know what to say, and Snaggs seeing his confusion closed down and said: "Perhaps you have made a mistake and can explain your language. I do not want to treat you rudely, but I am surely not a theatrical manager, and it grieves me to the heart to find in one I thought a good young man—only an agent of the Devil!"

Jacob by this time found voice to say, "I came to you, sir, with a letter of introduction, being informed that you were a manager of a theatre here, and had the necessary influence to aid me in securing some kind of a situation by which I could work my way up as a performer. I am no mean player upon the banjo and a good singer."

Snaggs here sprang from his chair and his hair fairly stood up (that is what there was of it, as he had a bald spot, about the size of a piece of cheese, right on top of his head) and cried, "The banjo! a good voice! The banjo, sir, is the Devil's instrument, and you would use your voice to sing souls to perdition. So that thing there in the corner is a banjo, is it? Had I known this it should never have entered my house; I thought it was only a gun—the unholy thing!"

"Do not say any more, sir," Jacob replied, "I see I have made a mistake and got the wrong man's address out of the Directory, but I will hasten to leave your house at once, and I beg you will not excite yourself any more on my account."

"Do, sir; go at once," cries Snaggs, "and when you are ready to renounce you evil ways and turn to the narrow path of virtue I will ask you come to my church and I will try to reclaim the lost sheep."

"Now, get up!" So Jacob gathered up his bag and his banjo, and lost no time in leaving the house of his new acquaintance, in whom, only a short time before, he had imagined he had found a friend and protector.

CHAPTER II.

Old Jakey was not discouraged; he knew that he must keep a stiff upper lip and fight the world. He therefore put up at a hotel for the night and the next day started to look up the right Mr. Snagges. He found old Snaggy kept a small beer and bird hotel, bearing the sign, "Professional Retreat" over the door. He went in and asked the bar-tender, who was a gentleman of uncertain age with a red nose, where he could find Mr. Snagges. The bar-keeper called through a speaking tube, "Hello there, Snaggy; here's a feller who wants to see yer." So in about three minutes a jolly-looking old back in his shirt sleeves walks in and our hero says, "How are you, Mr. Snagges; I am pleased to see you; I brought a letter of introduction from my old friend, Schrimps, but have lost the letter; will you please present my card, and beg to make my humble self known to you."

After a few mutual criminations there were two first friends, and Jakey began to feel at ease.

"Send for your trunk, Jakey," says Snaggy, "and put up here; it will be much cheaper for you and you will get everything at professional rates." So Jakey had his traps brought around to the Professionals' Retreat without more ado. That evening the bar-keeper asked him to fetch his banjo down to the billiard room and live up this little; so Jakey brought it down and was soon singing songs and playing jigs to a delighted audience of all classes of society, from the young budding duette to the old bar-room blast—all being guests at the Professionals' Retreat. The fun continued for some time and Jakey played as he never played before. Bitter beer was called for and swallowed, and business at the bar was booming and reminded one of the flash times in a mining camp. In the midst of the racket Jakey chanced to look around and his eyes fell on the handsomest looking girl he had ever seen; she had the most beautiful rose-tinted complexion, and black hair and eyebrows and teeth of pearly white. In a twinkling he was in love with that Jakey saw sitting at a table drinking beer. Old Jakey was gone on her at once—it was a wash. She made eyes at Jakey and Jakey smiled and thought the fine thing it was to be a masher. More beer was pressed around, and shortly after Jakey and the girl managed to get near to his chamber and began a conversation. The lady said her name was Arabella and that she was a great lover of music and an ardent admirer of the banjo, "and," said she, "I have never heard it so well played as you are the best player I ever heard." Jakey, of course, felt flattered and said, "I am glad you like my playing, and in a few minutes I will play you something that I composed myself." "Oh! how nice!" exclaimed Arabella. "I shall listen with a stupid stare, and begin now." So, as the audience having been refreshed and eager for more music were calling for the banjo, and the pianist having taken no less than seventeen beers and three penny brandies, and refreshed himself with a cheese sandwich had chattered himself again at the piano, Jakey tuned up his instrument and began playing a grand thimble march of his own composition, in imitation of a brass band. As he played he caught the inspiration and the notes flew from his instrument like sparks from the anvil of Vulcan, and the hammer of a blacksmith. He concluded this solo amid loud applause, and one old bloat, who was known as "Dutchy John" by the frequenters of the place, yelled out, "Dots good, mine friend; dots you like I vas heard in Sherman's army, yep?" "No you didn't," replied Jakey, "I composed that myself, and you never heard it in Germany; if you think so you can't tell Hail Columbia from Yankee Doodle." "Vat you say, you young shakass? Dot march is an old Sherman march, and dots you played it with dot slite drombone." "I appeal to the professor of the piano-forte," shrieked Jakey; "here, professor; is not this march I just played my own?" The Professor thus called upon looked first at Jacob and then at Dutchy John with a stupid stare, and not knowing which side was the strongest, and consequently the one he should side with, he cleared his throat two or three times and said, "Let's take a drink, gentlemen." There was a grand rush for the bar and peace was made. About this time the young lady, Arabella, volunteered to sing a ballad, amid applause, and the pianist began a very catching

prelude. The young lady had quite a pleasing voice and sang with good effect, and our hero was charmed, and more in love than ever. After the song was finished Jacob volunteered to accompany Arabella on his banjo in the well-known ballad of "See that my grave's kept green." This met with the approval of all present. Dutchy John, who muttered something which sounded like, "I don't want to hear no green songs mit der banjo," but some one invited him up to the bar, so the song was allowed to commence. The song got along well enough about half way through when the young fellow, who had been present, became hilarious and began to join in with the soloist. Jacob stopped playing and said, "Look here, young man, if you can't keep still you had better step out. The young feller thus addressed sprang upon the stage and yelled, "I'll teach you to talk that way to me, you young plunker; if you say that again I'll show you how I'll lay you out." "You will, will you?" said Jacob, "you have insulted this young lady by joining your miserable voice to mine." The next thing Jakey knew he was sprawling on the floor with a blow straight from the shoulder of the young stranger. "A fight, a fight; yelled the crowd eager for amusement. Just then the loud voice of the proprietor, Mr. Snagges, was heard from the rummings saying, "Here, here; no violence gentlemen, my house is a first-class resort, and I won't have no nonsense." But Jacob's blood was now up and the beer he had drunk had gone to his head, and several others in the crowd were as eager for a fight as game cocks after Lent. It was, therefore, plain to be seen that peace was not to be again declared until after some one had got thrashed. Jacob picked himself up from the floor, and after splicing his suspenders, which were broken in the first heat of the battle, he walked up to Dutchy John, who was in a crowd which made the old Dutchman see stars. Then somebody hit Jakey in the nose with a cheese sandwich, and Jakey got hotter than ever. The ladies screamed, and Mr. Snagges rushed around and hoisted them over the bar and got them out of the room. Then Jakey called out, "Where's that ham who hit me, where is he? Let him step out." "Here I am, young fellow," said the bully, "and what are you going to do about it?" "Take that," said Jakey, at the same time giving the bully a good thrashing. "You called me Dutchy Sam; lay him out," called the bully's friends. "Yes, I will," yelled Sam, "I'll tear the young fellow right out." So up he rushed again, but as Jakey had got himself braced with his back to the wall, so that no attack from behind was possible, he did not fear, and as the bully came up he hit him a crack which would have knocked the wind out of a porpoise. Then the bully's friends rushed in with yells, and Jakey hit the first one a crack on the nose which drew their attention, and caused him to step retreat, and next two that came on were served in even a worse manner, as one got a left hander in the ribs, which laid him on the floor, and the other got a kick which would have done credit to a Government mule. Just then the crowd began to cheer, and the door was thrown open, the first shot going through the head of Jakey's banjo, and the next, just within an inch of his head. Then beer glasses were thrown and what a racket there was there. Jakey began to give himself up for lost, and in this mood he was thrown open with a terrible blow, which knocked five or six of the crowd off their pins in a second of time, and the next minute in walks a powerfully built colored man, a giant in strength and in build, and before he had time to get his feet under him he was thrown the giant in a loud voice, "What is the little difficulty here? Whoever lays a finger on that young man must answer to me, for I am the friend of the oppressed, the avenger of the wronged." Not a word was said in reply. "Now go, every one of you," yelled the giant, and immediately the crowd began to disperse in various directions.

