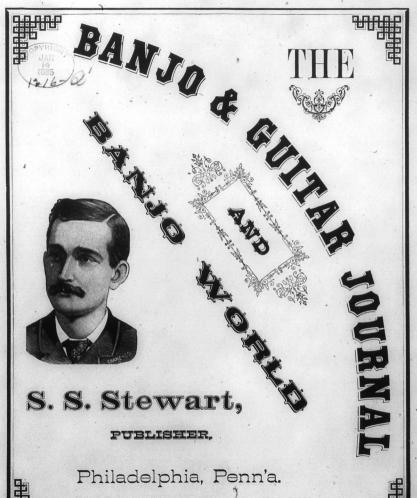
vol. 2 No. 12 - whale no . 24-



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# THE BANJO SCIENTIFICALLY.

What is there in a hanjo to write about 7 How is that bright, effective-zone produced? Let us glainee at the instrument before us. A circular france, catled the rim, composed of the alloy known as Orman with the rim the composed of the alloy known as Orman with the rim the composed of the composed of

the third string. It is thus possible to make all the notes from the wound-string open, or lowest nodes of the instrument, it a, a, omysan or over three outsure, which is a not of the contract of the interest of the intere

That all woods yield a sound no one can doubt. The specific sonorousness of wood was already known as the period when the great Common asserts much that it is limited to the period when the great Common asserts much that it is limited. It has been proven by experiences was the came that it is proven to the same that it is a superior of the same would be a superior of the same wood and be entirely different in their degrees of time. In their degrees of time, the same wood and be entirely different any other instrument, being longer and thicker in proportion.

It often happens that a bady turn out good merely by whaten, as morty all makers it of the many of the same wood and be entirely different any other instrument, being onger and thicker in proportion.

It often happens that a bady turn out good merely by whaten, as morty all makers it of the proportion of the same. The long and hard study necessary to necess in this enterprise shall deterred many from extending the work.

It is not the same of the same of the same wood of the same of the same

When you buy a new banjo you will find that during the first few days the head will require tightening. Every Stewart Banjo has sent with It, attached to the instrument, as the new to you'll the head tight before you make a test of your instrument. The rum of critical frame of the banjo may be altered its sending-factor. The sums. The rum of critical frame of the banjo may be altered its sending-factor. The sums of the critical frame of the banjo may be altered its sending-factor. The sums of the critical frame of the sound poorly by having on it is not or or even as the head by all good to lader will in no to improve it. A good instrument, such as must be had by all good to laders, must be perfect in all its part, and ensured short do have a good and should be all the profession of the sums of the sum of the sums of the s

# EXCEPTIONALLY FINE BANJOS.

As I give my entire attention to the making of fine Banjos, and being considered an Expert in Banjos, having made instruments for the most celebrated and experienced players, such as Horace Weston, WM. A. celebrated and experienced players, such as Hokace Webton, WM. A. HUNTLEY, GEORGE POWERS, JAS. SANFORD 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 exactly as I represented, and to all experience of a payor has on the turn our exactly as represented, and my long experience enables me to safely guarantee satisfactiom, as I understand what is wanted and know how to supply it.

I frequently succeed in producing Banjes of exceptionally fine tone, and by taking these instruments to my residence, and devoting my evenings to

by taking these fiberuness only resumence, and devoting my evenings to playing upon and developing the same, it ofter happens that I have on land such a Banjo as many a player of experience would give an extra price to possess. These Banjo I make generally of twelve or thirteen into price to possess. These Banjo I make generally of twelve or thirteen incoming the most of the sum of the price vary from \$50 to \$100 each, including leather case with each instrument. Should you desire to secure an instrument perfect in register of tone, and of really

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

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

much cheaper price.

But I am addressing this to those who are seeking for such an instrument as I describe, the prices of which are charged with respect to TONE ment as I describe, the prices of which are charged with respect to Toxx golarities over and above the consideration of the material and beautiful finish, which all my finer grade instruments possess. These Banjos are made with close the commended in struments 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.

S. S. STEWART, Address. 412 N. Eighth Street, Philadelphia, Pa.

# S.S.STEWART'S

VOL. II. No. 12.

OCTOBER and NOVEMBER, 1884. (Double Number).

that he would join the company on the next day. He

PRICE, 10 CENTS.

# S. S. STEWART'S Banio and Guitar Journal.

S. S. STEWART, Proprietor.

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

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# The BLACK HERCULES.

The Adventures of a Banjo Player.

(Written for the BANJO AND GUITAR JOURNAL.) CHAPTER III.

That day Jacob had a private conversation with the proprietor of the Professional's Retreat, in which he informed that gentleman that he did not think it consistent with his social position and abilities as an artist to remain and play in an institution of that kind, and that he thought his health would be better if he could "go on the road" and travel with a first-class combination. Snaggsy replied to the effect that he would be glad to have our young artist to adorn his lunch hall but if he could do better he would not attempt to stand in his light, and would do all he could to assist him in securing a first-class engagement. So at pre-cisely two o'clock P.M., Jakey sent an advertisement to a sporting and theatrical paper stating that his services as a "banjoist, endman and comedian" could be obtained. Old Jakey waited with nervous impatience for the appearance of the journal containing his card, and after its appearance he waited still more anxiously for the returns of the election. He did not have to wait long -at least not as long as Jacob waited for his wife in the Bible. One morning as he was doing his best to dislocate a Chicago beefsteak which comprised his breakfast at the Professional's Retreat, the chief chambermaid of the institution brought him a letter on a tin plate. This letter was printed all over on the envelope with such advertisements as "Take Docthe envelope with such advertisements as "Take Doc-tor Schnittell's Liver Pills and Worm Syrup;" all in bold, fancy colored type. On opening the letter and perusing its contents Jakey read as follows:

BALLSVILLE, March 19th. "Dear Sir :-- We are putting a first-class combination on the road and employ none but A I artists. If you would like to go with us for a season of sixteen weeks we can offer you a salary of fifteen dollars and board. All expenses will be paid after you join Co. Wire answer, and if O. K. join us to-morrow at Bow-Very Respectfully.

therewith got his "props" together and spent the balance of the day in purchasing little articles of toilet, such as a new tooth-brush, bottle of hair oil, box of cigars, and a pair of kid gloves. That night there was a grand "blow-out" at the Retreat in honor of our young friend's departure. The fun was kept up until the small hours of morn and lake was pretty tired when he finally sought his pillow for the night. Just as he was getting comfortably settled between the sheets all the insides of the bed seemed to disappear and fall out, which turned old Jakey out on the floor in a liffy. He did not lose his presence of mind, however, as he knew he was the victim of a practical joke, and as he picked himself up, much to his surprise, one of the sheets seemed to stick to his feet and he could not get rid of it. The more he tried to pull his feet off that sheet the worse it stuck. He soon made such a racket that old Snaggs came up to find out what was the matter, and when Jakey explained the situation to him old Snaggsy seized the sheet and pulled dear little Jakey all over the room before he got it off. When they came to examine it they found that some rascal had poured a bucket of tar in Jake's bed, and they both swore like troopers. "That's Dutchy's dirty trick," explained the now indignant Jacob, "and I'll pay him up for it too, and don't you forget it." Then when Snaggsy began to see the real essence of the funny side of the thing he began to laugh, and never stopped until he had fallen on the floor. The whole house fairly shook, so great was the mirth of Old Snaggsy. But it shook worse yet, and Snaggsy laughed the other way when he tried to get up and found he had sat down on a large piece of beeswax which some-body had placed on the floor. Now this wax had taken right hold of Snaggsy's place where his clothes should have been if he had any on, but as he came right up from his bed to see what the trouble was with Jakey he did not have any clothes on to speak of, and so therefore the wax had a firm hold on him. It was now Jakey's turn to laugh, which he did with hearty good will. They made such a racket between them that the bartender and cashier came up in great haste. and when they realized the trouble they all seized hold of Old Snaggs and pulled and tugged away for dear of Old Snaggs and pulled and tugged away for dear life; Snagg's screams of pain keeping time all the while to the music. At last the wax let go and Snaggsy got loose—but he had also "lost his grip" and it took a great deal of rubbing with St. Patrick's Oils and other pain subduers before he was in condition to go to sleep. Jakey in the meantime slept without any sheets as he was one of those dare-devil, happy-go-lucky kind of fellows that can get along anywhere. Peace was restored for the balance of the night. In the morning Jacob arose at 10 o'clock and took a bath and after breakfast he took the train to Bowelstown to join the company.

Jake had got his banjo all fixed up since the night
of the riot when the Black Hercules so suddenly ap-

peared, and for this occasion he had made the leather peared, and for this occasion he had made the leather case look as good as new by giving it a good rabbing down with harmess grease. So you can understand that our friend looked too too-too, with his best white vest on and light pants with pollar dots. The young man purchased his licket and aftic getting his baggage checked, boarded the train. He did not patronize the smoking can, but took a seat in the parior car, this time. There was a very decent-looking old lady stiting next to him, she had a wart of the side of her stown. Very Respectfully,
PRAT & JONES, Managers."

Nater reading this, Jake rushed out and telegraphed lady and they might be taken as mother and Vaughter.

