

# STEWART'S BANJO COURIER

VOL. III. No. 3. *Whole no. 27.*

APRIL and MAY, 1885.

PRICE, 10 CENTS.

## S. S. STEWART'S JOURNAL

is TEN CENTS per copy.

SUBSCRIPTION PRICE, 50 CENTS  
a year, in advance.

Published every other month.

## NOTICE.

Every new subscriber to the *Journal* from this date, who pays fifty cents for one year's subscription, will receive free by mail, as a premium, a copy of *The Banjo and Guitar Music Album*, a 48 page book of Banjo and Guitar Music. This book cost to get up the first edition, some three hundred dollars and contains the choicest of choice gems for Banjo and Guitar players. No copies of the Album will be sold at any price, and the only way they can be had, is by subscribing for the *Banjo and Guitar Journal*, and paying fifty cents for one year's subscription. Every person sending ten yearly subscriptions will receive a first-class watch and chain as a club premium (see particulars in another part of the paper)—and other premiums are also offered for a larger number of new subscriptions.

The Musical value of the *Journal* has been greatly enhanced, and all lovers of good Banjo or Guitar Music will admit that they have got the "worth of their money" in the *Journal*. We aim now to increase its circulation and sphere of usefulness to such limits as were at first deemed impossible.

## BANJO MUSIC.

Occasionally the question is asked, "Why don't you publish a greater variety of music for the banjo?" Now as any body may estimate without being able to do one-half as well himself, we will give the general public the advantage of a few plain truths.

We have up to our last issue published separate and apart from this *Journal*, over thirty pieces of music for the banjo, with piano accompaniment, all gotten out in first-class style. Our catalogue at sheet music arranged for one banjo and as duets for two banjos embraces over one hundred and fifty fine selections printed in sheet music form, this not including our songs for the banjo. Then the music in our popular books, including "The Artists Banquet," price, \$1.00. "The Thorough School," price, \$2.00. "The American School" (vol. 2), price, \$2.00. "The Banjo Player's Hand Book," price, 75 cts. "The Banjoists Union Collection," price, 50 cts. "The Young Banjoist," price, \$1.00. "The Banjoists Compendium," price, 60 cts. "The Banjoist's Delight," price, \$1.00. "The Minstrel Banjoist," price, 50 cts. The Universal Instructor, price, 10 cts. makes in all the choicest collection of music for banjo players ever produced. None of the music in the books named, is published separate from the books. Now as there are still so many incompetent teachers of the banjo throughout the country, who teach "by ear," or "by rote," "system," then musical notation is the reason is that many persons who would like to play the banjo by note are unable to get a start in acquiring a knowledge of the art for lack of teachers.

Hence there is no inducement for a publisher to place on the market a larger assortment of music. The demand does not warrant it.

When we began publishing music for the banjo there was no demand for good banjo music whatever. The demand which does exist to-day is principally the result of our endeavor to crowd out incompetent teachers and create a demand for good music. But there would be no policy in publishing an immense number of pieces of

music for the banjo, and of such a degree of difficulty that not one player in fifty could play them correctly and perhaps not one teacher in five could understand.

We have put our Complete American Banjo School on the market, in order that those having a real desire to learn music might have a suitable book.

We have published the Universal Instructor at the low price of ten cents, in order that those who would like to get an idea of notes without spending much "oodle" might have such an opportunity.

We have aimed to extend the sale of banjo music, to create and improve a taste for a fair quality of music, and to popularize the instrument generally.

Long may she wave.

## Advice to those about Purchasing a Banjo.

The beginner in banjo playing, having little or no experience, will often write to each manufacturer of banjos and select from a number of price lists sent him such an instrument as he thinks will give him the most for his money. And it is in trying to get the "most for his money" which fools so many beginners and causes them to purchase worthless banjos, which are worse than useless, when for a little more money they would have been able to buy good instruments.

The instrument which looks the best on paper is often rather "tubby" when you get your hands on it. A highly recommended banjo, described in flowing language in somebody's price list (recommended by the manufacturer and unknown players generally), often turns out decidedly "N-G."

The only real guarantee a purchaser of a banjo has is the reputation and standing of the manufacturer. If a banjo manufacturer has been making instruments for a number of years and his banjos are known to be used by leading players before the public, then it is a conceded fact that there must be merit in his instruments. If a certain make of banjo is recommended by nearly all of the best known players in America and Europe it is settled fact that they must have great virtues. The S. S. Stewart Banjos in this respect take the lead.

Anybody who knows anything about a banjo would attempt to say that a lot of brackets—say 40 or 50 brackets—on a banjo rim would add anything to the tone. In fact all sensible people know that the effect of such weight is against the vibration and serves to deaden the tone. Hence, any more brackets than are necessary to properly hold the band and head evenly and look well are an impediment and incumbrance to the musical value of the instrument. The tone or musical value of a banjo is the first thing to be looked at in an instrument. No person who is not a practical and experienced banjo maker, as well as performer, is a competent judge of an instrument. A banjo may sound very well when you first buy it, but the question is, *How long 'till it keeps its tone?*

You may get some friend of yours, who considers himself a good judge of a banjo, to select an instrument for you, and you may be fooled then. Hence, we say again, it is the reputation of the maker only and nothing else which will guarantee a banjo to be good.

There are a certain class of "just too sweet to eat" young fellows who fancy that they know more about making a banjo than a practical and experienced manufacturer and performer. This

class of young ducklings will always want a banjo neck made just *one-quarter of an inch longer or shorter* than the manufacturer thinks is proper, or he will want the rim just *one-eighth of an inch larger in diameter*, or smaller, as the case may be. There are plenty of this kind of animal—"the woods are full of them."