Jacob came forward and gave his hand to the colored man and said, "You have done me a great service, I know not who you are, but I shall be very glad to be your friend. Please tell me your name?" The stranger replied, "I am called the Black Hercules, and you may so address me." He thereupon turned around to go out and as he did so a string snapped and the instrument was again in a state of confusion. He seized the instrument and glance at it. As he turned it over in his hands he saw the hole made in the head

by the bullet and said, "Young man, your instrument must have a new head on it." "Yes?" replied Jacob, "I must send to Stewart's, in Philadelphia, and get a good head and some new music, etc." "That's right, my young friend," said Hercules, "send to S. S. Stewart and you will be O. K." While he was speaking he had put new strings on the banjo and begun to tune it, and, without thinking, he ran over some arpeggios, and as he did so his face changed to a broad grin and he said, "Well, I declare, if it ain't a Stewart banjo, here, there, the old Jakey stood looking on with his mouth wide open, he had never heard such playing before and he was charmed to the back bone. Just at this moment some one put his head in the door and called out, "Hello, Horace; hurry up." The Black Hercules at this laid down the banjo and vanished out the door in a second of time, and before Jakey had time to protest against the hasty departure. As he went to his room for the night he wondered who the stranger could be who could so manfully play a banjo, and he retired to dream that a bed bug as large as a horse was dancing on his pillow and that the Black Hercules was shaking his finger at him and saying, "Lor chille, how der critter keen dance?"

He then went to bed, and the next morning the first thing he saw on going out for a morning's walk was a large poster on the fence with a bill of Callender's Minstrels and a portrait of the Black Hercules. He read, and in about two minutes he recognized in the stranger, who came to his rescue on the previous evening, no other than HORACE WESTON, the world-renowned banjoist.

[To be continued in next number.]

ADVICE TO THE YOUNG TEACHER.

ARTICLE NO. 2.

If you have a new pupil who has studied music and such instruments as the violin or guitar previous to your coming, you will be obliged to explain or go about teaching such a pupil as you would one who has no previous experience in stringed instruments or in music. It therefore requires a special aptitude to correctly and successfully teach a pupil who is obliged to start from the very beginning. We have met many young players, and even those who professed to teach the banjo by notation, who were entirely deficient themselves in the rudiments of music and scales. Now there is no use whatever in starting out as a teacher of your pupils if you do not understand and are ignorant of yourself. If you do so your pupil is bound, sooner or later, to find out and ridicule you forever afterwards. Therefore a careful study of all the scales in a twelve and major and two minor keys is recommended. Having studied these scales the young teacher is enabled to comprehend why it is that a "tune," stopping on the note D, must have the signature of two sharps, or, if the note is in the scale of D flat, then why it has the signature in that case of one flat, and the difference between a major key and a minor key. When these rudiments are thoroughly learned the teacher has a much better chance of success in teaching his pupils.

Suppose a pupil should ask, "How is it that you call this key the key of A major, and yet when I play with a piano you call it C major on the piano?" What reply would you make to such a question? If you versed at all in the matter, say that the two instruments were entirely different, etc., and make such explanations as would leave your pupil in a more confused state of mind than he was before he began. Now, we think that it is not worth your while to explain. The key of A major on the banjo is so noted and so read from all printed banjo music. It is correct and a variance in pitch of two instruments does not alter the notation of either instrument. A banjo with a stringing longer than a smaller banjo, is, of course, lower pitched than a smaller banjo, having a shorter string. Hence, banjos of differ-

ent size may all be different in pitch in tuning them with a piano or other instrument, but the notation is always read as though all banjos were the same. You may tune with one piano and find some banjo sounds well tuned in G, whilst others read as A, and again you may tune with another piano and find that in order to obtain the same volume of tone you must tune your A to D flat, and yet your A is no higher than it was to D flat, and yet another piano when you tune to G, this is because one of the pianos was a semi-tone lower than the others. This is often the case, especially where the pianos are not kept tuned up to "concert pitch" by frequent tuning and regulating.

The better the banjo a pupil has when beginning to learn the easier it will be for him to progress favorably, but, at the same time, you cannot suppose a beginner is to be able to appreciate a fine banjo nor to know a good instrument when he has one, and for this reason the teacher should not discourage a pupil at the beginning by telling him that his banjo is no good and that he must go right off and buy a better one. All this is discouraging to a beginner, and if he has a poor instrument or if he has any appreciation of music he will care to learn, he will find out soon enough for himself.

Nearly every banjo player of any account bought one or two or more poor instruments before he secured a good one, and the same may be said of all violin and guitar players; therefore you should not expect your pupils to be an exception to the rule, although there are exceptions to the best regulated rules.

There are a number of teachers who do not care how a pupil gets on after he has paid his money down for a course of lessons, and they give us the "The Bleeders." A bleeder will just sound his applicant's pocketbook and then do his best to get all out of him he can, and after he has got all the money he can get, the pupil receives the lesson. This class of teachers are found mostly among the "ear teachers" or "simplified method" demagogues, who have never studied music and do more harm to the interests of the banjo than is generally known. Steer clear of these methods and teach your pupils on a sound basis.

Endavor to have your pupils on a regulated and systematically conducted—have regular hours for lessons and keep each pupil to his time—if he comes a half hour late let him know that your time is valuable and that his coming late must be his own loss. You will never initiate a beginner into the rudiments of banjo playing by spending all the lesson time in playing for him in order to display your skill, although it is a great help to pupils if they can have the opportunity of hearing good banjo playing frequently. It is therefore well to set apart a certain time each week and gather all pupils together at this time and play for them, and also allow them to bring their friends. This will not interfere with lesson hours and will also assist in establishing a systematic regulation to your business. A certain person may say, "I must drop in on so and so, I want to hear him play." He drops in and so do a number of others and the poor teacher is playing all the time for nothing. But it becomes known that you will have only a certain day or evening at stated periods which he devotes to that purpose, the inquiring public will learn to conform to his rules and come at the right time and thus save endless confusion and annoyance to the teacher and pupils. What we need is *reform* in banjo teaching—We must have and will have as good teachers for the banjo as for any other instrument. Some teachers, who are good musicians, will not teach pupils by musical notation unless they are asked to do so, simply because it is *too much trouble*, and they do not want to be bothered. There is only one way to do away with such teachers and that is to refuse to have anything to do with them. The only way of support they will be compelled to *tear right*.

We lately came across about as worthless a look of banjo instruction as has ever been our lot to gaze upon, it was called "Billy Snow's Complete Banjo Instructor." The only good part of the book is stolen direct from *Stewart's*

Banjo Players' Hand-book. This book gives both notes and "hams method," a little of both, and in such a mixed up way that the reader is unable to tell which is which. It is no wonder that some learners declare they cannot learn music if they have such trash as this to work by. It is the blind leading the blind.

This Journal has been the most vigorous opponent of the "simple method" teacher that the fraternity ever had to contend with, and without good results. We have endeavored to fight the one disgrace to the instrument systematically ever since our first issue. In doing this we have doubtless made many enemies, but as we fight for a good cause we do not hesitate to make enemies. All we ask is that the teachers will endeavor to support the paper and influence subscriptions among pupils. The cost is very little and we feel assured that all subscribers obtain the value of their money.

We propose to establish a Directory of Banjo Teachers in the Journal, devoting a part of our space to teachers' cards and advertisements. Such cards will be inserted at one dollar for six insertions, each card to occupy the space of two lines, and give the name and address of the teacher. Large cards, of say ten lines, will be inserted at five dollars per year, in advance, but these rates are for teachers only, and must be paid for six insertions (or one year), in advance. The benefit of such advertising, at such low rates, cannot be over estimated by the teacher, bringing as it will, his name and address before more banjo players and persons interested in the banjo than any other medium he can obtain.

THE JOURNAL is widely read by all banjo players, and we have daily inquiries from all parts of the country for the address of reliable banjo teachers, which we are in many cases unable to supply, as such looking up addresses and correspondence costs considerable time and money, and surely should exact some consideration in return for our trouble and expense.

Our terms for inserting portrait and sketch of reliable teachers will be made known on application. There is probably no better paying advertisement than a *well-kept* banjo teacher than this. There is no use of hiding your light under a bushel. If you have *talent* and *perseverance* you are most sure to succeed, but at the same time there is no policy in waiting years to become known, when you can do it in one year if you go right about it. All success in business nowadays is made by judicious advertising rightly applied. Merit will tell in time, and if you live long enough you may succeed without any advertising, but at the same time you will see many enterprising men in your business step in ahead of you, and you will regret when it is too late that you did not "branch out" and strike the iron whilst hot. You may have lots of real merit, but it takes a long time for the world to find it out if you do not make them know it.