Take "took them both in" and said to himself. rather nice looking gal that, but the old one looks like a cow." Now the old woman was a fidgety creature and kept all the time turning around and looking to see if her pocket-book and lunch basket were safe. "Mary Jane—Mary Jane—are you sure you locked the trunks all right?" exclaimed the old woman: then again, before Mary Jane has time to reply, "Mary Jane, are you sure your father will meet us at the station, and do you think it will rain before we get there?" Bye and bye the old gal saw Jacob looking at her and she whispered to Mary Jane, tooking at ner and she winspered to Mary Jane, "Look atthat young man sitting three, I do believe he is watching my pocket." "Oh! hush, mother," said Mary Jane, "I'm sure he looks like a perfect gentleman." All the while Jacob's banjo case, which he stood against the old woman's seat when he got in, kept slipping down until it was lying right against her dress. The steam heating pipes ran through the car right next to it and all of a sudden something went "snap," and Jacob turned around like a flash, for you know how an old war horse kicks when he hears a discharge of canon. The old female heard it too-or at least you would have thought so to have seen her jump—and she exclaimed, "Mary Jane—Mary Jane, did you hear that? I'm sure something's the matter with the gas pipe." At this moment Jakey reached over to remove his banjo case and the old lady then noticed it for the first time. She jumped up and ex-claimed, "Picayune Butler! what's that?" "Nothing to disturb you, madam," replied Jake. Just at this moment the old gal looked down at her dress and then I tell you she got hot, "Oh! you good for nothing " she cried, "you have put that nasty, dirty, scamp," she cried, "you have put that hasty, dirty, greasy thing right against my dress, and got my point lace all over your nasty smelling grease. Mary Jane—Mary Jane, run for my smelling salts and—oh-dear, cologne." There was quite a commotion in the

dear, cologne." There was quite a common and apparlor car at this time and Jakey wished the floor would open and swallow him up, but it didn't all the same. However, as the old lady was smelling her same. However, as the old lady was smelling her cologne and the passengers were standing around laughing at her, Jacob managed to sneak out and make his way to the smoking car. In doing so the case got rubbed against his white vest and a lot of the black came off on it. So poor Jake looked rather limp by this time. The journey proceeded without any other adventures worthy of notice and Jacob finally alighted at the town of Bowelsville. Jake went straight to the "Hotel Da Capo" and there he met a rather good looking man who said his name was Prat, one seed looking man who said his name was Peat, one of the managers of Prat & Jones, 19II and Plaster Advertising Co. "Now my boy," said Irat, "west town in the morning. We shall play a new town every night and you will see lost of life and have a good time." "How many are in your company? "asked Jacob. "Oh! you see my partner plays the bones on the end and I have a cornet player with intended to the player of the player my observes. We work the small town with a whorse wagon and sell patent medicines, and give a concert to draw a crowd." Jake did not like this he thought he was going to join a first-class columns, but being short of funds and not knowing what else to do he concluded to go ahead, and thought he to himself "I shall at least have some fun."

Well sir, they opened that night on Catfish lot, and Jake sung and played for all he was worth. They sold lots of liver pills and worm medicines, and at eleven o'clock they were all worn out and retired to the ho tel. Jacob had a nice little room all to himself and he turned in very tired. About twelve-midnight-Jacob had no sooner got into a sound sleep than he suddenly awoke. He had a sharp pain in one of his shins and a stinging sensation all over his body. His first idea was to call for "Doctor" Prat to give him some of his herb medicines, but he was unable to call out, he was so weak. He stirred around and tried to get out of bed and at last struck a match. As soon as there was a light he saw two or three animals drop off the bed and run for their holes, and he never had seen anything like them before, not even in Chicago, Jake took a swig of whiskey out of his pocket flask and gained strength. Then he roused the house, The landlord came up. "Look here," said Jacob, "what's the matter with me? something bit me in that bed." The landlord did not like to be waked up from his peaceful sleep and said, "Oh! dat was nodding—dem was nodding but a few ped pugs. turned down the sheet and sure enough, the bed bugs of the Hotel Da Capo were the size of salt water



crabs. There was not a single one there-they were all married and came with their families,

#### NOTICE.

Owing to the length of this story and the time it would require to continue it through the Journal, we have concluded to publish the whole story in a book complete. This book will be issued this month (October, 1884), price only 10 cents or 12 cents in stamps if ordered by mail. Everybody should have a copy.

Address, S. S. STEWART 8th and Willow Streets,

# Philadelphia, Pa. THE YOUNG TEACHER.

ARTICLE No. 3 It is stated that a gentleman desiring to know how to tune his banje to accord with the piano. asked the information of a Boston teacher and was informed that such injormation was worth \$5.00. As it is the intention of some "professors" to hold the banjo back as much as possible,

it is the intention of the publisher of the Journal to act the reverse and give information to anybody for 10 cents, or without charge at all, if they are unable to pay.

The ordinary banjos we will say are 11 inches Idianeter of rim) with 19 inch neck (from nut to hoop). These banjos tune best in C and G. That is the "open B" chord should chord with the common chord of G major (one sharp) on piano, and the "A" chord of banjo should then correspond with C major on the piano. With some pianes, especially these of ancient make, this pitch will be found rather flat but will answer in nearly all cases. In the case where the banjo is only 17 or 18 inches in the neck. this pitch will not do, as it will be too flat to. sound brilliant. We should then tune a tone higher, viz: the open "E" chord of banjo should correspond with the common chord of A major on piano, and the "A" chord will then correspond with D major (two sharps). We might seek an intermediate pitch, such as C sharp (which would be called D flat on piano),

smarp (which would be called U hat on plano), but as this key and its relatives bothers some plano players it is well to avoid it if possible. On large banjos, say 12 or 13 inch rims, with 19 inch necks, use the first tuning, or C and G, as the length of string is not sufficient to warrant lower tuning if a brilliant and full tone is desired. But if the large banjo has a long handle, making

the pitch of C impossible, we are then obliged to tune in B flat and F. The B flat pitch is very good for heavy playing with a thimble, as the strings are not so tense and as they have to stand very hard usage in this style of execution we consider it better for the purpose. The tone of large banjos tuned in B flat more deep, or baritone, in character, but not so brilliant as the higher tuning. A thick string tuned to a certain pitch will be much tighter than a thin string tuned to the same note, if they are both of the same length. The rule or governing law in acoustics is as follows: "The rate of vibration is inversely proportional to the thickness of the But, of course, if a string is thicker it is much stronger in proportion than the thin string and hence can be made to stand a greater

In playing two banjos together, if a good effect is expected, they should be both of the same size or both of the same distance from the nut to the bridge. Some players in performing duets on two banjos try to see which can play the loudest. This is all nonsense. When you are playing the banjo and trying to make music you are not doing a contortion act or running a foot In playing an accompaniment always be careful not to play too loud for the melody and use the right chords. It is better to have all the accompaniments written out and learn them from the notes, instead of trying to "follow". the melody. Do not try to use too many chords. Some players, when they make use of a lot of transient changes in their accompaniments imagine they are doing some great work and playing some rare harmony. This is nonsense.

Modulating merely for the sake of modulation is as foolish as turning a hand-spring at every five or ten paces when you are walking. Some writers banjo make their arrangements so full of difficult fingered chords that nobody can play them without months of practice and they not worth the time and trouble of learning. Hence the music is thrown aside as "N. G. when it is very good if you had learned it properly. It is foolish to say that a writer "does not know music," because he writes his pieces in an easy manner; he is writing for the masses, not for a select few.

#### What FIELDS, of Fields & Hanson, has to say about his Stewart Banjo.

Star Music Hall, Dublin, Ireland.

July 22, 1884. MR. BREWSTER, (Agent for S. S. Stewart's

Banjos) London. DEAR SIR.—In reply to your inquiry respect-the Stewart Banjo I bought from you six weeks ago, I am pleased to state that it has turned out as represented. I have used a number of other makers' instruments, but I consider the Stewart Banjos are the best for tone and carrying power. I thought the last banjo made for me by one of I thought the last banjo made for me by one of the principal makers in the Eastern States, America, was the best that could be got; but when I heard your Stewart Banjo I was fully convinced that I never heard or played on any instrument to equal it in tone. I will always be happy to recommend the Stewart Banjo to anyone requiring an instrument, which for volume of tone and carrying power cannot be equalled. Yours faithfully,

JOHN F. FIELDS.

## ANSWERS to CORRESPONDENTS.

C. H.—All performers of reputation and recognized ability, as a rule, rest the little finger of the right hand on the head when picking. Some claim that this interferes with the vibration, but that is absurd, as those who do not rest the hand do not bring the same volume of tone from the do not bring use same volume of the form of the structure and so those who play "with a rest."

Wm. A. Huntley is probably the most brilliant 'picker' on the stage, and advocates the rate by all manner of means. We are aware that some teachers, who desire to differ from most of the way. The structure of the way to think we have nothing to pay for printing and postage year are far out of the way.

successful players, advocate methods of execution of their own, but the best plan is to follow the advice of successful performers. Our advice is to use the rest always when picking, as we have never heard a good player who does not do so.

ASPIRANT.—As to who is "the best" banjo player is a matter of personal opinion. Some players excel in one way and some in another way. The old-fashioned "banjo solo" act is 'played out,' as the banjo has advanced so much during the past few years that more is expected of a player than a comic song with very bad accompaniment.

THOMAS B .- The banjo is now played by many of the most fashionable (and what is far preferable, intelligent) people in the world. Among the Nobility of England it has superseded the guitar. It is no more a negro instrument than the guitar, and you might as well call the piano a negro instrument because Blind Tom plays it.