Then there is another species known as the "Gout." The gout will send a postal card to every banjo maker he can hear of for catalogues. What he does with these catalogues is uncertain, for he keeps on sending for more every once in a while, and occasionally sends for a five cent book or ten cent songster. This kind of bird is called the gout, because it is supposed that he makes free lunches of the banjo catalogues, and goats are known to eat paper.

## GUITAR ITEMS.

Our *Guitar* players of all grades should subscribe for the *Guitar* and take advantage of the premium advertised in this issue.

Fred. O. Usher, teacher of guitar, No. 32 Fourth avenue, Mt. Vernon, New York, is to contribute for the *Journal*. He thinks that a good guitar department will make the *Journal* an A. No. 1 publication.

Winlow L. Hayden, of Boston, who has been a standing advertiser ever since the *Journal* was published, is doing a good business.

Charles H. Loag, of Lancaster, Pa., is writing some guitar music for the *Journal* suitable for publication.

Edmund Clark, of New York, is the only guitar teacher in that city at present.

H. C. Blackmar, of New Orleans, is complaining of "hard times."

J. E. Henning, of Chicago, has a number of pupils on the guitar as well as Banjo.

Francis S. Sulzner, professor of guitar in Palatka, Florida, has taken up the guitar neck banjo.

John Seize, of Coon, Ia., has presented his wife with a guitar neck banjo (Stewart's).

One of our correspondents, in a wandering allusion to the guitar, declares that instrument to be the "exponent of sexual love."

## ANSWERS TO CORRESPONDENTS.

**BANJOIST.**—You could not tune your banjo an octave higher by putting in a neck half as long as the one you have at it now. A string one half as long as another, makes double the number of vibrations per second, and consequently sounds an octave higher. But by putting in a new neck of one-half the length of the old one, you must see that you would not reduce the length of string one-half, by any manner of means. Hence your idea is fallacious.

**INVESTIGATOR.**—The "Little Wonder" Piccolo or Mandolin Banjos are used for brilliant and rapid execution. They sound equally as loud, and more brilliant than a large banjo, but are not intended for stroke playing, and are not suitable to sing with. They sound something similar to a Spanish Mandolin.

**TEACHER.**—We have some back numbers of the *Journal* on hand, among which are the following.—Vol. 2, No. 11, price, 10 cents, 16 pages. Vol. 2, No. 12, price, 10 cents, 20 pages. Vol. 3, No. 1, price, 10 cents, 25 pages. (This contains, "You'll Know de Sun am down,"

banjo song; Brookville Schottische, for guitar; Central Park Polka, for banjo; Hunterly; Graceful Polka, for banjo and piano; Also, last issue, Vol. 8, No. 2, of 24 pages, with 5 full pages of music, price, 10 cents. (This is the best issue.)

**FRETS.**—Smooth frets are narrow strips of wood or ivory, inlaid across the finger board, so that when the strings must be stopped to make notes. No good banjo should be finished in this manner, as it shows the side of the instrument. For "Professional" frets are small round pearl dots, inlaid on the side edge of the neck. These do not hold the tops of the instrument and never tarnish or get dim so as not to be seen. Again, a performer who uses smooth frets will be able to play around in an unnatural position or hold his instrument in an incorrect angle in order to see the frets, while the other "professional" frets, the finger rests in a perfectly natural position and the positions or fret marks without stretching his neck out of shape.

**BOB.**—Thanks for complimentary letter on the Journal, always pleased to receive such communications, but have not time for type setting.

**NIMBLE THIMBLE.**—Criticism on our short hand system will be filed.

**MUSICIAN.**—There are persons who appreciate good banjo music and there are those who do not. If you consider good music of difficult make to be the best and try to induce others to think so, we are done what we can to elevate the taste. But in publishing a paper for the public it is necessary to cater to the majority of the readers, or else to try and suit them all, or nearly all, and hence in this issue we have commenced the publication of "figure music" as well as our regular issue of musical notation. In publishing a Journal if you expect a large circulation, you must cater to a large class of buyers. We have now done so and shall go on.

**TRICK SOLO.**—"Trick playing" is very nice for those who have no music and who cannot read music, but good musicians prefer solo to clumsy jiggling.

**CONFUSED.**—It is astonishing, that in this business, one should meet with so many persons who cannot read plain English, cannot understand any better than a six year old child.

The questions you ask have been explained so often in the Journal, that if you have taken and read the paper as long as you say you have, you must certainly have found what you wanted to know. If you have not been able to understand what you found in the Journal, why do you not write and take up time which should be given to those of better comprehension. If you cannot understand what you see in print, how can you understand what is written to you?

**BANJO BUYER.**—The Stewart Banjos are used by all the best players and if you can read at all you will find their names and letters in our catalogues and in the Journal.