WHAT KEPT THE BANJO BACK.

What held the banjo back for so many years and prevented its recognition as a musical instrument was principally the "open and shut," or simpleton's method. As long as there was no good music presented for the instrument there was nothing to attract the notice of musicians who had never heard a good banjo, and as many of the so-called "simple method" players had no ear for music whatever, and as the average intelligence of many of them was not far above that of the idiot, there is no wonder that it took some time for the comparatively few good players and teachers to conquer these disadvantages. Now we have good music and instruction books for the banjo, and good instruments as well. The time has therefore divided into two classes, from the "violinist" the street player from the solo artist of the concert room—divides the "simple method banjo player" (if player he may be called), from the player of to-day. Let us continue to advance.

OUR LONDON LETTER.

London, England, July 15, 1884.

DEAR JOURNAL:

We are now in the dull summer season, so far as the musical profession and trade is concerned. Our best patrons are out of town, some of them traveling on the Continent.

We have, however, a few banjo players from America here, among whom is James Sanford, (of Sanford & Wilson, musical team) who is with Haverly's Minstrels; also Mr. Keating, of Keating & Sands, an excellent player, who is playing the concert halls with great success. The Boleys are still here and I hear that James only charges one guinea per lesson. He has his cab and coachman and lives in rather letter style than people of his race do in America.

Affairs at the Crystal Palace International Exhibition, are quiet of course, as it is not the season for that just now, but the case of Stewart Banjos makes a nice display, and has been seen by a great many visitors already and will doubtless be seen by a great many more in the early fall of the year, when crowds will visit the exhibition. James Carroll Johnson, who came over with Haverly's party, has returned to America. E. M. Hall, the banjost, has also returned to America, and several other American performers, who find their own country more profitable.

I was listening the other day to a conversation about Stewart's Banjos by a party of gentlemen who were gazing upon the case of these instruments at the Exhibition, which greatly enlightened my mind upon certain points. The following is a part of what I overheard: "So these are the Stewart Banjos? I heard that famous 'nigger' player, Weston, I believe his name is, some time ago out West, while in the States. He certainly is a wonderful player; he had these Stewart Banjos, and he never heard such music on a banjo. When I was in Stewart's place in Philadelphia he showed me a silver rim banjo made of silver trade dollars. He said that there were several million of trade dollars put in circulation and after they were in circulation the Government repudiated its own money. Stewart said that as the trade dollars were only good for eighty-five cents and he took them for a dollar or one hundred cents, and as they were said to contain more silver than the legitimate Bland dollar, which passed for a dollar, he thought it was cheaper to put the Trades in the melting pot than to buy silver in bars to use for the same purpose." I could not wait to hear any more as I had an engagement. I do not see many seven and nine string banjos over here any more; since the advent of the Stewart Banjo they are all five string—all same as Melicon banjo. I will have more to say later on.

QUIZ.

EDMUND CLARK.

Prof. Edmund Clark, of 297 Bowery, New York City, is a well-known teacher of the banjo and guitar, and we take great pleasure in presenting his portrait to our readers, in this issue.

WM. A. HUNTLEY.

Wm. A. Huntley, who is widely known as one of the most accomplished banjosts and tenor vocalists before the public, as well as the composer of some of the most popular songs of the day, after closing his traveling season took up his residence for a time at Keene, N. H., where he instructed in the art of banjo playing some of the leading ladies and gentlemen of that city. Mr. Huntley is now enjoying a summer rest after a successful season, and his many friends will be glad to see him with his banjo behind the footlights again during the coming season. His songs, "Waiting a Letter from over the Sea," and "Must we leave the old Home, Mother" have already become very popular, and his publisher, W. F. Shaw, reports a large demand for them from the music stores throughout the country. His publications for his favorite instrument, the banjo, are also highly successful and are meeting with the success they deserve. He has been very busy for his continued success and prosperity.

OBITUARY.

Our Eddie has departed
For another shore.
Unexpectedly he started,
But as he held his jaw
Of course his printer did not stop,
To Eddie's little game,
And so the "Simple Method" stuck,
Went to London all the same.

Before he left America,
He raked in all the pelf,
And when the Arizona called,
None knew him but himself.
On his friends he left the burden,
Of various little "staple"
He'll introduce in London,
The simple method chills.

None knew him but to have him bind,
And they say that to love is blind,
To say aught against him,
Indeed would seem unkind.
But then you know the medal,
Which he acquired by his brain,
Wherever he may travel,
Will be the brand of "Chin."



The Stewart Banjo is sure in use and more highly recommended than any other make. Read the letters published in this issue.

Whilst other makers "blow their own horns" in recommendation of their instruments, Stewart is recommended by all the most famous in America and Europe.

Some manufacturers say testimonial letters are of no account, because all agree to send to those who cannot get them, and they have no testimonials to show.

"Eddie" Dobson has gone to try his fortune in London as a banjo teacher, but "Eddie" will find that rents are high and receipts low, especially to the "Simple Method" teachers. It will be well for Edward to have sufficient money put away to see him safely at home in New York again.

Harry Stanwood appeared in black and white face at a concert in Port Hope, June 16th, last.

Charlie Brickwork is traveling with Hagly & Higelow's Indian Medicine Advertising Co.

Al. Burr, of New York, Ex-Mayor of Brooklyn, Penna., called recently on his way to Western Pennsylvania, where he was going for a summer vacation. "None but the wealthy enjoy this life."

All teachers who are good reliable note teachers may have their portraits in the Journal. All enterprising and pushing teachers will find it a paying investment. For terms address the publisher.

Frank Eckland was thrown out of work recently by reason of the Boston "dives" being closed up. Boston appears to be gaining in good morals.

"Jim" Bohe drives his cab in London, where he is said to get 25 seconds' (daily) per person. Some people pay dearly for a whiff.

When Eddie sailed off to London it is strange that he should carry such a lot of "Simple Method" books with him, but it is also funny that he should bring to pay the printer for printing and books. The early bird, it is said, gets the worm, but the printer got up too late to catch the worm this time.

Mr. Keating, the very excellent banjo player of Keating & Sande's musical tent, is making a hit in England. He uses the Stewart Banjo.

James Sanford visited the London International Exhibition in company with J. E. Brewster, and viewed the display of Stewart Banjos.

Miss Carrie E. Daniels returned from England on a visit. She returns to London in August for the season. This lady is known as a fine banjo and guitar player, and says the banjo is very popular in Europe.

Sanford & Wilson are performing with great success in England. They use the Stewart Banjo only.

A correspondent from Poughkeepsie, N. Y., writes as follows: There are quite a number of people here who use the Stewart Banjo. They all speak loud in its praise. Edward Kerr is teaching the most the Stewart, and has about forty pupils. Fred. Bieber is teaching, and also uses the Stewart, and has a good many pupils. There are quite a number of lady banjo players here, and it is not uncommon sight to see ladies carrying their banjos in the street. Miss Howland, daughter of the well-known Mrs. Doctor Howland, is a successful teacher. Although the banjo has been discredited as a musical instrument by one of the professors of Vassar College, there are still a few students who play the instrument.

C. N. H.

If you do not receive the Journal regularly bear in mind that we have stopped giving them away free. The paper costs only five cents a copy and if it is not worth that much it is not worth anything.

It may be interesting to some of our readers to learn that the Genuine and Legitimate (?) "Frank B. Converse Banjo" is made in Buckle's factory, and that the Geo. C. Dobson Banjo is also made there, as are also the banjos sold by Bruno, of New York; Pullman, of New York; and Vond & Co., and in fact nearly all the wholesale dealers who claim to make their own banjos. Now when all these banjos come from the same place how is it that the retail prices vary so much? Harrett, of Brooklyn, formerly built the "Converse Banjo," but there being some complaint of his make the work was given to Buckles.

When "Eddie" Dobson presented himself with a medal for his excellence in banjo playing, it demonstrated the theory that "look rich in where angels fear to tread."

Stewart's Banjos are all made under his daily supervision. But the Weston used the Stewart banjo exclusively, because he knows there are none others as good.

Low Simmons has purchased a farm.

When Lew opened a studio in London for banjo lessons, he had three pupils in all. Perhaps "Eddie" may not do so well.

The "Simple Method" carries many simphonies with it.

Chas. Mackell, banjo teacher, still fishes in Grand Rapids, Mich.