LEARNER .- The Stewart Banjo is used by all of the foremost performers, without a single exception. You can see the letters of some of them in the Journal. The Stewart Banjo has won the highest award at every exhibition wherever exhibited.

W. H .- The marks made by a thimble may be removed from the banjo head by means of an or-dinary piece of rubber, such as almost anyone carries on the end of a lead pencil. Use no

HARRY .- When the holes in a tailpiece cut the strings it can be obviated by running a piece of banjo bass string through the whole, which will remove the sharp edge.

HARMONIST.—There is no end to knowledgeno limit to learning. This is not only so in the study of music, but also in any other science.

Music is an art based upon scientific principles. If music could be learned as a science, pure and simple, we would have better composers. To be a musician, a person must have the talent for music as well as the brain power to acquire knowledge by study. There are plenty of men who can write in correct harmony, but cannot compose a pretty melody. On the other hand, there are those who can write a beautiful melody. but who are unable to add the correct harmony. Hence, the need of good harmonists to arrange melodies in proper shape for publication.

Once in a while we meet with a fool who thinks he has acquired everything there is to be learned, and with the arder of unconscious ignorance he tells everybody how much he knows. Such learned persons generally do not know enough to make a salary sufficient to support a

HOT HEADED YOUTH.—If you do not give your correct address when you order strings we do not wonder that you do not receive them. In the last case you omitted your street and number. the last case you omitted your street and number. Do you suppose we keep your name and address on a slate? Our liability ceases after the goods are deposited in post-office, but if you give correct address you are pretty sure of getting your goods.

Anxious Inquirer .- The reason you do not receive the Journal any more is simply because your name is not on the subscription list. You sent twenty-five cents for subscription nearly two years ago; but a man can't live two years on that amount of money. The *Journal* may be had in New York City, at Hardings, 229 Bowery.

#### WILLIAM A. HUNTLEY.

The above-named gentleman when 'recently in Philadelphia, on a visit to S. S. Stewart, had his portrait taken, representing himself and his large and small Stewart Banjo, from which we present an engraving in this issue.

Mr. Huntley is one of the finest banjo players before the public, as well as a composer and vocalist, and his title "America's Classic Banio

Artist, Vocalist and Composer," is fully deserved. Mr. Huntley appreciates the merits of the Stewart Banjos, and likes to recommend a firstclass article only. He is one of the few who have worked to make the banjo rank as a musical instrument of high grade, and the press notices given in this issue will convince our readers who have not had the pleasure of hearing him play and sing, that he is an artist of exceptional abilities.

#### ABRIDGED OPINIONS OF THE PRESS.

Mr. Huntley is a marvelous banjo player and has a certain power over the instrument that no other banjo artist has ever here shown himself to pessess. - Boston Herald .

William A. Huntley, the Banjoist, with Haverly's Mastodon Minstrels, is an artistic performer, and last evening drew out great applause, and was obliged to respond to numerous encores. Chicago Tribune.

W. A. Huntley is the best banjoist that has appeared in Detroit. He performs a class of music on the banjo never before attempted in this city, and shows how much harmony may be obtained from that favorite instrument. also sings well, and was liberally applauded .-Detroit Free Press.

W. A. Huntley received overwhelming rounds of applause for his banjo specialties, which are really first class, and have never been surpassed by any artist in this line. - Boston Daily Globe.

Mr. Huntley is undoubtedly the finest banjo artist we have ever seen; his command of the instrument is simply marvelous. He also sings an excellent song. — Cincinnati Ecening Star.

Mr. Huntley's banjo performance and ballad singing were unapproachable, and thrice was he encored.—Providence Daily Journal.

Mr. Huntley's banjo performance and ballad singing were alone worth the price of admission. -Newark Daily Advertiser.

Mr. Huntley's playing is a wonderful exhibi-tion of the capability of the instrument in the hands of a master, as it brought out beauteous and delightsome qualities that are marvelous Mr. Huntley is also a vocalist of ability. He was obliged to respond to numerous encores. The Item Phila.

Mr. Huntley is far ahead of anything ever seen in these parts in his banjo solos, -Pittsburgh Daily Post.

Mr. Huntley is the most accomplished banjo performer that has ever appeared before the public of this city.—Cleveland Daily Herald

Mr. Huntley has justly been styled the unrivaled banjoist of the age, being the first to discover its musical powers, to bring forth all its potent melody, and to give it a high rank among musical instruments.—New York Clipper.

Mr. Huntley, an admirable banjo performer, received several very hearty encores, which were fully deserved.—St. Louis Democrat.

Mr. Huntley showed himself to be the best banjoist that has ever appeared at the Adelphi. -Buffalo Express,

Mr. Huntley, an excellent banjoist, received several hearty encores, which were fully deserved. -New York Clipper.

Mr. Huntley, the superb banjoist, made a decided hit in his artistic solos and songs .- Baltimore Gasette

The banjo performance and ballad singing of Wm. A. Huntley is unsurpassed; he is without doubt the most accomplished performer in the country .- Louisville Courier Journal.

Mr. Huntley in his banjo business and songs. is immense. - The Capital, Washington, D. C.

Mr. Wm. A. Huntley is the only banjo artist in the country that has ever made a success in white face.—Boston Herald.

Mr. Huntley is the most artistic performer on the banjo that has ever appeared before a London audience. - Lloyd's News, London. England.

Wm. A. Huntley (the leader of the 12 Banjo Act), showed himself to be an accomplished banjoist. His playing with one hand, or rather one arm, for he kept up a perpetual swinging motion while manipulating the instrument. delicacy of touch being at times very remarkable and clever .- The Yorkshire Post, Leeds, Eng.

Mr. Huntley's clever banjo playing claimed for him the title of being a classic performer on that instrument, and the best ever heard in this part of the country.—The Manchester Evening Mail, Manchester England.

#### THE WHY AND WHEREFORE.

Some time ago a musical team ordered goods to the amount of \$3.88, to be sent C. O. D. The goods were sent on July 19th to Frankfort, Ky., and instead of the money coming back on Aug. 6th, the following postal card was received:

#### ADAMS EXPRESS COMPANY.

Frankfort, Ky., Aug 4, 1884. Goods shipped by you July 19th, C.O.D. \$3.88. to Slocumb & Conroy, are now in this office. The consignees did not have the money when they passed through here. No chance to deliver at this office

Now when the Express Company's Agent notifies the shipper that his goods are not taken out, and the persons to whom they are sent have no money, there is nothing left but to send the goods back, in which case we have to pay the express charges each way.

#### C. O. D.

As certain persons are constantly ordering strings, music, etc., to be sent C. O. D., we give here our business rules, and those who wish to save time should read and act accordingly.

I do not open small accounts on my books, as such a system has proved unsatisfactory, and

more trouble than profit.

Hence, unless you intend to order regularly, and settle promptly each month, and can furnish me with satisfactory references to that effect, I must request the amount stated before sending goods ordered.

Rules :- No goods sent C. Q. D. under the amount of \$5.00. All orders under this amount must be accompanied by the money, draft or P. O. money order, or postal note. No goods sent C. O. D. without a suitable deposit with order, unless the party ordering is known as responsible

#### THE PENNSYLVANIA STATE FAIR.

Much dissist the SALANAN symmetries white reart the Pair on arcount was about the varieties of the reart the Pair on arcount was about the value of a calculate.

The value of val

ise heat of the sun (the notest weather experiences summer. ere being no music within the main exhibition build-

There being no musle within it emain exhibition building, except some organ which player diffeomically, you can judge what a crowd came around when we began to early building what a crowd came around when we began to early building what a crowd came around when we began to pay the property of the pay of the

time to admit Mr. Armstrone on the next day. After charge of fifty event for each omittanes than to fedier the secretary any more.

In secretary any more than the secretary and the secretary any more than the secretary and the secretary any more than the secretary and the secretary and the secretary and the secretary and becked up the entire paragrap way to such an extent that officers had to be on mann. Of course some of the mode of the secretary and secretary and secretary and the well digging machine begins to ham. Discharge, and the secretary and the well digging machine begins to ham. All a transfer has secretary and the well digging machine begins to ham. All a transfer of the secretary and the well digging machine begins to ham. All a transfer of the secretary and the well digging machine begins to ham. All a transfer of the secretary and the well digging machine begins to ham. All a transfer of the secretary and the well digging machine begins to ham. All a transfer of the secretary and the well digging machine begins to ham. All a transfer of the secretary and the well digging machine begins to ham. All a transfer of the secretary and the well digging machine begins to begin to ham begins to be such as the secretary and the well digging machine begins to begin to be secretary and the well digging machine begins to begin to be secretary and the well digging machine begins to begin to be secretary and the well digging machine begins to begin to be secretary and the well digging machine begins to begin to be secretary and the well digging machine begins to begin to be secretary and the well digging machine begins to begin to be secretary and the well digging machine begins to be secretary and the well digging machine begins to be secretary and th

S. S. STEWART, Esq.

Dear Sir:—The Model Banjowas ree'd today, per ex.

press, and in reply, would say I am delighted with it, as

It is an exceedingly fine instrument, having tested it 1 s

pronounce it so. Respectfully,

GLARENCE BURTON,

Bayloist and Teacher.

## NOT THE BLACK HERCULES.

On the 15th of September, a message was sent to Mr. Stewart to come to the Central Police Station and identify a Stewart Banjo, having the initial G on the tailpiece. This banjo was taken into custody, together with a negro, who was attempting to pawn the instrument together with a leather case for fifteen dollars, under suspicious circumstances.