## THE Banjo and Guitar MUSIC ALBUM, 48 Pages, regular large plates. Published by W. S. STEWART, PHILADELPHIA, PA.

### TABLE OF CONTENTS.

Lust Zum Tanz Schottische (Guitar); Fisher's Hornpipe (Banjo); Cracovienne (Banjo); Sea-shore Mazurka (Guitar); Jeannie Waltz (Guitar); Minor Waltz (for Banjos); Brewer's Polka (Banjo); Banquet Mazurka (Banjo); Louise Polka (Guitar); John Hong Kong (Banjo Song); Quickstep (Banjo); Walk Jaw Bone (Banjo Song); Midnight Hour Mazurka (Guitar); Rondino (Guitar); Fred Wilson's Clog (Banjo); College Hornpipe (Guitar); Clog Dance, for Guitar; Minnie Waltz (Guitar); Lanner's Waltz (Banjo); Hungarian Schottische (Banjo); Spanish Waltz (Banjo); Operatic Selections (for Banjos); Numbers (Banjo); Weston's Minor Jig; Rocky Point Schottische (Banjo); Dick Sand's Clog Dance (Banjo); The Devil's March (Banjo, complete); American Banjo Waltz (Banjo); What I'd like to Know (Banjo Song); Electric Light (Banjo Song); Melody with Harmony (Banjo); Adelaide Polka Redowa (Banjo); Old Folks Jig (Banjo); Spanish Dance (Banjo); Banjoette Schottische (Guitar);

Mandoline Schottische (Banjo); Dew You'll Know de Sun am down (Banjo Song); Central Park Polka (Banjo); Graceful Polka (for Banjo and Piano); Accompaniment; Easy Tunes for Young Players (Banjo); Brookville Schottische (Guitar); Armstrong's Minor Jig (Banjo); Fancy Clog Dance (2 Guitars); Parlor Pleasure Waltz (Banjo and Piano); Russian March (Banjo); Oh! Kitty! Kitty! (Banjo Song); Magic Trick Solo (Banjo).

This book could not be gotten up and placed before the public for less than \$300.00, first cost, viz:

Cost of Plates used (J. M. Armstrong & Co.'s prices), \$171 50  
Cost of Manuscript, 75 00  
Printing first edition, 53 50

Total first cost, \$300 00

WE OFFER THIS BANJO AND GUITAR MUSIC ALBUM TO EACH NEW SUBSCRIBER FOR THE BANJO AND GUITAR JOURNAL FROM THE DATE OF THIS ISSUE FREE OF COST AS A PREMIUM.

Every person who sends us 50 cents for one year's subscription to the Journal on and after the date of this issue, will receive one copy of the Album, free of charge, as a premium. Remit by postal note, P. O. money order or U. S. postage stamps. Those residing outside of the U. S. must send ten cents extra, or sixty cents per year. (2 s. 6 d., English money).

NO COPIES OF THE ALBUM WILL BE SOLD.

The book is only published for our subscribers. Nobody else can get a copy. All our subscribers (from this date) receive a copy as a premium, but none will be sold otherwise.

Old subscribers who desire extra copies may have the privilege of purchasing them at 25 cents, but only the issue whose names are on our regular subscription list.

For list of club premiums, such as watches, banjos, etc. see another part of this paper.

Address,

S. S. STEWART,  
412 N. Eighth street,  
Philadelphia, Penna.

## BANJO DUETS. S. S. Stewart's Standard Music FOR TWO BANJOS.

The Hunter's March..... 25  
The Rippling River Waltz..... 10  
The Leona's Grand March..... 25  
Newspaper Mazurka..... 25  
Weston's Minor Jig..... 25  
Everest's Minor Jig..... 10  
Weston's Best Schottische..... 25  
Birthday Party Waltz (Weston)..... 25  
The Schottische..... 25  
Elderberry Clog Hornpipe..... 10  
Heroic Waltz (Stewart)..... 10  
Minor Waltz..... 10  
Stewart's Easy Schottische..... 10  
The Sunrise Waltz (Stewart)..... 10  
Keystone Clog..... 10  
Fairly Queen Waltz..... 10  
Waltz by Schell..... 10  
The Little Wonder Reel (Stewart)..... 25  
Darius Day Schottische (Sharpless)..... 25  
Stewart's Philadelphia Reel..... 25  
The Sunrise Waltz (Stewart)..... 25  
Medley March (Armstrong)..... 25  
David Schottische (Stewart)..... 25  
Presidential Campaign March (Armstrong)..... 25  
The Edipse Schottische, by W. I. Pratt..... 25

S. S. STEWART, Publisher,  
PHILADELPHIA.

## Stewart's Late Banjo Music.

### Latest Music for Banjo, Published by

S. S. STEWART.

No. 138 Stewart's Mocking Bird, with Variations, difficult 50  
139 On a Journey, for 2 Banjos (Galsop) Arr. by Armstrong..... 20  
135 Palmer's Peace, Waltz (Zikoff) Stewart's Arrangement..... 20  
136 The Trump (Galsop)..... 20  
137 The Star and Spade (Galsop) (difficult)..... 20  
138 The Purgine Waltzes, by Cootie, Stewart's Arr..... 35  
139 Almy Mazurka by E. H. Hille, for 2 Banjos..... 20  
140 The Zingaria, Spanish piece, by Armstrong..... 20  
141 The Knight's March, played by J. B. Brewster..... 20  
142 Horace Weston's Home and Home and Variations, with Introduction, Runs, etc. (very difficult), four pages..... 50  
143 S. Stewart's Philadelphia Reel for 2 Banjos (lithographic title page), with portrait of author 25  
144 The American (First and Second)..... 25  
145 The Domestic Schottische, by Chas. Schell..... 25  
146 The Sunrise Waltz, for 2 Banjos, by Stewart..... 25  
147 The Brother-in-Law (Galsop)..... 25  
148 Medley March, for 2 Banjos, by Armstrong..... 25  
149 David Schottische, for 2 Banjos, by S. S. Stewart..... 25  
150 Grand Review March, for Banjo and Piano, by Armstrong..... 50  
151 Amover Chorus..... 10  
152 Grand Presidential Campaign March (just the thing for campaign season, introducing old time airs, for 2 Banjos)..... 50  
153 The Star and Spade (Galsop)..... 20  
154 Silver Thimble Waltz, by Armstrong..... 35  
155 Kuss Waltz (Strauss)..... 25  
156 Long's Arm of Love in a scullery, etc..... 25  
157 Hercules Polka (Stewart), for Banjo and Piano..... 25  
158 Yucca Waltz, for Banjo and Piano..... 25  
159 Sailor's Hornpipe, for Banjo and Piano..... 25  
160 Fisher's Hornpipe, for Banjo and Piano..... 25  
161 The Hummer's Reel, for Banjo and Piano..... 25  
162 The Star and Spade (Galsop) (difficult)..... 20  
163 The Clog and Inauguration March, by Stewart, for Banjo and Piano..... 25  
164 The Star and Spade (Galsop) and the Star and Spade, with Introduction, by W. I. Pratt (just for 2 Banjos)..... 25