Boston wants a Zoological Garden. Attractions are close at hand; we know some banjo fakirs who would make A attractions.

C. S. Patty teaches banjo, violin and guitar in Portland, Indiana.

Ed. H. Hulst, still on deck, address as before, Buffalo New York.

The inscription on Eddie's leather medal should read: "Presented to me by myself for the meritorious use of four glasses of whisky. Lumber is good and I can walk, but not home from London."

Judging from the great number of errors in harmony in Prof. Magee's Banjo Book, recently sent here for review, we should say that "hammering on the same nail" has hurt the head.

There is no law in England to prevent a man from buying a banjo by mail, and the banjo book printed in America is not paid for.

When the birds have gone to sleep little Eddie will nest again.

Gone to escape the Presidential Election—gone but not forgotten—our "Eddie," Darling Eddie.

"EDDIE".

He has gone to England's shores,
And we've all said his end here,
Paul & Darling, Austin & Joy,
Darling little Eddie boy.

C. Murrell, the Pioneer Banjo Maker, we hear from occasionally in San Francisco.

We believe this to be the best issue of the JOURNAL produced to date, and hope our readers will concur with us in this belief.

The bookkeeper who bound the "simple method" books for Eddie Dobson, was surprised to find the check given him in payment, failed to extract any funds from the bank.

When a man prints up a lot of books to take to England (where printing can be done much cheaper than here), one wonders why he does it. With the photo-engraving and printer go to collect and find their bird has flown, we have the explanation in a nut-shell.

Callender's Minstrels did not strike a gold mine when they struck London.

C. E. Latschew, of St. Louis, says business is very good for warm weather.

Fred. Bieber, banjo teacher, has left Poughkeepsie and is in New York City.

When Fields & Hanson began playing in London this summer, Fields was using one of the so-called "Champion Banjos," which he had purchased of and purchased a Stewart Model Banjo of J. E. Brewster, agent in London.

W. L. PRATT, Banjo Teacher, writes as follows: Iowa City, Iowa, July 7, 1884.

My SWEET,
Dear Sir—The W. F. N. Co. name read all safe and sound. I have tested the instrument to my satisfaction, and found the banjo what I wanted. Its tone is loud and clear, and very sweet, and the action is the lightest I have ever played. In fact it is everything that could be expected of an instrument of that size.

From experience I am in my advice to any who plays continually, to have at least two banjos, one large and one smaller; and they will be amply repaid for extra expense. The Model Banjo is one of you over a year ago still continues to improve, and I would not take a small farm for it. Wishing you much success, I remain,

Yours, etc. W. L. PRATT.

Charles Mayne, Banjoist, is at Atlantic City for the summer.

[From Editor's column of the N. Y. Musical Critic and Trade Review.]

One of the pleasantest evenings that I spent while on my four weeks' trip to the West, was at the house of S. S. Stewart, the banjo manufacturer. Mr. Stewart not only makes a splendid banjo, but he plays the instrument artistically, a very unusual thing. Mr. S. S. Stewart entertained me an entire evening, playing every variety of music upon four different styles of banjos, from the little "pocket" banjo to the large orchestral banjo.

When Mr. and Mrs. Eddie sailed on the steamship "Arizona," on May 31st, 1884, for London, there was an air of mystery surrounding their departure, which would have suggested a plot for a cent novel.

Among the list of cabin passengers going out by this vessel we do not find the names of Mr. and Mrs. Dobson, and we are therefore led to believe that our artists adopted *en de plume*, especially for this occasion. Perhaps Ed. can explain this to the satisfaction of the kind friends who are printing, engraving, etc., for him just before he left.

Chas. H. Wright, Esq., of St. Paul, says: himself and friends are highly delighted with his "Lady Stewart" Banjo.

WORKING THE ADVERTISING RACKET.
FLOWER CITY QUARTETTE.
Rochester, N. Y., July 15, 1884.

Gentlemen—We want a first-class banjo, a good loud, ringing tone stage size, made by A. No. 1 in every respect. We propose to advertise. Such advertising on programmes, is of no account, and the public in general knows what to think of that kind of thing. Stewart's Banjos are too well known to need any such puff.

Yours respectfully,
WILL E. CULHANE,
Business Manager.

Stewart's Banjos are sold only for cash, and those who have not the cash to pay for a banjo might as well save the trouble of writing. Such advertising on programmes, is of no account, and the public in general knows what to think of that kind of thing. Stewart's Banjos are too well known to need any such puff.

KOHLER & CHASE.

The above-named music house in San Francisco, during the month of July ordered fifty banjos from S. S. Stewart for full stock. This enterprising house has the lead on the Pacific Coast for musical instruments of all kinds.

M. SLATER.

M. Slater, of 43 Cortlandt Street, New York, is making great preparations for the fall campaign.

S. S. STEWART'S

World Renowned

Parlor, Concert and Orchestra Banjos

MANUFACTURED ONLY BY

S. S. STEWART, Philadelphia, Pa.

The leading maker of the world and acknowledged the best without a single exception.

These banjos are more in use on the stage by professional players than those of any other make. These banjos are more in use in Europe and America among the nobility and aristocracy than any other make. These banjos have the greatest reputation for being best constructed, and finest made in the world.

These banjos are more copied by imitators than any other make.

Some makers publish a lot of testimonials from anxious persons and those having no reputation as players. To publish all STEWART'S TESTIMONIALS would require an immense volume, and those we give here are but a very few of the whole. Those about to purchase a banjo should take care to read all the following letters and compare with those printed by your dealer.

Stewart's banjos are the result of a *Natural Musical Gift*, cultivated from his twelfth year.

From Lady Sullivan, of London, England.

The Hon. HOUSE,

37 Palace Gate W., London, Eng., January 17, 1884.

Lady Sullivan has much pleasure in testifying to Mr. Stewart's great attitude and patience in giving instructions on the banjo, and to the excellent tone and quality of the Stewart banjo.

Sir George Prescott, of London, writes as follows: JERSON CANTON, CLERK.

Pal Mall, S. W., April, 1884.

MR. BREWSTER,

Dear Sir:—With reference to your inquiry as to the "Grand Banjo" I purchased from you, I have much pleasure in stating that it has entirely come up to my expectations. From an excellent tone, and rounded finish, it, and it is, in fact, quite the best I have seen from any maker. Yours, faithfully,

SIR GEORGE PRESCOTT.

Read the following from Wm. A. Huntley, America's Classic Banjo Artist, Vocalist and Composer:—

S. S. STEWART, Esq., New York, Dec. 3d, 1883.

Dear Sir:—THE GRAND ORCHESTRA BANJO I ordered of you arrived safe, and after giving it a full and personal 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 prominently before me, playing in the first and second positions. It is, however, rare to find an instrument that plays well from the tenth to twentieth positions and upwards; in this respect your instrument is perfect in every particular. The tone is vibrant, rich and melodious, and the finish is splendid. In fact it is A MODEL INSTRUMENT, and one that reflects great credit upon the maker. You are entitled to add my name to your long list of commendations in its favor.

Yours, etc.,

W. A. HUNTLEY.

[The following letter was given by Mr. Weston to Mr. Stewart upon receipt of one of the first 12th inch silver banjos made by him and after several trials of melody and experimenting upon new principles in acoustics.]

New York, January 31, 1881.

S. S. STEWART.

Dear Friend:—This morning's eleven o'clock delivery, per Adams Express, brings me in receipt of your Superb Banjo, which I am more than highly elated to say, surpasses my most sanguine expectations. I am truly surprised at the superiority of my new 12th inch silver banjo, both as to the texture of finish and quality of tone. In speaking of the tone, I find it possesses an strangely beautiful and powerful tone, and I pronounce it to be the thing for this day and age. The finish is perfect and durable, and I am perfectly satisfied with the instrument in every particular. I am truly in my profession used banjos of nearly every make in the United States, but hold your make superior to all. Yours are the most musical tone and very rich in melody. I find proof of any service to you, you have my full confidence in the name, and my heartiest wishes for your future success, which you so richly deserve as a maker of "the banjo" which has long been required by all professional banjoists.

Believe me, your friend,

HORACE WESTON,

Champion Banjoist of the entire world.

[The following letter was given after several months of very hard use of the instrument.]