Mr. Stewart found it to be a Model Banio of his make, No. 999, and at once identified it as the property of Mr. Charles N. Gorton, manager of the bicycle school, West Philadelphia. It proved, upon investigation, that the school had been broken open on the previous evening and the banjo stolen. Mr. Gorton testified to this fact and the negro was held for trial.



Prof. D. Mansfield, of San Francisco, played the Stewart banjo every day at the Mechanics' Fair, during its run. On these occasions he was accompanied by Prof. Frank Pallma, pianist. The banios of Stewart's make were part of the exhibit of the great firm of Messrs. Kohler & Chase.

D. Mansfield, 930 Market St., San Francisco, has issued a catalogue of banjo music.

Horace McLean, when last heard from, was playing with Wallace & Co.'s show, on the road

G. P. Leddy, teacher of banjo and guitar, in Cincinnati, is doing well.

Wm. Batchelor, of Galveston, Texas, says his banjo school is progressing nicely. He has issued

a neat circular.

Brewster's young pupil, Arline, "The Banjo Empress," was lately playing at the Trocadero, Haymarket, London, England.

William A. Huntley spent a pleasant week in Philadelphia, on a visit to S. S. Stewart, in the latter part of August last.

James McNally, amateur banjoist, of New York City, says the only fault he finds with the Journal is that it does not appear often enough. If everybody was of the same opinion it would appear oftener: but just now our opinion is that we have all we can do to get it ready for press six times a year.

Frank Rivers, old timer, of Colorado, says S. S. S. stands for "Screw-Steamer-Stewart,

F. F. Hanks, of La Junta, Col., says his new Stewart Banjo is "immense."

Clarence Burton, when last heard from, was teaching the banjo in Erie, Pa.

The Stewart Banjos carried off the highest honors at the International Exhibition in Lon-don, England, August, 1884.

Dr. H. C. Smith is teaching the banjo in Davton, Ohio, with great success.

E. A. Rowe, of Milford, Delaware, writes that he proposes to start teaching aright, this season, and begins with a \$50 Stewart Banjo. We wish him every success that his talents deserve and feel assured that in him our friends in Milford will obtain a competent and reliable teacher.

There is no doubt that Stewart's new novel, "The Black Hercules; or The Adventures of a Banjo Player," is the most amusing narrative ever written. Price 10 cents—the entire story.

G. L. Lansing, the Banjo Teacher of Boston. is preparing for a heavy season's business.

Tom. Haigh, of Leeds, England, has a sub-agency for Stewart's Banjos through J. E. Brewster, our London agent.

George D. Lambson, was with the New Orleans' Minstrels, per last advice.

Charles F. Raymore, teacher of banjo, Worcester, Mass., sends photograph of himself, sister, and banjos. Fine looking people, but shocking bad banjos to photograph.

BETRAYED BY A BANJO.

BROKER WHEELER'S MUSIC-LOVING CLERK ARRESTED ON A CHARGE OF PMDPZZI PMPNT

The banjo as an instrument of detection is in high esteem at Police Headquarters just at present.

Early last week A. H. Wheeler, a broker of No. 30 New Street, discovered that his checks were being altered. On Tuesday, Robert Newton, one of his clerks, disappeared, and Detectives Dilks. Cosgrove and McNaught tried to find him. The servant at his nicely furnished flat at No. 784 Sixth Avenue told them constantly that he was not at home.

The detectives learned that he was fond of variety acting and was thinking of starting a minstrel show. Dilks and Cosgrove look like particularly bad actors. On Friday night they borrowed a banjo and went to Newton's flat. The servant said he had just gone out.

"No, he hasn't," said Cosgrove, thumbing the njo lightly. "Tell him that two end men banjo lightly. "Tell him that two end want to see him about organizing a troupe.

"That's all right, show the gentlemen in," sang out a manly voice. "They're a couple of minstrel fellows. Thus invited, the "actors" entered and Dilks

asked, "Are you Mr. Newton, the clerk for Mr. A. H. Wheeler, the broker, who wants to start "I am," replied the unsuspecting victim,

"and I'll give you two fellows a chance if you suit. I'm glad you've brought your banjo along. Play me a tune and then we'll try a duet. Let's

ray me a time and tien we in try a duct. Let see what you can do for a show,"
"I can show this," returned Dilks, displaying a detective's badge. Then Newton was told that he was under arrest. He took it good naturedly. Newton had been with Mr. Wheeler since last January. He is suspected of embezzling \$4,387 by altering checks. He was taken to the Jeffer-son Market Police Court yesterday and was remanded .- N. Y. Herald

Milford, Del., Sept. 14, 1884.

MR S S STEWART. Dear Sir :- The banjo came safely to hand last Thursday. I hardly know how to express my satisfaction for such an elegant instrument. The workmanship is far ahead of anything I have ever seen. As regards the tone I must say you could not have suited me better, as it is just what I have long wanted. I have always desired a banjo with the sharp ringing tone of the old Clarke Banjos, but would never buy a short handled one, as the notes above the 10th position are yery seldom clear. Now this one has all the sharpness and clearness of the short neck banjos, besides it has a certain volume of tone such as I have never before heard—in fact it sounds more like a harp than a banjo. Some of, my friends are having quite an argument over the kind of wood the neck is made of. Will you be kind enough to let me know what it is? Again thanking you for your kindness and promptness, I am Very truly, E. A. ROWE.

Fremont, Neb., Sept. 10, 1884.

DEAR MR. STEWART.

The \$100 Orchestra Banjo arrived all right by express yesterday, and after trying it I can only say that it suits me to a "T," and that it is the best in workmanship I ever saw, and the tone is splendid. I have never seen a banjo that com-pared with it, although I have had some very expensive banios. I am yours, W. E. CARLIN.

Charles W. Wilgus, solo banjoist, has opened instruction rooms in Baltimore, Md.

Alexander Chuckerbutty, of London, pupil of J. E. Brewster, has gone to Australia, where Mr. Brewster proposes to establish a sub-agency for the Stewart Banjos.

George Draeger, banjo teacher, of Washington, has a good many pupils.

The American exhibits at the London Crystal Palace Exhibition, which were awarded prizes, were as follows: Germunder, the great violin maker, for copies of old masters' violins. S. S. Stewart's Banjos (entered as Brewster & Stewart) for the best banjos. The Smith American Organ Co., Chickering & Sons' Pianos, and The Estev Organ Co.'s Organs.



It is said that President Arthur is a good banjo player; but don't you give it away.

Billy Payne is the handsomest banjoist on the stage. W. A. Huntley had the dyspepsia, but was cured by siting the Zoological Garden.

Tucker, of Camden, has had seventeen offers of marriage so far this year.

J. W. Pepper has a new pair of gold eye glasses.

Sam Devere was presented with twins.

Nathan Francis, of Camden, is the father of nineteen Thomas J. Armstrong is a great favorite with the

C. N. Gorton rides a 70-inch bicycle.

Prof. Clark advertises for five hundred good fat cats. He doubtless intends starting a string factory.

Harry Keel has oysters seven feet long, at his new place

Mrs Partington says" Stewart's Banjos are the ecclesi-astics of prohibition and the conservative of excellence."

Eddle Dobson is getting so thin-since he went to Eng-ind-that there will be little left of him when he re-

Stewart has got a dog that carries his banjo for him.

H. C. Blackmar has increased his weight seventy-five bunds during the summer.

Frank Eckland, of Boston, has a new situation, Ned Oliver had added the suffix M. D. to his name,

"It shows its teeth," said the man who put his hand on he blade of Stewart's patent lig-saw, to see whether it was going.

J. E. Brewster, of London, will inherit a fortune through his late uncle, who died in New York, last Sertember, worth \$5,000,000. He has ordered a new cab with a gold banjo on each side.

uke Brandt, of "The Crazy Four," is the tallest man

When "Yank" Adams, proprietor of *The Sporting and Theatrical Journal*, called to shake hands with the "great-glewart," he was surprised that he found such a small man. But he was soon convinced that Stewart was a "big man" among the banjo players.

Charles H. Long, of Lancaster, Pa., is getting fatter all the time. He says that Stewart's guitar banjos are sim-ply economical.

Ed. Dobson found that nerve was a good thing. But he lacked the spondulex to hold on to his London catechisation.

Geo. H. Ayer is teaching in Haverhill. Mass.

John H. Lee, of New York, has increased in weight two hundred pounds.

Every person who started banjo teaching in London, in opposition to J. E. Brewster, failed and gave it up, this includes Ed. Clark (not of New York), E. M. Hall, J. M. Turner and Ed. Dobson.

## S. S. STEWART'S

World Renowned

# Parlor, Concert and Orchestra Banios

MANUPACTURED ONLY BY

S. S. STEWART, Philadelphia, Pa.

The leading make 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 maker. Assortion to the professional players than these of any other maker. Assortion to the building and anothers than any other make. These banjoe have the greatest reputation and are the best constructed, and finest make in the world.

Some makers publish a lot of testimentals from superior and the profession of t

From Lady Sullivan, of London, England. THE RED HOUSE,

37 Palace Gate W., London, Eng., January 17, 1884. of Pance Grate W., London, Eng., January 17, 1884. Lady Sullivan has much pleasure in testifying to Mr. Brewster's great aptitude and patience in giving instruc-tions on the bando, and to the excellence, tone and quality of the Stewart banj.