S. S. STEWART, Publisher,  
PHILADELPHIA.

## NOTICE.

## STEWART'S MUSIC FOR THE Banjo and Piano.

The Hunter's March (Faust)..... 40  
Sank No Further Back (Weston)..... 30  
Banquet Mazurka (Stewart)..... 30  
Brewster's Polka (Stewart)..... 30  
The Devil's March (Von Somp)..... 30  
Grand Review March (Armstrong)..... 50  
Little Gem March (Armstrong)..... 25  
Hercules Polka (Stewart)..... 25  
Yucca Waltz (Armstrong)..... 25  
Sailor's Hornpipe (Armstrong)..... 25  
Fisher's Hornpipe..... 25  
The Star and Spade (Galsop)..... 20  
Grand Inauguration March, by S. S. Stewart..... 50  
Copies mailed on receipt of price. These prices are Net, and subject to any discount Remit by P. O. Money Order, Postal Note, Draft, Registered Letter, or by Express.  
Premium Polka..... 25  
Eastmount March..... 30  
Sylvan Polka..... 30  
Rocky Point Schottische..... 30  
One Heart, One Soul Polka (Stewart)..... 30  
All for Ten Heats (Walton)..... 30  
Tee Jole Waltz..... 30  
My Charmer Waltz..... 30  
March Concertante (Herbringer)..... 25  
Waltz from Don Giovanni (Rossini)..... 25  
Minuetto, from Don Giovanni (Rossini)..... 25  
Tongue's Fiddle Waltz (Walton)..... 25  
Patria March (Ubbaretti)..... 25  
The Lost Chord Jig..... 25

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

## 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 maker. 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 and are the 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 unknown persons and those having no reputation as players. To publish all STEWART'S TESTIMONIALS would require an immense volume, and those who give them 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 me in my instructions. Stewart's banjos are the result of a *Natural Musical Gift*, cultivated from his twelfth year.

From Lady Sullivan, of London, England.

The Rev Horace,

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

Lady Sullivan has much pleasure in testifying to Mr. Stewart's great aptitude and patience in making banjos on the banjo, and to the excellence, tone and quality of the Stewart banjo.

Sir George Prescott, of London, writes as follows:

JURON CLARKSON CLERK,

Wall Mall, S. W., April 1884.

Mr. BREWSTER.

Dear Sir:—With reference to your inquiry as to the "Superior Banjo" I purchased from you last year, I have much pleasure in stating that it has entirely come up to my expectations, from the excellent, prompt and careful 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 Composer:—

New York, Dec. 3d, 1883.

Dear Sir:—THE GRAND ORCHESTRA BANJO I ordered of you arrived safe, and after giving it the full and careful trial, I pronounce it a FINEST CLASS instrument, being more than pleased to say. I have had twenty years' experience in the banjo business, and have seen about all 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 the very superior. It is others, both as regards style, tone and finish. There are many banjos which stand second to none in the market, but 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, and that the superior instrument is perfect in every particular. The tone is loud, brilliant, and melodious, and the finish is perfect; in fact it is A MODEL INSTRUMENT, and one that reflects great credit upon the maker. You are at liberty to add my name to your long list of commendations in its favor. Yours, etc.,

W. A. HUNTLEY.

[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 under the new principle of study 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 12½ inch silver rim banjo, both as to the texture of finish and flexibility of tone. In speaking of the tone, I find it possesses a strangely beautiful and powerful one, and I pronounce it the best I have ever played. The finish is perfect and durable, and I am perfectly satisfied with the instrument in every respect. I am a professional musician and hold your name in high esteem. I will prove of any service to you, so have my full confidence in the name and my very particular attention to 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 you play a banjo on a clear, distinct, and very soft notes in the largest textures. 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 could induce me to play any other banjo than I had the Stewart instrument. The banjo you made me in January, 1881, is a marvelous instrument. I would 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 12½ inch rim banjo from you all right. I thought my "Jimmy Clarke" banjo the best I heard of, 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" 11 inch banjo. It gives perfect satisfaction and I am 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. 23, 1883.

S. S. STEWART.

Dear Sir:—I am playing your banjo on the stage, doing solos, 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.

Mrs. BREWSTER & STEWART.

Gents: The banjo I bought from you in September is the finest one I have ever used. I have played it for a month and I am satisfied with it. It is admirably fitted for 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, Jan. 11, 1882.

S. S. STEWART, Esq.,

Friend Stewart:—Banjo and Guitar Journal, hand; very interesting indeed; with you success; valuable information in regard to strings and heads. I saw and tried one of your banjos, a large one, splendid in every respect. Keating, of Keating and Stans, Sam Hague's British Minstrel.

Yours truly,

HARRY STANWOOD.