Having used every known make of banjo during my lifetime experience, I truthfully pronounce yours the very best in existence. Your instrument is very powerful, but that is not all. Their principal beauty lies in the fact that they are so easily distinguished from every other instrument. I have clearly distinguished yours from every other instrument in the largest theaters. Some banjos require to be played very hard if you want them heard in a large place, but with your banjo it is just as easy to fill a large hall as a small room. I use no other banjo but yours, and nothing comes near to play any other banjo when I had the Stewart instrument. The banjo you made me in January, 1881, is a marvelous instrument. I would not take a small fortune for it.

HORACE WESTON.

[From Prof. Edmund Clark, the well-known teacher of Banjo and Guitar, New York.]

New York, March 28, 1883.

FRIEND STEWART:

I received the 12th inch rim banjo from you all right. I thought my "Jimmy Clarke" banjo the best I heard or had, but must acknowledge that yours is superior to it in every way. My concert and other pupils think it also the "Boss" banjo.

EDMUND CLARKE.

Newton, Miss., Oct. 25, 1883.

S. S. STEWART, Esq.,

Dear Sir:—I am using one of your "Universal Favorite" 11th inch banjo. It gives perfect satisfaction and I am well pleased with it.

WEBB CLAYTON,

with Sell's Bros. Railroad Show.

[From Mr. George Powers, one of the finest banjoists in America.]

Buffalo, N. Y., Aug. 25, 1883.

S. S. STEWART,

Dear Sir:—I am playing your banjo on the stage, doing solo, and everybody says "what nice toned banjo you have got." They say they are the best in the land. I am having a nice success with them.

Yours, etc.,

GEORGE POWERS,

of Johnson & Powers.

ROYAL MUSIC HALL,

London, England, Oct. 10, 1882.

Messrs. BREWSTER & STEWART,

Gentle: The banjo I bought from you in September is the finest toned instrument I have ever heard of. It is finished A. 1. It is admired by every one, and I will always be pleased to recommend to those who require a loud, clear, ringing toned banjo.

Yours truly,

H. HUNTER.

N. B. Mr. Harry Hunter is an American, from Boston, Mass., for some time engaged in London as a first-class topical singer and comedian.

Cobourg, Ont., Canada, Dec. 11, 1882.

S. S. STEWART, Esq.,

Friend Stewart:—Banjo and Guitar Journal at hand; very interesting indeed; wish you success; valuable information in regard to strings and heads. I saw and tried one of your banjos, a large one, splendid tone, clear and musical. Kidding, of Kenting and Sands, Sam Hague's British Minstrel, use it.

Yours truly,

HARRY STANWOOD.

Buffalo, N. Y., Aug. 7, 1882.

Banjo received a few days ago. It is a "Dandy." I am immensely pleased with it. Several of my friends (I mean banjoists who know what a good instrument is), say the brilliant tone of your banjo is unequalled, and I know this to be a positive fact, as I have compared with other banjos of my own. It is a class, and find they lack a great deal by the side of the S. S. Stewart Banjo, in tone as well as in finish.

Very respectfully,

C. J. WILLIAMS,

Comedian and Banjoist.

From the genial and talented artist, Mr. Sanford, of Sanford & Wilson.

Bradford, Pa., May 25, 1881.

MR. STEWART,

Dear Sir:—I received your banjo in Brooklyn, all right. I have tested it and find that you did not deceive me. It exceeded all my expectations. I never heard or saw any other instrument so perfect. I am truly in my possession banjos made by you. I am sure that one of Clarke's best, six banjos in all, and your banjo is the best of the whole. While my partner, several years ago, had a banjo in his life, but he says he will have a you make him to keep in his heart to it. He says that the perfection a banjo can be made. Ed. Gooding, an old banjo player, says it is the best he has ever heard. In fact every one who has heard it says the same thing.

Yours,

JAMES SANFORD,

of Sanford & Wilson.

SMITH'S BIGG TREATISE.

Seattle, Washington, July, July 31, 1882.

It is with pleasure that I thank you for sending me such a grand instrument. I have just returned from the North and have not been able to answer you. I have given her a fair trial and she is a beauty. As I write this the Calendar Minstrels are playing their banjo in the street. I ran across Horace Weston; he had two of your instruments in his hands, and was full of business, advertising the same. He said that he had never had anything in his hands so beautiful. He said that he had never had anything in his hands so beautiful. He said that he had never had anything in his hands so beautiful.

Yours truly,

FRED RICE.

June 13, 1882.

Sir:—Received banjo this morning all right and gave it a thorough trial, and am highly pleased with it. Will simply say that it is the loudest, sharpest and sweetest toned banjo I ever handled.

Yours, etc.,

LUKE BRANT,

Oleian Theatre, San Francisco.

Vevey, Indiana, Aug. 13, 1882.

MR. S. S. STEWART,

Dear Sir:—The Model Banjo I bought of you last spring I would not part for five double the price. It gets better every day.

HILLIE C. LAWRENCE,

Banjoist and Comedian.

Oxford St. W., London, England, Aug. 14, 1882.

S. S. STEWART,

Dear Sir:—I have safely received the 12th inch banjo. For strength and beauty of finish combined with sweetness and volume of tone, it surpasses all I have ever yet, come under my notice. I shall recommend to my large circle of pupils the Stewart Banjo only. Thanking you for your attention in filling my order, I am

Yours very truly,

J. E. BREWSTER,

The American Banjo Studio.

From A. BAUR, Esq., the well known composer.

Flushing, Queens Co., N. Y., Dec. 13, 1880.

S. S. STEWART, Esq.,

Dear Sir:—The banjo you made me last April gives entire satisfaction, and I must say, that of all the different styles and makes of instruments I have used in many years' experience, yours is the best. For brilliancy of tone, quality, and durability of finish and workmanship, I have seen nothing to equal it.

Yours, very truly,

A. BAUR.

From Mr. Ed. Hulse, banjo artist and cornet virtuoso.

Buffalo, N. Y., Oct. 14, 1881.

S. S. STEWART,

Dear Sir:—I received the banjo all safe, and in return I can safely say you have captured the climax and slumbered over them all. Your instruments are of rare quality and possess great power and brilliancy of tone. Together with more new and valuable improvements than on any of the so-called "best banjos" in the world. I therefore feel that satisfaction in offering you what assistance I can, and am quite certain that all who are interested in this branch of music will be appreciative of your advantage among us.

I am, dear sir, most truly &c.,

ED. HULSE,

Banjoist, Composer and Arranger.

Johnstown, Pa., Dec. 10, '81.

MR. S. S. STEWART,

Dear Sir:—Your banjo came all O. K. I have been West and just came back. I have tried the banjo and it just fills the bill. It certainly has the sweetest and most carrying tone of any banjo I have ever played on. I shall be pleased to recommend yours above all others.

WALTER BEAM,

San Francisco, Cal., Dec. 1, 1882.

MR. STEWART,

Dear Sir:—The banjo came just in time. It is a lovely instrument, and all who have seen it pronounce it "fine." Professor Maudslayi, who has tried the banjo and who declares he will have one soon. There is no music in one of your kind in four ordinary ones. You see you have many more in this room than the number of the gilder who will not let you forget them. Thanking you for your kindness in sending the book, I remain with best wishes,

Yours truly,

M. BANFORD.

Philadelphia, Pa., 6, 1882.

I take pleasure in recommending the tambourines made by S. S. Stewart as the best I have ever used, and I am a judge.

LEW SIMMONS.

S. S. STEWART, Esq., Norwich, Conn., Nov. 13, 1883.

My Dear Sir—I received the banjo all right, and it is just immense and I will do all I can to advertise your banjos. Mr. Olin has been very pleased with its tam-tam-tine. Very respectfully,

GEORGE D. LAMBSON,
New Orleans Minstrels.

Leicester, Dec. 5, 1883.

Mr. S. S. STEWART.
Dear Sir—I have examined the *Complete American Banjo School* and find it an excellent work for the banjo. I notice some very beautiful pieces in it, which I think will be very pleasing to banjo players. Also the *Fireman's March*, by Wm. A. Huntley, for banjo trio, is beautiful. Yours respectfully,

CHAS. H. LOAG,
Teacher of Banjo and Guitar.

Cincinnati, O., Nov. 15, 1883.

Mr. S. S. STEWART.
Dear Sir—Your *American Banjo School* book is the most comprehensive work I have ever seen. It should be in the hands of every ambitious banjo player. The instructions and suggestions it contains are not to be found in any other work extant. Trusting it will meet the success it certainly merits, I remain, yours, etc.