Sir George Prescott, of London, writes as follows: JUNIOR CARLTON CLUI

Pall Mall, S. W., April, 1884.

MR BREWSTER. MR. BREWSLEI.
Dear Sir.—With reference to your inquiry as to the
"Stewart Banjo" I purchased from you task year, I have
my expectations, from the excellent report I had received
about 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 Com-

New York, Dec. 3d, 1883.

S. S. SEWART, John.

Dear Six-The GHAND ORCHESTRA BANTO I ordered of you arrived safe, and after giving it in full and related of you arrived safe, and after giving it in full and related of you arrived safe, and after giving it in full and related to the control of the contr S. S. STEWART, Esq.,

[The following letter was given by Mr. Weston to Mr. Stewart upon receipt of one of the first 12½ inch silver rim banjos made by him after several years' study and experimenting upon new principles in accounties.] New York, January 31, 1881.

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.]

very hard use of the instrument.]
Having used every known make of banje during my
Having used every known make of banje during my
very best jin strikene. A voor finitruments are very powreful, but that is not all. Their principal beauty lies in
very notest notes in the largest theatree. Some bands
require to be played very hard if you want them heads
require to be played very hard if you want them head
a large shall as a small room. I use no other banjo but
your, and nothing could induce me to play any other
your mode me in January, 1881, is a marvelous instrument,
I would not take a small room of the first of the played to
your mode me in January, 1881, is a marvelous instrument.

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 12½ 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 Favor-e'll inch banjos. It gives perfect satisfaction and I m well pleased with it. Yours, etc.,

WEBB CLAYTON. with Sell's Bros, Railroad Shows,

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

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

S. S. STEWART, Dear Sir:—I am playing your banjos on the stage, doing soles, and everybody says "what nice toned banjos 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, MESSES. BREWSTER & STEWART. Gents: The banjo I bought from you in September is the finest-toned instrument I have ever heard, and the finish Al. It is admired by every one, and I will always be pleased to recommend to those who require a loud, clear, ringing-toned banjo. Your stuly,

H. HUNTER.

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

Cobourg, Ont., Canada, Dec. 11, 1882. S. S. STEWART, Eso.,

S. S. S. STEWART, ESC.,

Friend Stewart:—Banjo and Guitar Journal at hand;
vory interesting indeed; wish you success; valuable invery interesting indeed; whish you success; valuable intried one of your banjos, a large one, pielendid tone, clear
and musical. Keating, of Keating and Sands, Sam
Hague's British Minstrels, uses it.

Yours truly HARRY STANWOOD.

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

Banjo receited a f.w days ago. I must say "She is a Dandy." I am immensely pleased with it. Several of strument is, as we have been a support of the strument is, as the brilliant tone of the hard post of be equalled, and I know this to be a positive fact, at I have compared with other banjo supposed to be first-class, and find they lack a great deal by the side of the S. Stewart Banjo, in tone se 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.

Mn. STEWART.

Dear Sitz-I received your banjoin Brooklyn, all right
Dear Sitz-I received your banjoin Brooklyn, all right
It ageeded all iny expectations. I neger heart or raw
such a bang (and I have tried turn all.) I have still in
my postersion bunion made by \_\_\_\_\_\_\_\_, and
my some store bunion made by \_\_\_\_\_\_\_\_, and
in your section bunion made by \_\_\_\_\_\_\_\_, and
heart of the best I ever beard. Will n, my parhage, never owned
a banjo in his life, but he says he will he a you made
a banjo in his life, but he says he will he a you made
perfection a banjo can be made. Ed. Groobing, and
of banjo judger, says it is the best he has ever heart. I
died every one won bas heart it says the same thing.

JAMES SANFORD,

SMITH'S BIJOU THEATRE.

Seattle, Washington Ter'y, July 24, 1882. Seattle, Washington Ter's, July 24,387.
It is with pleasure that I thank you for sending the such a grand instrument. I have just returned from its meaning agrand in the same of the such a grand instrument. I have just returned from its have given her a fakt trial and she is a beauty. As I write this the Calendar-Minstrels are playing their bank have given her a fakt grial and she is a beauty. As I write this the Calendar-Minstrels are playing their bank of your interments in plan are send as replaying their bank of your interments in plan are send as a playing the same of the send of your law with the playing the same in the send of the same and Yours truly.

ERED RICE

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

LUKE BRANT. Odeon Theatre, San Francisco.

Vevay, Indiana, Aug. 13, 1882.

MR. S. S. STEWART. Dear Sir:—The Model Banjo I bought of you last spring I would not part with for double the price. It gets better every day. Respectfully yours,

BILLIE C. LAWRENCE, Banjoist and Comedian,

20 Oxford St. W., London, Eng., Aug. 1st, 1882.

S. S. STEWART, Esq., S. S. STEWARI, 1849.

Dear Sir.-1 have saiely received the 12½ inch burjo. For strength and beauty of finish combined with sweeness and volume of tone, it surpasses any that have 1 yet, come under my notice. I shall recommend to my large circle of pupils the Stewart Banjo only. That img you for your attention in filling my order, 1 am

Yours very truly J. E. BREWSTER,

The American Banjo Stud -

From A. Baur, Esq., the well known compose Flushing, Queens Co., N. Y., Dec. 13, 1880. S. S. STEWART, Esq.

Dear Six.—The banje you made me last April gives en-tire satisfaction, and 1 must say, that of all the different styles and makes of instruments I have used in many years' experience, yours is the best. For brilliney of tone, quality, and durability of flush and worksamship, I have een nothing to equal it.

Yours, very truly, A. BAUR.

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

Buffalo, N. V., Oct. 14 1881.

S S STEWART.

S. S. STEWART.

Dear Sir.-1 received the bonjo all safe, and in return Dear Sir.-1 received the bonjo all safe, and in return Dear Sir.-1 received the bond of the safe of the

ED. H. HULSE, Banjoist, Composer and Arranger. .

Johnstown, Pa., Dec. 10, '81. MR. S. S. STEWART.

MR. S. S. STEWART.

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

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

WALTER BEAM.

MR. STEWART.

Mr. STEWART.

Dear Nit:—The banjo came just in time. It is a lovely bear Nit:—The banjo came just in time. It is a lovely bear Nit:—The banjo came just in the lovely like in the lovely of the lovely like in the lovely like

M. BANFORD.

Philadelphia, Jan. 6, 1883, I take pleasure in recommending the tambourines made by S. S. Stewalt as the best I have ever used, and I am a judge

LEW SIMMONS

Washington Hotel, Philadelphia, Jan. 11, 1883. Friend Stewart:—I wish to say a few words in praise of your tambourines. I find them the best that I have ever used. They are durable as well as ornamental. I cannot say too much in favor of them.

Yours respectfully JAMES CARROLL JOHNSON, Arch Street Opera House Minstrels.

OPERA COMIQUE,

Strand, London, Eng., Dec. 1, 1882. TO J. E. BREWSTER.

To J. E. BREWSTER.
Dear Siry-I am delighted with the Stewart Banjo you had made for me. The fone is something wonderful, and he made for me. The fone is something wonderful, and her amongst the justmen of the theatre, and lot of folks think there is some one behind the wings with another though palying. I am also truly leasest with the finish. To recommend you to any of my friends who may want a banjo.

Your truly,

L. LAURIE.

Opera Comique.

SUN MUSIC HALL, Knight's Bridge, London, Eng., Nov. 10, 1882.

Min. J. E. BHENWSTER.

Dear Switz-The Stevart Model Banjo you imported from America for ne is the fine-et toned instrument have ever heard. The leader of the ordestra at the sun is of joing are to be a leader of the ordestra at the sun is of joing are at this half he ought to be a judge. I expected outside the state the sun go of you was to send the great at the thearing your own Stewart Hamp, and the finish is superb. The Sun, as you are aware, it are lated by the sun of the sun MR. J. E. BREWSTER. TOM PLEON,

The Brothers Pleon, Comedians and Banjoists.

Hope, Arkansas, May 21, 1881.

MR. S. S. STEWART.

Mu. S. S. STEWART.

Dara Sir-I received the Model Hanjo a few days ago, Dara Sir-I received the Model Hanjo a few days ago, Dara Sir-I received the Model Hanjo and Model Hanj

CHAS, E. LATSHAW,

Cincinnati, Ohio, May 10, 1881.

I received the binjo, strings, etc., and am very much pleased with the instrument. I like it better every day, The Mastodons say they like it better than any banjo ever used in the company. Your banjos undoubtedly take the lead of ALL others in NYBEN EMSYMENT.

HARRY SHIRLEY.

Philadelphia, Pa., Saturday, Oct. 1, 1881. MR, S. S. STEWART.

Dear Sir.-I received the 11 inch rim banjo to-day, and am so thoroughly well pleased with it that I hasten to add my testimony to the many others proclaiming your make the best in the world. Thanking you for the prompt fulliment of order, and sa i-faction green

I remain yours, etc BILLY EMERSON.

St. Paul, Minnesota, June 3, 1881.

Mp. S. STEWART.

Dear Six-Fyt the past month 1 have carefully examined in every detail the 175-inch run bank, which was been dear the second of the control Mg. S. S. STEWART.

Respectfully yours, JOHN H. LEE,

of Adams & Lee.

Boston, Mass., March 21st, 1882.