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

Banjo received a few days ago. I must say it is 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 yours is first class, and I know this to be a positive fact, as I have compared with other banjos made by the same 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, and I have tested it and find that you did not deceive me. It exceeded all my expectations. I never heard or saw a banjo so good as this one. I have tried them all, and I find it in my position banjo made by you. I have played one of Clark's best, six cups in all, and I have said to myself, "Wile is my partner, and I have said a banjo in his life, but he says he has a you make him one to keep in the house, to show people to what perfection a banjo can be made. Ed. Gooding, an old banjo player, says it's 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 BIGUO THEATRE.

Seattle, Washington Territory, July 2, 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 no doubt as to playing before, but I have given her a fair trial and she is a beauty. As I write this the Calendar Minstrels are playing their band in the street. I run across Horace Weston, he had two of your instruments in his hands, and was full of business, advertising them to a crowd standing around him. I have worked for him and played well. I think you have made anything by it so much the better. Horace is the favorite here among the people. No more to write.

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,

Odeon Theatre, San Francisco.

Veray, 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.

WILLIE C. LAWRENCE,

Banjoist and Comedian.

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

S. S. STEWART, Esq.,

Dear Sir:—I have recently received the 12½ inch banjo. For strength and beauty of finish combined with sweetness and volume of tone, it surpasses any I have yet seen, even under my notice. I shall recommend to my large circle of pupils the Stewart banjo. Thanking you for your attention in filling my order, I am

Yours very truly,

J. E. BREWSTER,

The American Banjo Studio.

From A. Burr, 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 its brilliancy of tone, quality, and durability of finish and workmanship, I have seen nothing to equal it.

Yours, very truly,

A. BURR.

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 say that you have made me a banjo that I have never had 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 great satisfaction in offering you what assistance I can, and am quite certain that all who are interested in this branch of music will fully appreciate your advantage among us.

I am, dear Sir, most truly, etc.,

ED. H. 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 very much pleased with it. 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 you to all my friends.

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 Mansfield, who is enthusiastic over your banjo, declares he will have one soon. There is more music in one of yours than in four ordinary ones. You see you are the best in every respect. I have tried the banjo, and you will not let me forget them. Thanking you for your kindness and the trouble you have taken, also for your thoughtfulness in sending the box with a letter, with best wishes,

Yours truly,

M. MANFORD.

Philadelphia, Jan. 6, 1883.

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

LEWY SIMMONS,

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

Mr. S. S. STEWART.

The \$400 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 so easy to play. Independent of its capabilities as a musical instrument, it is a work of art so regards appearance and finish; every minute particular being finished with the greatest sleeky. 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. FITHEE.

Washington, July 8, 1884.

Mr. STEWART.

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

Yours truly,  
JOHNIE P. MACK,  
Washington, D. C.

Aylmer, Ontario, Canada, May 8, 1884.

Mr. STEWART.

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

CHAS. F. HINES,  
Champion Banjoist of Ontario.



Prominent teachers of the banjo are doing well, considering the hard times.

Maek Vincent says that he has been playing the skating rinks all winter.

W. M. Jameson, No. 20 Chancery Street, Boston, Mass., says his Stewart Banjo is the best he ever used.

George H. Ayer was playing the banjo for the South Church Sunday School room, in Feb. last, (Springfield, Mass.)

Mr. Fred. Bieber and Mr. E. C. Kerr are the teachers who tickle Poughkeepsie, New York.

The New Haven Banjo Club (or Elm City Banjo Club), performed on the evening of Feb. 18th last, at the Athenaeum, New Haven, Conn.

Memphis, Tenn., January 8th, 1885.

S. S. STEWART, Esq.  
DEAR SIR AND FRIEND: Allow me to congratulate you on this your thirtieth birthday, and may you live long, and prosper and still continue to advance as heretofore the banjo interest of the World.

Yours Very Truly,  
John T. Hines.

Samuel Payne, American Banjoist, is teaching in London.

W. I. Pratt, of Iowa City, is doing a fine business among the better class of people.

Pat Shortis called recently and looks fat as a pig.

Springfield, Ill., Jan. 4, 1882.

Mr. STEWART.

Dear Sir—I hope you will please excuse me for not writing before, 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. SHORR,  
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 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 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 by every banjo player I have shown it to.

HARRY P. WAYNE.

Camden, N. J., June 30, 1884.

S. S. STEWART, Esq.

Dear Sir—Banjo purchased from you on the 2d inst. is giving entire satisfaction. The style and finish are excellent and the tone is simply grand, being both loud and sweet through entire comparison.

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.

J. C. Gordon, of Glasgow, Scotland, says banjo teaching is "fair." He must use more "push" and it will be still fairer.

John F. Fields goes on a summer trip through the British Provinces.

William A. Huntley has met with wonderful success through the Country in his artistic banjo playing, but the variety business is beneath an artist of his merit.

Dan. Emerson, of New York, has a good many pupils.

The Price (Galop, for two banjos, by John H. Lee, is now ready, price 30 cents; very fine.

John Moore, Banjoist, has established a school and variety agency in Denver, Colorado.

The last we heard from J. H. Parker, who writes for this journal, was he was making a "hit" at the Royal Museum Theatre, Ottawa, Canada.



Spaf. Atkinson plays the banjo in front of a drug store. The reason is obvious.

W. G. Collins, of Washington, D. C., took a prominent part in the inaugural exercises.

Edmund Clark, on the Bowery, New York, has had his rooms cleaned.

Sam De Vere is now singing, "It's nice to be a father."

Andy Colman has imported some fresh cackle and gaudies for his act.

Tommy Lugwong is now manipulating stamp speeches on his magic banjo.