G. P. LEDDY,
No. 22 W. Fourth Street.
(Teacher of Banjo at Cin. College of Music.)

Danver, Col., May 13, 1884.

Mr. S. S. STEWART.
Sir—The *Complete American Banjo*, No. 1563, I ordered made, arrived all O. K. I am more than pleased with it, it has a tone equal to a grand piano. It knocks out everything I ever saw in the shape of a banjo for tone and beauty of make up, and everything about it. I am proud to have such an all-around banjo with me through the Northwest, and anything I can say to your advantage about your Banjo, I shall be pleased to say.

Respectfully yours,
JOHN MOORE,
Banjoist and Comedian.

Buffalo, May 25, 1883.

I received the banjo and am more than satisfied with it, the tone is very fine and the finish beautiful, altogether I feel fully compensated for my outlay.

CARRIE M. COCHRANE,
Teacher of Banjo and Guitar.

"I have been using three banjos in my act, and I think yours lays way over the dock for tone, being louder and sweeter than any I have ever seen. Wish you too success you deserve."

LEW KEYES,
Banjoist and Comedian.

Oxford Music Hall,

London, England, April 17, 1884.

To Mr. J. E. BREWSTER,
Agent for Stewart's Banjos.
In answer to your inquiry respecting the Stewart Model Banjo, I am only too pleased to state it has turned out to be the finest instrument I have ever seen. The tone is gradually improving. I have examined and tried banjos of all other makers of repute, but the Stewart Banjo knocks them all in, in my opinion. Wishing you and S. S. Stewart every success,

I am yours faithfully,
G. W. HUNTER,
Comedian.

San Francisco, Cal., May 20, 1884.

Friend Stewart—I read of my banjo, and think I have the best banjo on the Coast, and thanks to you for seeing him. I made an orchestra of twelve men jealous of my banjo last night, because I enjoyed them everything.

Respectfully,
D. MANSFIELD,
Teacher of Music.

Buffalo, Jan. 28, 1884.

Mr. STEWART.
Dear Sir—The banjo at hand; it is an elegant instrument in every respect, both in tone and finish, and I am more than pleased with it. Wishing you success,
I remain yours,

JOHN HARK,
(Musical Moke).

Emporia, Kansas, Dec. 27, 1883.

Friend Stewart—The Model Banjo at hand O. K. I consider it a wonderful instrument. Having tried it in all the positions, I find it perfect, the tone being so loud and brilliant at the 10th and 18th positions as at the first. I have dreamed of such an instrument, but never hoped to possess one. Yours,

J. E. HENNING,
Teacher of the Banjo.

Concord, N. H., April 5, 1884.

Mr. S. S. STEWART.
Dear Sir—The "Little Wonder" Piccolo Banjo was duly received, and I am free to say that it is a wonder indeed. Although small in size, it produces a most powerful tone clear and sweet. It reminds me more of a Mandolin than any instrument I ever heard, and has been admired by all who have heard it. As the banjo was used it nightly in my act and it is highly appreciated.

Yours,
WM. A. HUNTLEY.

No. 84 Meadow Road, Leeds, Eng., April 14, 1884.

Dear Mr. Stewart—The banjo came to hand on the 29th ult., and I was more than pleased with it. I had my friend, Tom Plott, here a fortnight after its arrival, and he said the same as myself, that Stewart stood second to none as a banjo maker. He was worthy of the patronage he got. For tone, finish, and artistic workmanship, I never saw its equal. Wishing you every success and the best of luck, I remain,

Yours, very truly,
TOM HAIGH,
Banjo Teacher.

Philadelphia, June 19, 1884.

Mr. S. S. STEWART.
Dear Sir—The banjo you made for me last August is giving great satisfaction. It is a perfect instrument, and its beautiful finish and wonderful tone is equalled by all who hear it, in fact the same thing can be said of all the Stewart Banjos which have come under my notice.

Yours respectfully,
THOS. J. ARMSTRONG,
Teacher of the Banjo and Xylophone,
418 N. Sixth Street.

New Haven, Conn., May 1, 1884.

Mr. S. S. STEWART.
Sir—The banjo is simply immense. Very fine tone and fine in appearance. Yours,

F. W. WILLOUGHBY,
Teacher of the Banjo.

Ware, Mass., March 30, 1884.

Mr. STEWART.
Dear Sir—The banjo received, and is all you represented; loud, brilliant and sweet. (Little Wonder Banjo.) GEORGE DEAN SPAULDING,
of Spaulding's Bell Ringers.

Harrisburg, Pa., March 10, 1884.

Mr. S. S. STEWART, Esq.
Dear Sir—The "Little Wonder Piccolo Banjo" is immense, and the more I play it the better I like it. I can excuse some of the hardest music on it nearly as easy as on the large banjo. Very yours,

JOHN GASTROCK,
Leader of Band.

Minneapolis, Minn., June 3, 1884.

S. S. STEWART.
Dear Sir—The banjo you made for me arrived in good shape, and to say that I am pleased with it, but feebly expresses my feelings. After pulling down the head I find it is a superior instrument and of much better quality than any I have seen. I am a banjo player, and I am much pleased to have a banjo of this quality. In point of beauty of finish, crisp, sweet and penetrating tone, and ease in fingering, the instrument surpasses anything I have ever seen for the price. I would not sell it for twice its cost.

ERNST A. STURTEVANT,
Banjo Teacher.

Boston, Mass., June 18, 1884.

Mr. STEWART.
Dear Sir—The banjo I bought of your Boston agent, Mr. E. F. Dolan, is all that I desire, the tone is perfect in both upper and lower register. I have a number of pupils using your instruments, and in every case they have excelled their predecessors. I don't hesitate to say, that in my opinion, you make the best banjo.

Very respectfully,
G. L. LANSING,
Teacher of the Banjo.

Gaileston, Texas, June 13, 1884.

Friend Stewart—Yesterday I took a seat at our telephone, and rendered some of my choice selections on my banjo, to several people at Houston, Texas, which is fifty miles from here, and they were much surprised to hear music on a banjo over fifty miles off, and assured me they could hear very distinctly every note that I executed. I can assure you that some gentleman asked me if I was not playing on a piano. At first he would not believe that I was playing a banjo, but you made for me, and I can say the banjo you made for me seems to improve every day. I bid the laurels of the banjo to you in Houston, and you do not say it back from me for \$50.00. Yours respectfully,

WM. BATCHELOR,
Banjo Teacher.

Baltimore, Md., April 19, 1884.

Mr. S. S. STEWART.
The banjo you made for me is first-class in every respect. I have been a banjo player for twenty-three years, and have owned five or six banjos, but this one is the best I have ever played, and I am well pleased with it for anything. Yours respectfully,

SPEE, ATKINSON,
Banjoist and Cornet Soloist.

Louisville, Ky., June 12, 1884.

Mr. STEWART—
Your Orchestra Banjo came to hand, and it has proven entirely satisfactory, and I am well pleased with it.

WM. B. POWERS,
Banjo Teacher.

75 Southampton Row, N. C.,

London, Eng., March 3, 1883.

Mr. BREWSTER.
Dear Sir—"The Stewart Grand Banjo" I have been using for the past three months, and has not fulfilled my expectations both in brilliancy and durability of tone. I have tested it both in vocal and instrumental solos, and find it "holds its own" over orchestral accompaniment of ten instruments. The "Stewart Grand Banjo" I have been using for the past two years is like Okefino, "the occupation's gone."

I can say no more, for I think the banjo speaks for itself. I have played it in the largest theaters in London and the Province, and have no trouble to make the banjo heard above the orchestra in my solos.

Faithfully,
CARRIE E. DANIELS,
"Guitar and banjo soloist," late from "Fun on the Bristol Co."

Royal School of Mines, South Kensington Museum
London, February 27, 1885.

To J. E. BREWSTER (Agent for S. S. Stewart's Banjos).
Dear Sir—Three months have now elapsed since I had from you the "Grand Concert Stewart Banjo," and I have taken every opportunity of showing it to and playing it before my friends, who all entertain the same opinion of it as I do, viz., that for sweetness and volume of tone the Stewart Banjo has never been equalled, and for beauty and strength of construction, they can never be surpassed.

Whilst in Boston, Mass., last summer, I purchased a banjo from a firm there, who assured me it was the finest ever in America, but it was grossly inferior. Although I paid \$10 for it, it is not to be compared in any way with my Stewart Banjo. I have been playing it, and I am sending the sample *Banjo and Guitar Journal*, which is very fine. I enclose one year's subscription for the same.