Allow ms to thank you for the-bank you make hallow ms to thank you for the-bank you may be also you have been provided by the provided by the provided hallow has reen it says it is a "little wonder both in finish and in lone." They ask "who made it," the provided hallow has reen it says it is a "little wonder it." I think is the best length maker in America, and I tell them Stoward's Banks are to be for it ever prainfel; they cranises to any perfor. I shall do all in my power to introduce them into the Old Countin.

W. H. VANE. Champion Banjoist and Dancer Combined of the World.

Bradford, Pa., Sept. 9, 1881,

In my opinion, your banjos are the very finest that are before the public. I would not part with mine. I have lots of offers for it. HARRY SHIRLEY.

Chattanooga, Tenn., March 21, 1881. MR. S. S. STEWART.

Mr. S. S. STEWART, Dear Sir,—The Model Banjo came to hand all O, K, this morning, and I am perfectly delighted with it. I think it is the finest toned banjo I ever had the pleasure of playing. Thanking you for your promptness in sead-ing it, I remain, Yours respectfully,

HORACE MeLEAN. Professional Banjoist.

Philadelphia, Dec. 21, 1883.

MR. STEWART. MR. STEWART.

You know that I was for twenty-five years with the
misses W. Charke, and he was constantly experition that the state of the state of the state of the
misses and, "The Old State." He made one banjo
to equal my "164 State," called the "Dandyburg" and
I'll the object it for scenario free obligate, The
"I'll the object it for scenario free obligate, The
"down," all banjos that I ever used, and I call it the
"Father of all banjos"

HORACE WESTON.

Richmond, Va., Sept. 12, 1881. DEAR STEWART.

DEAR STEWART.
The banje arrived safe. I looked it over carefully, and I pronounce it a first-class instrument in every portuguiar. I am delighted with it, and if you think a recommendation from me would be of any use to you, I will be happy to give it.
Wishing you success, I remain yours,

E. M. HALLA.

Reading, Pa., Jan. 1, 1882. DEAR STEWART. NAME STATE AND ASSESSED AS A STATE OF THE ST

E. M. HALL.

Philadelphia, Pa., Oct. 1, 1881. MR. S. S. STEWART.

M. S. S. STEWART.

Dear Sir.—I do unhesituatingly state that the bujol. Dear Sir.—I do unhesituatingly state that it to bujol. The best I have ever seen. Many makers and teachers have best I have ever seen. Many makers and teachers have herefolore used my name in connection with their business advertisements, but without my authority or consent. mony as to the superfortity of your manufacture, and shall be glad to give verbal recommendation to all 1equiring the same. Respectfully yours,

SAM, DEVERE.

Newark, N. J., May 25, 1882. My Dear Sir,—The banjo you sent me a few months ago is certainly the finest instrument in that line I have ever touched and I doubt If! can be duplicated. It has a marvelous tone even when fingered way down the neck and even on the head. The tone is even, brillint and carries wonderfully all through the great compass of the instrument.

JOS. DALTON, of Dalton & Dent.

Howard Athengeum, Boston, Feb. 3d, 1882. MR STEWART.

Dear Sir.—The banje, strings, and case received all right in Brooklyn. It beats anything I ever heard. My partner is thunderstruck; he never thought, such a banje could be made. From this out i think there is only one man who knows how to make a banje, and that man is S. S. Stewart. Bear in mind, I know something about it, as I have been making banje for toe past seven years.

J. G. REEDE. of Ripley & Reede

Indianapolis, July 31, 1882. MR. STEWART.

Sir.—The banjo (\$40.00) you sent me is all it was represented to be. I will never look for a better one. Enough.
Yours, etc.,

BILLY MAURICE, "Big 4" Minstrels. Baltimore, Md., June 3d, 1882,

ME STEWART. All, STEWART,
Dear Sir.—Banjo arrived all O, K, the same morning
that I arrived. It has fully come up to my expectations,
As yet I have not got it in the exact condition it should
be, as I generally take a double of week to this the
would not healtate in recommending you as the leading
banjo maker of this country. Hoping you received the
remittance all O, K, I remain Yours truly.

R. G. ALLEN. Banioist.

Flushing, N. Y. July 8, 1882. S. S. STEWART, Esq.

S. S. STEWART, Esq.

Dear Sir.—Lis with pleasure that I acknowledge receipt of the Isdach barlo. The tone is clear, full and
paniment, It's beard above the other instruments, with a brillancy of tone that I have never heard equalled,
exceeded in producing an instrument for superformance of the control of

Mr. Grorge H. Ayer, Banjoist and Comedian, writes from Bridgeport, Come, under date of April 15th, 1887, an follows: "Fin Explicit binary, case Band, hoth, etc., and follows: "Fin Explicit binary, case Band, hoth, etc., and the respective and the second of the second

GEORGE H. AYER.

Philadelphia, September 27, 1882. Mr. S. S. STEWART.

Mm. S. S. STEWART.

Interpretable of the control of

Your friend,

HORACE WESTON.

Minneapolis, Minn., Jan. 1, 1884.

S. STEWART, Low Minneapolis, Minn., Jan. 1, 1883.

S. STEWART, Park Minneapolis, Minn., Jan. 1, 1884.

Denc Sie-I restrict the brap you sent meat Minneapolis and Lam delighted with it. The tone is eigenat, and the fluids and style new speech. I stapped into marches, and I could drown the best plane they had marches, and I could drown the best plane they had congress the state of S. S. STEWART, Esq.

CHAS, SCHOFIELD.

Canandaigua, May 21, 1883. I can sell your banjos where I cannot sell any other make, the one I got of you last was a little dandy, and everybody that sees it wants one just like it.

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

N. Dear S. L. W. A. E. P. M. Dear S. L. W. M. Dear S. M. — I received the banjo all right, and it is ust immense and I will do all I can to advertise your canjos. Mr. Gorman is highly pleased with his tambourine. Very respectfully,

GEO, D. LAMBSON,

New Orleans Minstrels.

Lancaster, Dec. 5, 1883, MR S. S. STEWART.

Mm. 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 ut, 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 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 student. The information 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. 223 W. Fourth Street.

(Teacher of Banjo at Cin, College of Music.)

Denver, Col., May 13, 1884 Mr. S. S. STEWART.

Mn. S. S. STEWART.

Sitz—The Orchestra Banjo, No. 1563. I ordered made, arrived ail O. K. I am more than pleased with it; It has a tone equal to a grand piano. It kincks out everything mike up, and everything about it. I am proud to have uch all obspito take with me through the Northwet, and anything I can say to your advantage as out your bans, I shall be pleased it visa.

Re pectfully 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 brantiful, altogether I feel fully compensated for my long wait.

CARRIE M. COCHRANE.

Teacher of Banjo and Gultar

"I have been using three banjos in my set, and I think yours lays way over the deck for tone, being louder and sweeter than any I have ever seen. Wish you tue suc-cess you deserve."

LEW KEYES. Banjoist and Comedian

OXPORD MUSIC HALL

London, England, April 17, 1884.

TO MR. J. E. BREWSTER.

Agent for Stewart's Banjos, In answer to your inquiry respecting. he Stewart Model Banly, I am only too pleased to s ate it has turned out one of the Innext tonet instruments I ever heard, and the tone is gradually improving. I have examined and tried banlos of all other makers of repute, but the Stewart Banjo kneeks them all out, in my opinion. Wishing you and S. S. Stewart every success,

I am yours faithfully.

G W HUNTER

San Francisco, Cal., May 20, 1884

Friend Stewart:—I ree'd my banjo, and think I have the finest banjo on the Coast, and thanks to you for se-lec ing it. I made an orchestra of twelve men jealous of my banjo last night, because I drowned them out. Respectfully,

D. MANSFIELD.

Teacher of Music.

Buffalo, Jan. 28, 1884,

MR. STEWART. Dear Sir: -The banjo at hand; it is an elegant instru-ment in every respect, both in tone and finish, and I am more than pleased with it. Wishing you success,

I remain yours, JOHN HAUK.

(Musical Moke)

Emporia, Kansas, Dec 27, 1883 Friend Stewart:—The Model Hanjo arrived O. K. I consider it a wonderful ipstrument, having tried it in all the positions in the positions of the position in the 10th and 18th positions as at the first. I have dreamed of such a similariment, but never hoped to possess one. Yours

J. E. HENNING.

Teacher of the Banjo:

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

MR. S. S. STEWART.

MR. S. S. STEWART.
Dear Sir; "The "Little Wonder" Piecolo Banjo was duly received, and I am free to say, that it is a wonder tudeed. Although small in size, it produces a most power ful tone; clear and sweet. It reminds me more of a Mandolin than any instrument. I or "r heard, and has been admired by everyone that has heard it; have used it nightly in my eat and it is highly appreciate.

Yours. WM. A. HUNTLEY.

No. 84 Meanwood Rd., Leeds, Eng., April 14, 1884 No. 8t Meanwood Rd., Leeds, Eng., April 14, 1884. Duer Mr. Stewart:—The banjo came to hand on the 20th ult, and I was more than piezed with it. I had my the said flow ame with yelf, that Stewart stool zero of to none as a banjo maker, and was worthy of all the patron-age leg cds. For tone, finds, and artistic workmankin-rage leg cds. For tone, finds, and artistic workmankin-the best of luck, I remay before years and the best of luck, I remay form, every success and

TOM HAIGH.

Banjo Teacher,

Philadelphia, June 19, 1881, MR. S. S. STEWART.

MR. S. S. SLEWART.