Philadelphia, June 21, 1881.

S. S. STEWART.

I have just 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,  
Mandolin Banjo and it has a surprisingly fine tone.

HARRY ERNEST,  
of Quaker City Quartette.

STEWART'S BANJO.

I see that S. S. Stewart, the banjo manufacturer, of Philadelphia, states in a recent issue of one of his publications that he plays a Stewart Banjo. If 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 for outranks in quality and power of tone the guitar in the instrument of its 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 successful 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 handsomest and the finest toned banjos ever made to his London agent, J. E. Brewster, who will place them in the International Exhibition, which opened in London on April 24th. 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 busiest months in the year, viz., July and August.

CHARLES AVERY WELLES,  
In the Musical Critic and Trade Review.

Philadelphia, March, 1884.

I heartily recommend the Stewart Banjo.

JOHN H. CARLE,  
(The "Lively Flea," Club Theatre.)

Philadelphia, June 1, 1881.

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

GEO. W. HORN.

There is nobody who can play the banjo like Jakey Coombs.

Maek Vincent says skating rinks are good places to "dash."

Dave Brown has a neck 22 inches long. He gets his collars made to order.

Frank Eckland called recently, but seeing Spaf. Atkinson, he thought it was all right.

F. B. Crittenden, Esq., the talented and brilliant barrister at Law, of Rochester, New York, has had his portrait painted. It is a picture which becomes a poem drama is chaste and pure as an artist's studio. One's greatest reliance on an upright plain, whilst a banjo is right at the low limit, requires a banjo of exquisite workmanship. Against a small table in the back ground, leans a low table, upon which the delight of the denizens of another world, whilst upon the same table, rests in maiden meditation, a box on which gracefully sleeps the immortal cornet, sleeping in the arms of his sister mandolin. Taking it all in all, it is a charming scene.

We have received the photograph of W. F. DeLong, of Massachusetts. It is a charming picture and the young gentleman is to be complimented upon the taste he displays in his dress. Standing in a graceful position, holding a banjo by the neck, he looks like a right hand on an oval of books which stand upon a table. He gazes on an imaginary multitude, and not unlike Jacob Coombs, he displays a well developed muscle and we should judge that any one of his weight and size would be badly taken in if they were to tackle him from the rear.

The Sunday Times, of Philadelphia, had it that Spaf. Atkinson had kicked the bucket and threw up the sponge. But this is all a mistake, Spaf. still lives; any one doubting it had better not smell his breath.

Dan. Emerson, of New York, weighs only eighty-seven pounds.

A correspondent declares that Charlie Dobson will treat New York to one of his celebrated Tom Sues Concerts again very soon. Charley will please give us his opinion on American Beer, as requested some time ago.

Pat Shortis is the same old Pat who used to dote with Jacob Coombs.



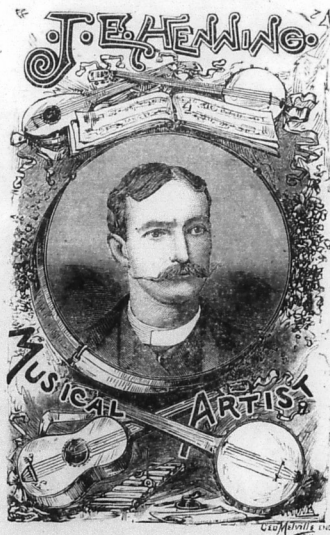
# J. E. HENNING,

Teacher of Banjo and Guitar,

And Agent for Stewart's Banjo and Guitar Journal, Banjo Books, Music, Strings, etc.

Mr. Henning has earned the reputation of being the most successful Teacher of Modern Banjo and Guitar Playing in Chicago.

Teaching strictly by note, and being a most skillful per-





former, his efforts have been crowned with the most brilliant success.

His constantly increasing class includes some of the best people of Chicago and surrounding country.

No. 146 E. Madison Street,  
CHICAGO, ILLINOIS.

Instruction Parlor, 14.

# Short-hand Guitar Method.

 To those who desire to learn a few easy tunes and accompaniments without study. 

## HOW TO TUNE THE GUITAR.

FIRST tune the heavy E string (the 6th to E, or as near it as the ear allows. Place the thumb of the left hand on the 6th string at 5th fret and tune the 5th string in unison; then stop the 5th string at 5th fret and tune the 4th string the same; then stop the 4th string at the 5th fret and tune the 3d string the same; then stop the 3d string at the 4th fret and tune the 2d string the same; stop the 2d string at the 5th fret and tune the 1st string the same.

In stopping the strings to produce the notes, always press the fingers of the left hand firmly on the finger-board.

In using the right hand, rest the little finger on the top of the instrument near the bridge, to brace the hand. Pick the 1st string with second finger, and 2d string with first finger.

## EXPLANATIONS.

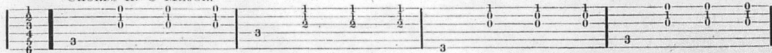
The 6 lines are to represent the 6 strings of the Guitar instead of a musical staff, numbered from the "little E" string to the heavy wound, or "big E," (the 6th string). The numbers on the lines represent the fret and string to be stopped.

In the Tune the Time is counted underneath each note.

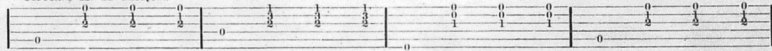
## CHORDS AND ACCOMPANIMENTS.

The first thing the Guitar player wants to learn is some nice chords to play an accompaniment to the voice, or banjo, or perhaps to the violin.