I am a friend of mine, Mr. Stewart, and I am in love with my banjo, and is coming down with me on Wednesday to see you about one.

I am, yours truly,

A. L. GOODENE.

Worley, Lancashire, England, Feb. 14, 1885.

DEAR BREWSTER.
You want to know how I like my Stewart model 124 inch banjo, and I have great pleasure in saying I consider it quite A.

I have played a banjo for ten years, and have had a great many both of English make and American, which I have bought when in the States. The British banjo is a very good instrument, but it is not so good as the few slight alterations it would make a fair cheese-box. It is on a par with the usual British banjo professor, who plays what he calls "Breakdowns." These songs which he loudly imitates to be "Nigger songs" (in a Cockney dialect, without any reason, as he is not a Nigger, and Americans are the only people who have any success in making a musical instrument of the banjo, and though I believe there is more than one make in the States, I can turn out a first-class instrument, my present Stewart is certainly far better than I have ever played on. I have played it two or three times at concerts and have had not the least difficulty in making it sound clearly through a place hall, either picking or with a thimble. The *Hunter's March* for two banjos and piano, played with a thimble, goes immensely well. I have ever played on it for two banjos, though very easy, is quite the prettiest little duet I know of.

Wishing you every success in teaching and selling the banjo,
I remain yours very truly,

A. MARCASTLE.

London, England, Sept., 1882.

Mr. S. S. STEWART.
Dear Sir—The 124 inch banjo you made me is the finest I ever used.

Yours respectfully,
WALTER HOWARD,
Of Moore & Burgess' Minstrels, St. James Hall.

Philadelphia, May 19, 1881.

Mr. S. S. STEWART.
Dear Sir—You desire to know what I think of the silver rim banjo I bought of you. I would simply say it excels all banjos I have ever played, and no money would buy it. Yours very respectfully,

DEWITT C. EVEREST,
Teacher of Banjo.

Mr. S. S. STEWART.

St. Joseph, Mo., June 20, 1884.

The \$30.00 banjo you made me some time ago, is doing splendidly, I may call on you soon, on my next visit.

Yours,

J. F. BALDWIN.

114 Westgate, Burnley, Eng., Jan. 1, 1884.
Mr. BREWSTER.

Dear Sir—I have now been able to give the Stewart banjo a full trial, and am in a position to speak with confidence as to its qualities. It is, without exception, *The Premier Banjo*. Its carrying power is surprising, as it seems to fill a large hall better than a small room, and every note can be heard with the greatest distinctness at the farthest extremity of the room. Its tone is not in the least affected by damp weather, and it keeps the pitch with great exactness. I cannot too highly recommend it, more especially to beginners, as I consider a Stewart Banjo is half the battle—it is easy to play, independent of its capabilities as a musical instrument, it is a work of art as regards appearance and finish; every minute particular being finished with the greatest nicety. I am extremely proud of my instrument and would not part with it on any account. It is never seen without being admired and praised.

Yours very truly,

ALEXANDER D. PITHEE.

Washington, July 8, 1884.

Mr. STEWART.

I am still using the banjo you made eighteen months ago. I have been offered twice the money it cost me, but am willing to let go enough. Wishing you success, I am,

Yours truly,

JOHNIE P. MACK.

Washington, D. C.

Aylmer, Ontario, Canada, May 8, 1881.

Mr. STEWART.

Dear Sir—Your banjo received all O. K. It is "a daisy." It came in good time, for our band had a concert Friday night, on which occasion I gave an instrumental solo. They all say it beat them all. I had one of—\$3 thirty-five dollar banjos, but it could not touch this one. I remain yours, with thanks two fold.

CHAS. F. HINES.

Champion Banjoist of Ontario.

Mr. STEWART.

Springfield, Ill., Jan. 4, 1882.

Dear Sir—I hope you will please excuse me for not writing before this, but I wanted to give your banjo a good trial, and I am pleased to say that it is the best banjo I ever heard or played on. The tone is grand and rich, while it is just the banjo I have been looking for.

P. C. SHORTIS.

Leavitt's Minstrels.

Philadelphia, Dec. 27, 1878.

Mr. S. S. STEWART.

Dear Sir—After using your banjo for two weeks, and finding it the best I ever used, I heartily recommend it.

NED OLIVER.

Banjoist and Comedian.

Easton, Jan. 8, 1882.

Dear Sir—I am using one of your A 1 Stange Banjos, and I must say that it is the finest instrument I ever handled.

Yours truly,

JOHN FORBES.

Banjoist and Comedian.

Philadelphia, Aug. 22, 1881.

S. S. STEWART, Esq.

Dear Sir—The "Model Banjo" you made for me has far surpassed my expectations; it is the finest in every respect I have ever heard, and is pronounced so by every banjo player I have shown it to.

HARRY P. WAYNE.

Camden, N. J., June 20, 1881.

S. S. STEWART, Esq.

Dear Sir—Banjo purchased from you on the 23d inst. is giving entire satisfaction. The style and finish are excellent and the tone is simply grand, being both loud and sweet through entire compass of the instrument.

All the "better grade" banjos of your make that I have either owned or handled have been very fine instruments (their uniformity is a strong point), but I think this one "rates them one higher."

I shall be pleased to personally recommend your banjos whenever opportunity offers.

Very respectfully,

NATHAN FRANCIS.

S. S. STEWART.

Philadelphia, June 21, 1884.

Dear Sir—I carried your banjo with me to San Francisco, Australia and England, and take pleasure in recommending your make as the best I ever used.

CHARLES MAYNE.

I have made a great hit with the "Little Wonder" Mandolin Banjo and it has a surprisingly fine tone.

HARRY KENET.

of Quaker City Quartette.

STEWART'S BANJOS.

I see that S. S. Stewart, the banjo manufacturer of Philadelphia, states in a recent issue of one of his publications that I play a Stewart Banjo. It is true. I do, and a fine instrument it is. I had no idea until I got this Stewart Banjo how much of a musical instrument a banjo could be made. It far outranks in quality and power of tone the guitar and instruments of that class. Mr. Stewart has brought his banjos up to a high point of excellence, and every part is constructed in a scientific manner. Mr. Stewart is not only a most skillful manufacturer of banjos, but he is an accomplished musician and composer. His arrangements of music for the banjo are admirable, and his instruction books are the best I have seen.

Mr. Stewart has written me that he has recently sent some of the handiwork and the finest toned banjos ever made to his London agent, J. S. Brewster, who will place them in the International Exhibition, which opened in London on April 21st. He says that there is now a good demand for his banjos in England, especially for the higher priced instruments, and he has a contract to fill that will keep him busy during two of the dullest months in the year, viz., July and August.

CHARLES AVERY WELLES.

In the *Musical Critic and Trade Review*.

Philadelphia, March, 1881.

I heartily recommend the Stewart Banjos.

JOHN H. CARLE.

(The "Lively Flee.") Club Theatre.

Philadelphia, June 1, 1881.

Having examined the banjos made by S. S. Stewart on several different occasions, I take pleasure in recommending them as first-class in every respect.

GEO. W. HORN.

THOMAS J. ARMSTRONG,

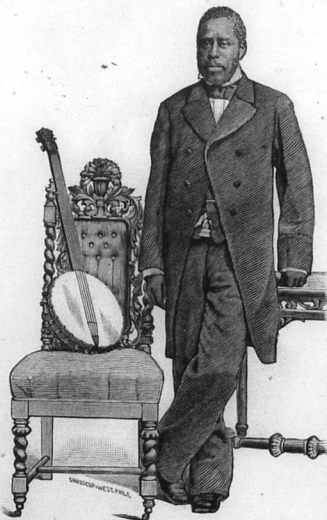
Teacher of the Banjo and Xylophone,



No. 418 North Sixth Street, Philadelphia, Penna.

HORACE WESTON,

Champion Banjoist of the World,



Uses only the Celebrated

S. S. Stewart's Banjos,

BECAUSE THEY ARE THE BEST

H. C. BLACKMAR,

Teacher of the Banjo and Guitar,



No. 230 St. Charles Street,

NEW ORLEANS, LA.

(See Sketch.)

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

A WARNING.

BY A. S. PRESBRY.

No doubt but you will think it strange,
This subject I now take in hand.
But when I'm through, you will say it is true,
And then pity all the "Hans."
One day not many miles from here,
To an Inn at Aylm I did call,
And the Doctor explained the cases
As we passed at the call of the hall.