Dear Sit: "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 admired by all who hear It, in fact the same thing can be said of all the Stewart Banjoe 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. WILLOUGHRY. Teacher of the Banjo.

Ware, Mass., March 30, 1884.

MR. STEWART. Dear Sir: -The banjo received, and is all you rep ese ted; loud, brilliant tone, etc. (Little Wonder Banjo.)

GEORGIE DEAN SPAULDING. of Spaulding's Bell Kingers.

Harrisburg, Pa., March 10, 1884.

S S STEWART, Eso. Dear Sir:—The Little Wonder Piccolo Banjo is im-nense, and the more I play it the b tier I like it. I can xecute some of the hardest music on it nearly as easy as on the large banjo. JOHN GASTROCK.

Leader of Band Minneapolis, Minn., Juce 3, 1884

S. S. STEWART. Dear Sir: -The banjo you made for me arrived in goodhape, and to say that I am pleased with it, but feebly expresses my feelings. After pulling down the head find it is a superior instrument and of much better quality find It is a superior instrument and of much better quality than I had hope! for, even in a banjo so highly recom-mended as the Stewart. In point of beauty of finish, crips, sweet and penetrating tone, and ease on fingering, the instrument surpasses anything I have ever seen for the price. I would not sell it for twice the cost.

ERNEST A. STURTEVANT,

Banjo Teacher

Boston, Mass., June 18, 1884

MR. STEWART. Dear Sir-The banjo I bought of your Boston agent, Mr. E. F. Delano, is all that I desire, the tone is perfect pupils using your instruments, and in every case they have excelled their predecessors. I do not hesitate to say, that in my opinion, you make the best barjo.

Very respectfully, G. L. LANSING,

Teacher of the Banio.

Galveston, Texas, June 13, 1884. Priend Stewart;— Testerday I took a seat at our telepriend Stewart;— Testerday I took a seat at our telescale took a seat at our telerocas, which is fifty miles from here, and they were very
or wire, and assured me they could dear very distinctly
overy note that I recented. I can absert you that one
one of the seat of the seat of the seat of the seat of the
order of the seat of the seat of the seat of the seat of the
order of the seat of the seat of the seat of the seat of the
over any other tenajo in Galveston, and you could not by
the kirch me not 5500.8. Your respectfully, the
teach for the seat of the se WM. BATCHELOR.

Banto Teacher.

MR. STEWART:-

MR. S. S. STEWART. MR. S. S. STEWART,

The brijo you made for me is first-lass in every respect. I have been a uanjo player for tweny-three years, and have owned five or six banjos, but this one is the best I have ever used, and I would not part with it, for anything. Yours respectfully

SPEF. ATKINSON.

Banjoist and Cornet Soloist,

Baltimore, Md., April 19, 1884.

Louisville, Ky., June 12, 1884.

Your Orehestra 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,

Me DDEWSTED

Dear Sir.—The "Stewart Grand Banjo" I have been using for the past three weeks, has more than fulfilled my expectations both in brill-aney and durability of tone. I have tested it both in vocal and instrumental solos, and find it "blooks its own" over ordestral accompaniment of ten instruments. The "" "I have been using for the past two years is like Othello, "its occupant."

tion's gone."
I can say no more, for I think the banjo speaks for itself. I have played it in the largest theatres in London and the Provinces, and have no trouble to make the banjo heard above the orchestra in my solos.

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

Royal School of Mines, South Kensington Museum London, February 27, 1883.

To J. E. BREWSTER (Agent for S. S. Stewart's Banios). 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, vir., that for sweetness and volume of tone the Stewart Banjo has never been equalled, and for beauty and strength of construction, they can never

Whilet in Botton, Mass, last warmer, I purchased a burjo from a firm there, who assured me it was the finest make in America, but it was ground decired; although make in America, but it was ground decired; although my stewart Concert Bang at \$45. Thanks for sending in Stewart Concert Bang at \$45. Thanks for sending the namely Bang, and Gullar Journal, which is very fine. I enclose day year's wheet prior for the sea-tion of the sending and a sending down with me of the with my bank, and is coming down with me on Wedner-day to see you about one.

I am, yours truly,

A. L. GOODENE. Worsley, Lancashire, England, Feb. 14, 1883.

You want to know how I like my Stewart model 123/ inch banjo, and I have great pleasure in saying I consider it quite a l.

I have played a banjo for to the district of the control of the c

A. HARDCASTLE.

London, England, Sept., 1882.

MR. S. S. STEWART. Dear Sir.—The 12½ inch rim banja you made me is the nest I ever used. The best in the world. 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 seen, and no money would buy it. Yours very respectfully,

DeWITT C. EVEREST. Teacher of Banio. St. Joseph, Mo., June 20, 1884.

MR. S. S. STEWART.

The \$00.00 banjo you made me some time ago, is doing splendidly, I may call on you soon, on my next visit.

Vonrs. J. F. BALDWIN.

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

ME BREWSTER.

Mis. BIERWSTER.

Dear Sir;—I have now been able to give the Stewart busjon full trial, and am in a position to speak with control and the state of t Yours very truly,

ALEXANDER D. PITHIE.

Washington, July 8, 1884. MR STEWART.

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 good enough be. Wishing you success, I am, Yours truly.

JOHNNIE P. MACK. Washington, D. C.

Aylmer, Ontario, Canada, May 8, 1881. MR. STEWART.

Bear 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 beats them all. I had one of ———s thirty-dive dollar banjos, but It could not touch this one, I remain your, with thanks two fold,

CHAS. F. HINES. Champion Banjoist of Ontario.

Springfield III Jan 4 1882. MR STEWART.

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 for grand and the played on the same of the P. C. SHORTIS. Leavitt's Minstrels.

Philadelphia, Dec. 27, 1878.

MR. S. S. STEWART, Dear Sir.—After testing your banjo for two weeks, and finding it the best 1 ever used, 1 heartily recommend it,

NED OLIVER, Banjoist and Comedian.

Easton, Jan. 8, 1882. Dear Sir. -1 am using one of your A 1 Stage 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.

Camden, N. J., June 30, 1884. S. S. STEWART, Esq.

S. S. STEWART, Eq.
Dear Sir.—Hasp purchased from you on the 2d inst,
Dear Sir.—Hasp purchased from you on the 2d inst,
Dear Sir.—Hasp purchased from you on the 2d inst,
or and of the purchased from the careful of the

I shall be present to offers, whenever opportunity offers.

Very respectfully,

NATHAN FRANCIS.

Philadelphia, June 24, 1884.

S. S. STEWART. Dear Sir.-I carried your banjo with me to San Fran-sco, Australia and England, and take pleasure in cisco, 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 ERNEST. of Quaker City Quartette

STEWART'S BANJOS.

STEWART'S BANJOS.

I see that S. S. Slewart, the happ manufacturer, of page 12 to 12

are admirable, and his instruction books are the best. I have seen. I have seen. I have seen. I have seen the heart of the seen and the seen and the finest tomed hanges over made to his London agent, J. E. Brevster, whe will place made to his London agent, J. E. Brevster, whe will place the seen against the seen against the seen against the seen against London on April 24th. He says that there is now a good demand for his lampies in England, especially for the demand for his lampies in England, especially for the that will keep him busy during two of the dullest months in the year, viz. old yand August.

CHARLES AVERY WELLES.

In the Musical Critic and Trade Penissa Philadelphia, March, 1884.

I heartily recommend the Stewart Banios. 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 recom-mending them as first-class in every respect. GEO. W. HOPN

# THOMAS J. ARMSTRONG,

Teacher of the Banjo and Xylophone,



No. 418 North Sixth Street, Philadelphia, Penna.

# THE BANJORETT SCHOTTISCHE.

# ARRANGED FOR THE GUITAR.



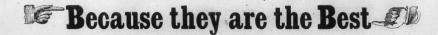
# J. E. BREWSTER,

The Banjo King of London, Eng.,



AGENT FOR

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# HORACE WESTON,

Champion Banjoist of the World,



Uses only the Celebrated

# S. S. Stewart's Banjos,

BECAUSE THEY ARE THE BEST.

# THE EUREKA CLOG DANCE.



# WM. BATCHELOR,

Teacher of the Banjo,



# Avenue H and 18th Street, Galveston, Texas.

Uses only the S. S. Stewart Banjo's because they are the best. He will sell his Stewart \$50.00 Banjo for \$500.00 to any one wanting a good banjo, for that amount.

# S. S. STEWART, "The Banjo King."

Manufacturer of the World Renowned "Parlor, Concert and Orchestra" Banjos, Composer of Music and Editor of the Banjo and Guitar Journal.

As he appeared at the Pennsylvania State Fair, September, 1884.



Awarded First Medal at Pennsylvania State
Fair, September, 1884.

All the successful Banjo Artists are patrons of Stewart, and use his Banjos. See list of testimonials in this issue.

First Medal awarded by the London Exhibition.

Did you see the portraits in our last issue? If not send 10 cents for a copy before they are all gone.

# WM. A. HUNTLEY,

# America's Classic Banjo Artist, Vocalist and Composer.

This Artist is the most brilliant performer on the stage.



Stewart's "Orchestra" Banjos and Stewart's "Little Wonder Mandoline" Banjo are used by this Artist.

USES ONLY THE CELEBRATED

# S. S. Stewart's Banjos because they are the best.



S. S. Stewart's Banjos were Awarded the only Medal given for any Banjos at the London International Exhibition, August, 1884.