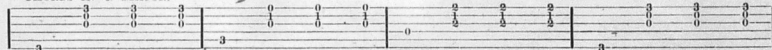
### CHORDS IN C MAJOR.



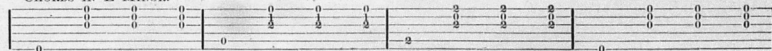
### CHORDS IN A MINOR.



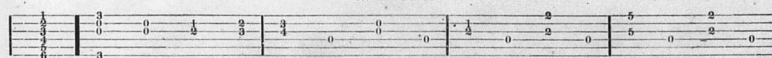
### CHORDS IN G MAJOR.



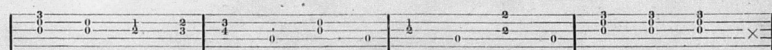
### CHORDS IN E MINOR.



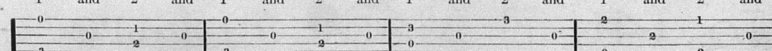
## GALOP.



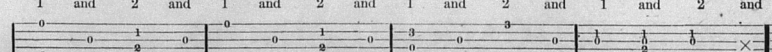
Count time: 1 and 2 and 1 and 2 and 1 and 2 and 1 and 2 and 1 and 2 and



1 and 2 and 1 and 2 and 1 and 2 and 1 and 2 and 1 and 2 and



1 and 2 and 1 and 2 and 1 and 2 and 1 and 2 and 1 and 2 and



1 and 2 and 1 and 2 and 1 and 2 and 1 and 2 and 1 and 2 and

COPYRIGHT  
MAR  
21  
1885  
6816-2

# ON THE TRAIN GALOP.

## FOR THE BANJO.

By THO'S. J. ARMSTRONG.

BANJO. Tune Bass to B.

1st ending.

2d ending.

FINE.

4th Pos.....

7 Pos.....

TRIO.

5 fret.

7 fret.

D.C. to Fine.

# Stewart's Short-hand Banjo Method.

## WITHOUT NOTES.

### HOW TO TUNE AND PLAY THE BANJO.

For all persons who, having no musical ideas, desire to "pick the Banjo" for pastime.

#### TUNING.

First see that the Bridge sits in its proper position on the head. Then tune the fourth, or silver wire, string to C, (with piano, organ or tuning pipe). Then place a finger on that string at the seventh fret, and tune the 3d, or thickest gut string, in unison, (or to sound the same as the 4th string when stopped at seventh fret). After tuning the 3d string, place a finger on it at the 4th fret, and tune the 2d string in unison with that. Then place a finger on the 2d string at 3d fret, and tune the 1st string in unison with that. Then you have four strings tuned; now tune the short "thumb string," by placing a finger on the 1st string at 5th fret, and tune the 5th string in unison. The 5th string must sound an octave higher than the 3d, or thickest string.

When the Banjo is in tune, the 3d, 2d, 1st and 5th strings will make the opening notes of the air, "Star-Spangled Banner," by picking one string after another.

#### HOW TO PLAY THE FOLLOWING TUNE.

The five parallel lines are intended to represent the five strings of the Banjo, numbered from the first to the fifth.

The thinnest gut string is the first. The short string is the fifth. The figures upon the lines represent the frets at which the string is to be stopped. "Stopping" the strings, means placing the finger upon them. When the string is to be played "open," or without stopping it on the frets, the following Sign is used, thus: o.

#### PLANTATION JIG.

##### KEY CHORD. Tune.

1st String.	2	0	1	0	1	2	1	0	1	0	1
2d String.	1	0	0	0	0	0	0	0	0	0	0
3d String.	0	0	0	0	0	0	0	0	0	0	0
4th String.	0	0	0	0	0	0	0	0	0	0	0
5th String.	0	0	0	0	0	0	0	0	0	0	0

Count time: 1 — 2 — 3 — 4 1 — 2 and 3 and 4 and 1 — 2 — 3 — 4

0	0	0	0	0	0	1	1	2	3	1	3	3	1	3		
1	and	2	and	3	and	4	and	1 — 2 — 3 — 4	1	and	2	and	3	and	4	and

0	0	0	0	0	0	0	5	4	2	1	0	1	1	2	2	1	2
1	and	2	and	3	and	4	and	1 — 2 — 3 — 4	1	and	2	and	3	and	4	and	

1	2	3	4	1	and	2	and	3	and	4	and	1	2	3	4
---	---	---	---	---	-----	---	-----	---	-----	---	-----	---	---	---	---

2	3	1	3	2	3	1	3	0	0	0	0	0	0	0	0	0	0	1	0	
1	and	2	and	3	and	4	and	1	and	2	and	3	and	4	and	1	and	2	and	3 — 4

## WALTZ.

KEY-CHORD. Tune.

SCHOTTISCHE.

KEY CHORD. *Tune.*

Copyright, 1885, by S. S. STEWART.



To Miss CLAUDINE SISSON, N. Y. City.

# CLAUDINE WALTZ.

## COMPOSED FOR BANJO.

By JOHN H. LEE.

Har. 12th.

*Tune Bass to B.* 3rd. Pos.

BASS SOLO.

3rd Pos.

1 2 Har 12<sup>th</sup> Har 17<sup>th</sup>

5\*..... 6\*..... 3\*.....

3\*..... 5\*..... 5\*.....

6\*..... 3\*.....

Copyright, 1885, by S. S. STEWART.

## EASY GUITAR PIECES FOR BEGINNERS.

FOR STEWART'S JOURNAL.

Arranged by CHAS. H. LOAG.

*Moderato.*

1.