In cell Number One, sat a fair-haired lad,
Who was crazy as crazy could be,
I made the remark, "he's got it bad,"
When the Doctor said he's not the worst you will see.
This young man's case was very strange,
He had been there almost a year,
His parents said it was his own fault,
For he attempted to learn the Banjo by Ear.

In cell Number Two, Oh, it was sad plight,
It nearly made the tears flow,
For their net a "Ham" was jumping away,
On one of those Hook-Shoe Banjos,
I thought he was the worst one of all;
His name, I was told not to use it,
But I will only say, his senses flew away
When he contended for the Banjo Prize Music.

At cell Number Three, we paused at the door,
When the inmate said I can do it,
He meant that he could make a Banjo,
That could equal the "Orchestra of Stewart's."
He was once a manufacturer and I was told,
But now a crank to the back bone,
He thought it queer after trying for years,
That he couldn't catch on to the "Carrying Tone."

At cell Number Four, there was none within,
And the Doctor laughed as he stood by my side
And said, he would soon have an inmate,
That is a victim of the "Ham Stimplicated."
I asked if he had many of late,
And he said they were getting thin.
He laid it to the Banjo Instructor of Stewart's,
Who of the Banjo House is King.

MORAL.

Use the S. S. Stewart Banjo and learn by "Note."

The British Lion Aroused.

An attempt to stop the sale of Stewart's Books in England.

Not long ago certain individuals who had conceived a jealous hatred for Mr. J. E. Brewster, and attempted nearly all sorts of revenge, except dynamite, without success, at last hit upon a plan of revenge that would have knocked the wind out of any other man than Brewster. These persons, knowing that there was in England a Ring for the protection of English copyright music, made the discovery that a certain melody, known as "What are the Wild Waves Saying?" was an English copyright, and as the piece was contained in the second volume of *Stewart's American Banjo School*, Mr. Brewster could be made amenable to the law for selling imported reprints of copyright music.

The informers brought the book to the notice of the Copyright Association, and their solicitors notified Mr. Brewster that he must put up a certain amount of money as a fine and also pay "the costs," as well as stop selling any more books. Now our spies and enemies, who spent their time so advantageously as bringing on this suit, may be pleased to learn that their united efforts to stop the sale of *The American Banjo School* in London have proved entirely unavailing, as the copyright melody has been removed from the work and other music substituted, which is far more appropriate, and hence the book is greatly benefited by the change, and can be sold in England with impunity.

Of course, holders of copyrights are not to blame for making all who can out of their music, and if the sales of their music does not pay them they cannot be blamed for getting all the damages they can out of any innocent offender of their law, who may by mistake print or sell a copyright piece, unknown to himself. There is such a thing, however, as courtesy or common business politeness, which sometimes works far better in the end than the course taken by the Copyright Association. The "Golden Rule" may in some cases be applied with success, but perhaps our English publishers never heard of that rule. Had this happened in our own country—America, the publisher pirated upon would probably have notified the offender to discontinue selling the book whilst it contained his music, and upon finding that the agent or publisher was ignorant of the offence, there would have been no lawyers required to procure an amicable adjustment of the matter. Christian countries (so-called) may not always prove the most civilized.

H. C. BLACKMAR.

Henry Cushman Blackmar, the subject of this sketch, was born in Bennington Co. Vermont, in the year 1831. His father's family emigrated West in 1830, to Cleveland, Ohio, in which city he received his education, common school and musical. He thoroughly learned the rudiments of music in the vocal classes of Prof. Bingham, and in his early youth sang alto in the choir of the old "Stone Church," located at the corner of Ontario and Rockwell streets. He took up the study of the flute and violin, and became quite proficient as an amateur performer. In the year 1850 he went South, to Jackson, Miss., and after a twelve months' instruction under his elder brother—a teacher of music—entered upon his life-work as a teacher of guitar, flute, violin and violoncello. He removed his residence to New Orleans, La., in 1865—tried merchandizing and was unsuccessful—tried prairie farming in Central Kansas and quit ahead in good health but sadly behind in finances. Returned to music teaching and went to San Francisco, Cal. He there met with Charley Morrell, Sr. and Jr., and then and there he took up the study of the banjo. Charley Morrell, Sr., the Pioneer Banjoist of California, thoroughly initiated him into all the mysteries of banjo playing, and caused him to thank the stars that led him to wander to the Golden-Gate City of the Pacific Coast. He returned to New Orleans in 1880, and settled down to his work as teacher, author and publisher of banjo and guitar music.

Mr. Blackmar's Banjo Music ranks among the best and a list of the same, together with a portrait of the publisher, may be found in this issue.

WHAT THEY SAY.

The ladies once doted on Lutes,
Guitars, Mandolines, Harps and Flutes;

But to-day

They say
That the aesthetic Banjo just suits.

There is Al. Bauer, of Flushing, they say—
Is beset by them every day,

And sweet

Ladies neat,
Say "Al. do please teach us to play."

Wm. Huntley has out some new songs,
And wherever he is in great throngs

To be slow

Ladies go,
To give praise where it justly belongs.

We are glad that the Banjo boom's rushing,
And if we were Al. Bauer of Flushing—

In our class,

Every lass
We would take if they weren't too gushing.

C. S. PATTY.



Prof. EDMUND CLARK,

Teacher of the Banjo and Guitar.

No. 297 BOWERY, NEW YORK CITY.

IMPORTANT TO ADVERTISERS.

What an experienced advertiser
says of S. S. Stewart's Journal.

OFFICE OF

WILLIAM I. PETERS,

79 Champion St.,

BATTLE CREEK, MICH.

July 12, 1884.

S. S. STEWART, Esq.,

Dear Sir:—In reply to your postal,
would say that my ad. in your paper is
giving perfect satisfaction.

Your paper is mentioned as often as
any of the best (high priced) Journals
in which I advertise.

Yours truly,

W. I. PETERS.

THOMAS J. ARMSTRONG.

Thomas J. Armstrong is now our foremost teacher of the banjo in Philadelphia; he also teaches the xylophone. Mr. Armstrong is a good musician and teaches his pupils with much success. This is his first season as a banjo teacher, has been a complete success. Our readers will find his portrait in this issue.

BICYCLE SCHOOL.

Powell & Co. have opened a school for Bicycle lessons, on Elm Avenue below Belmont Avenue, under the management of Mr. Chas. Gorton. We take pleasure in recommending our friends in want of bicycles or lessons to this institution it is certainly the best in the city.

H. C. BLACKMAR'S

Banjo and Guitar Music.

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Resolved, that we, in this meeting assembled, express it as our conviction that, first, there ought to be a fixed standard pitch; second, that the prevailing pitch ought to be lowered; third, that we unite upon 260.2 vibrations per second for the middle C, as being the pitch best calculated to lead to the most desirable result, and that we will use our endeavors to make this movement universal."

These resolutions, prepared by a committee consisting of Carl Zerrahn, Dr. Louis Mass, J. C. D. Parker, A. Kiehlbeck, L. W. Wheeler, Edgar A. Duck and Otto Benck, were unanimously adopted. Letters fully endorsing the movement were read from B. J. Lang, Theodore Thomas, Mason & Hamlin, Hook & Hastings, Hutchings, Planted & Co., and several others.

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Rise me, mamma, kiss me.....	30
Our Willie died this morning.....	35
Three Little Violets.....	25
Your pocket-kiss's your friend.....	35
Black-eyed Binnie's gone to rest.....	40
Bring the absent back to me.....	40
By and by you will forget me.....	40
Come and meet me, Ross, darling.....	40
Take me back to home and mother.....	40
Going home to Glo.....	40
Some day I'll wander back again.....	40
Let these kisses say farewell.....	40
Little ones whisper you love me.....	40
Waiting a letter from over the sea.....	40

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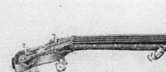
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When An Ye Gwine.....	20
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130 The Zingarella, Spanish piece.....	20
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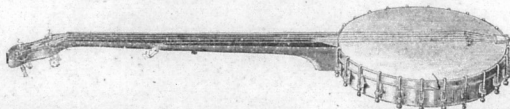
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21	—Vespering Schottische	31
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26	—Peri Waltz, Duet for two Banjos	31
27	—Yankee Doodle, with Variations	31
28	—The Hussar's Charge	31
29	—Fairbank's Parade March	31
30	—The Hussar's Charge	31
31	—Miss McLeod's Reel	31
32	—Highland Fling	31
33	—The Wash	31
34	—The King of Reels	31
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