Whilst inferior performers use inferior Banjos, it is a fact that all the best artists play on the Stewart Banjo.

# Guitar Music and Songs.

Arranged by A. E. BLACKMAR.

SONGS.
Nail of Kent. (4) Dield. In the Glomming. (6) Harrison.  Some Bay, (1) Wellings.  The Yaca, (2) Markett.  A Bird in Hand. (2) Reckel.  A William of Markett.  A Bird in Hand. (2) Reckel.  My Mary Straw, (4) X. O., Takon.  A Bird in Hand. (2) Reckel.  My Mary Straw, (4) X. O., Takon.  Farewell, Mariet, (4) X. D., Halledmar.  Gravell, Mariet, (4) X. D., Halledmar.  Let Me Deram Again. (5) Sallivan.  Foreyer and Perver, (1) Tosti.  Will We Keyr Meet Analist (1) Petrseh.  Will We Keyr Meet Analist (1) Petrseh.  Take Me Home. (1) Harymond.  Lever Hat Jack how in the Net. (1) Lander.
GUITAR SOLOS.
My Queen Waitz, Coote

GUITAR DUETS. 

Violin or Flute, and Guitar. My Queen Waltz, Schwartz 40
Aesthetic Waltz, Strelezki 35
Gen Siegel's Grand March, Schwartz 40

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S. S. STEWART, 112 N. Eighth St., Philadelphia, Pa.

S S STEWART'S

# SIX STRING BANJOS

Guitar Players.

# THE BEST MADE.

These Banjos are intended for Guitar Players who want to finger a Banjo precisely the same as a Guitar.

Size 11 inch, best German silver rim, with 16 inch finger-board, German silver raised frets, 20 nickel plated brackets on rim, Stewart's improved hoop, with turned edge, metal 3-16 inch thick, neck highly polished, pegs set in bushed holes

Price. Net, No Discount The same with Cer. Sil. Pat. Head, 25.00

Higher priced styles made to order at same prices as Stewart's regular five string Banios. These Banjos can be fingered at once by any Guitar Player, as the finger-board is the same as that of a medium size guitar.

# DIRECTORY

# Banjo Teachers.

Cards inserted in this column of two lines each at \$1.00 per year, ten line cards at \$5.00 per year.

W. L. PRATT,

Iowa City, Iowa,

THOMAS J. ARMSTRONG, Banjo and Xylophone. No. 418 N. Sixth Street, Philadelphia, Pa. EDMUND CLARK, Banje and Guitar. 207 Bowery, New York City.

NATHAN FRANCIS, Banjo. No. 615 S. Fourth Street, Camden, N. J.

# Stewart's Banjo Heads, BEST CALF SKIN.

Sent by mail on receipt of price.

Address, S .S. STEWART, 412 N. Eighth Street, Philadelphia, Pa.

# OPEN AND CLOSED.

Whilst engaged in a set-to with the Jimjams, a noted professor of simplified idiocy, imagined that his pocket-book became inflated with the power of speech, and sang the following appropriate verse:

Tho' Stewart is the heavy-weight. And knocks us out they say, I, the champion feather-weight, Grow lighter every day. What though musicians, hating thee, Grow cold as cold can be, You may search me through, forever; You'll find no change in me.

Here rests the remains Of Professor John Gawk; His pupils were chickens, And he was a hawk; But one day as he "opened" His mouth for a talk, Death "closed" his career, And his breath took a walk.

Here lies a young man named Leander, Who, ever was prone to meander To a musical store,

Where the horrible bore Would talk with less sense than a gander. But to Stewart's he went once too often,

For the Chief, when he yelled, "Pick us off one." With a billet of wood Soon extinguished the dude;

And he now slumbers here in a coffin. C. S. PATTY.

#### FROM THE STATE FAIR DAILY.

S. S. Stewart, the banjo manufacturer and player, whose banjos are exhibited in the Main Building, received the first medal at the London Crystal Palace International Exhibition His banjos are used by all the leading professional performers, such as Horace Weston, William A. Huntley, Sanford and Wilson, Keating and Sands, etc. Large numbers of his banjos are sent to England and France. In England the banjo is the fashion. Lady Sullivan, Lord Rossmore, Sir George Prescott and others of the nobility have Stewart's banjos. The Banjo and Guitar Journal, the only paper published in the interests of the banjo, is edited by Mr. Stewart, and is read by all banjo for three times the price asked for it. players of any note in America and England. The English agency and office

of Stewart's banjo and publications is No. 20 Oxford street, W (adjoining the Oxford Music Hall), London, J. E. Brewster, manager. The business of banjo making during the last five years has become an industry of some importance, as has also the publication of sheet music for the ininstrument. Mr. Stewart was the first to introduce the banio into society in Philadelphia, and a large number of his banjos may be found in the houses of Chestnut, Walnut, Spruce, Arch, and North Broad streets. Stewart's store and factory is No. 412 North Eighth street, Philadel-

Do you know what a Xylophone is? As its name pulls apart it means sounding wood, and that is just it in fact. Pieces of maple wood of different sizes in some way combined with straw form the instrument. When tapped with little mallets by Mr. Armstrong, the performer, sweet notes on a high scale are given out. Accompanied, as he is, by a good banjo player, the music is really enjoyable, and that seems to be the impression of a large crowd of listeners. The Xylophone and Banjo exhibit adjoins our

## TELEPHONE CONCERTS.

At the State Fair, Messrs, Stewart and Armstrong gave several Banjo concerts through the telephone. The banjo playing was distinctly heard at the Electrical Exhibition, in West Philadelphia, and at sundry other places, over fifteen miles of wire.

# SALVATION AND THE BANJO DIDN'T HITCH.

A musical friend was talking to a negro porter the other day. The darkey said: 'I h'ar yo' play de fiddle?"

"Yes, I make my living by it."

"I used to sorter take after the music bizness myself, but I done left off since I joined the Mef'dis Chu'ch."

"Indeed?"

"Yes; yo' see, I used to wuk a banjo f'or all it was wuff; but I jeas foun' out dat ef I wuked de banjo, I'd hev to drap de Mef'dis Church. Yo' see, salvation an' banjos don't hitch, somehow."—The Ingleside.

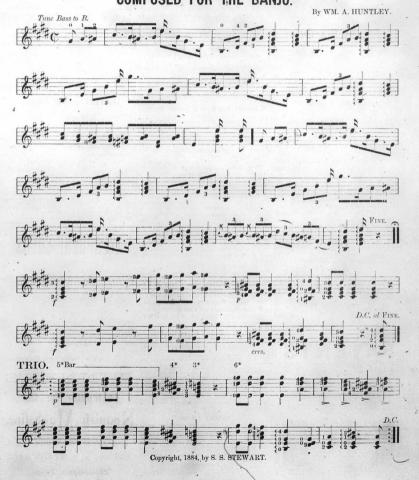
### HOW THEY LIKE THE JOURNAL. Asbury Park, N. L. Sept. 21, 1884.

S. S. STEWART, Esq.,

I enclosed the money to you for this month's Baujo and Guitar Fournal, but I have not received it as yet; did you receive the money? or has the Journal been issued yet? I only ask this to know if you received the money. If not, let me know, as I could not miss the Journal

Yours truly, CHAS. E. COOK. Box 185, Ocean Grove, N. J.

# THE MANDOLINE SCHOTTISCHE.



# The best book on the Banjo ever produced. "The Complete American Banjo School" By S. S. STEWART.

Printed from the finest engraved plates, full music size, in Two Volumes. Sent by mail on receipt of price-\$2.00 each Volume, or \$4.00 complete: or both Volumes bound together in cloth, \$5.00.

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

STEWART'S LIGHTNING GUIDE

# GUITAR.

8 Pages, price 5 cts, per copy, or 6 cts. by mail.

## FAVORITE BANJO BOOKS.

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

W. L. HAYDEN, Teacher of GUITAR.

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# THOMPSON & ODELL'S Latest Banjo Music

NOW READY.

ARRANGED BY C H. LEFAROUR.

I'll meet her when the sun goes down (Instru-

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Marks, Copyrights, 70° the Union Sedate, American Sedate, American Services, 10° the Union Seath Carlotte, 10° tents sent from, Chirty-seven years' experience. Patents obtained through MUNN & CO, are noticed in the Scherrier American, the largest, best, and most widely circulated scientific paper. \$2.30 a year, formation, Specimen copy of the Scientific American sent free. Address MUNN & CO, SCIENTIFIA AMERICAN Office, 28 Broadway, New York.



# Stewart's Little Wonder

MANDOLIN BANJO.

The Only Genuine Piccolo Banjo Made.

Perfected at last by S. S. Stewart.

## A Creat Tone in a Small Body.

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

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

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

ADDRESS THE MANUFACTURER, S. S. STEWART. Eighth and Willow Sts., Philad'a, Pa.,

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

### THE BANJO THIMBLE.

THE BANJO THIMBLE.

Good Bany Thimbles should be made of still German

Could be the still be still be the still be still

#### IVORY PEGS.

Carried Ivory Pegs (Mattere cross pattern) sent by mail at \$10 per set, of the cross pattern) pent by mail at \$10 per set, of the minute co. \$14 a hole already resumed must send asmple peg for size, and 50 centle stra, or 10 centle stra for each peg. When a number of sets are 1 also m. and account to the control of the

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

# S. S. STEWART'S Prize Collection of Banjo Music.

PRICE, ONLY 10 CENTS

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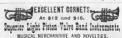
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