6820-2 **CHURCH BELL CHIMES.**

**FOR THE BANJO.**

Arranged by S. S. STEWART.

Tune Bass string to "B," and play with expression.

Bis.

Repeat 3 times.

Har. 12 fret. Open.

7 Fret. Swing, using Left Hand only.

Continue to swing, using both hands. Bis.

With sufficient practice and a light Banjo, the swinging part may be done entirely with the Left hand, which looks more "wonderful" to the audience.

Copyright, 1885, by S. S. STEWART.

To my Daughter LILLIE.

## LILLIE MARCH.

COMPOSED FOR THE GUITAR.

By FRED. O. OEHLER.

6821-2

*mf.*

*ff*

D and B Strings.....

*dolce.*

*TRIO.*

*ff*

*p*

*D.C. al FINE, then Trio.*

*D.C. al FINE.*

Copyright, 1885, by S. S. STEWART.

6822-a  
**"LILLIAN CLOG."**

Composed by DAVE BROWN.

BANJO.

Introduction.

12<sup>th</sup> 10<sup>th</sup>

*Andante.*

Slide.

FINE.

5<sup>th</sup>.....3<sup>rd</sup> 3<sup>rd</sup>.....11<sup>th</sup>.....10<sup>th</sup>.....8<sup>th</sup>.....

5<sup>th</sup>.....6<sup>th</sup>

*D. C. al FINE.*

Slide.

Copyright, 1885, by S. S. STEWART.

6823-a  
**THE "LIZZIE P." CLOG.**

To J. STEPHENSON ASHMAN, Esq., Boston, Mass.

Composed expressly for the JOURNAL,

By JOHN H. PARKER.

3d Bar.....5th Bar.....

3d Bar.....5th Bar.....

5th Bar.

FINE

5th Bar.

1 2

*D. C.*

Copyright, 1885, by S. S. STEWART.



## S. S. STEWART'S BANJO BOOKS.

**SKETCHES OF NOTED BANJO PLAYERS.**  
32 pages; price, 10 cents.

**THE BANJO**—Its makers and its players.  
32 pages; price, 10 cents.

**STEWART'S EVER POPULAR BOOK FOR**  
young and old, The Minstrel Banjoist. Price,  
50 cents per copy, by mail.

**A BOOK FOR THE MILLION.** The Universal  
Banjo Instructor, by S. S. Stewart. Price  
only 10 cents per copy.

**THE ARTISTIC BANJOIST.** A book of five  
music for the Banjo; Stewart's celebrated  
publication. Sent on receipt of \$1.00

**THE CHAMPION LIGHTNING BANJO**  
Instructor. Price, 5 cents.

**A GOOD BANJO BOOK.**—The Banjoist's  
Own Collection of Choice Music, by S. S.  
Stewart. Price, 50 cents per copy.

**STEWART'S FAMOUS BANJO BOOK.**  
Stewart's Thorough School for the Banjo.  
Price, \$2.50 per copy by mail.

**NOW WE HAVE IT.**—The Banjo Player's  
Hand Book and Complete Instructor. Stewart's  
well-known Banjo book. Price, 75 cents  
per copy, by mail.

**DON'T FORGET THE GREAT FAVORITE**  
Book, The Young Banjoist, by S. S. Stewart.  
Price, \$1.00 per copy, by mail.

**THE BANJOIST'S COMPENDIUM.** A choice  
collection of jigs and fancy tunes. Sent on  
receipt of 60 cents.

**THE BANJOIST'S DELIGHT.** A fine collection  
of music, by Horace Weston and others  
Sent on receipt of \$1.50.

## Stewart's Comic Banjo Songs.

NO.	CTS.
1 The Mixed Twins.....	20
2 The Wonderful Man.....	50
3 Beautiful Caroline.....	30
4 The Thick Lip Wench.....	25
5 Oleomargarine.....	30
6 The Monster who Stole my High Hat.....	30
7 The Absent-minded Man.....	30
8 The Aesthetic Banjo.....	10
9 De Gospel Raft.....	30
10 Something I'd Seen at the Zoo.....	30
11 Pretty Lips.....	30
12 Joshi A.....	20
13 Nothing Wrong.....	20
14 Sammy Jackson's Wedding Trip.....	30
15 Get Out.....	20
16 Jones's Married Life.....	20
17 A Wonderful Experience.....	20
18 Nobody Knows What Trouble Was There.....	30
19 Pleasures of Boarding.....	30
20 Maria Maguire.....	35
21 It will show you that you've been there Before.....	35
22 A Liable Story.....	35

**W. L. HAYDEN, Teacher of GUITAR.**  
Does a in Guitar, Music, Book, String, etc.

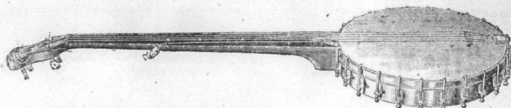
**MODERN SCHOOL FOR GUITAR. 75 CENTS.**  
Complete instructions, and a large collection of music  
Catalogues and price lists mailed free. Address  
W. L. HAYDEN, 120 TREMONT ST. BOSTON, MASS.

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

**J. M. ARNSTEIN & CO.,**  
Music Typographers and Printers,  
710 Sanson St.,  
Philadelphia, Penna.

## A Stewart Banjo for Ten Dollars.

## THE DEMAND AT LAST SUPPLIED.



Owing to the constantly increasing demand for a good banjo, at a cheap price, to supply the  
wants of learners and others, I have now produced a new style which I consider just the thing  
to "fill the bill."

**DESCRIPTION.**—11 inch, nickel-plated rim, lined with maple wood, and nicely finished.  
Rim is proof against atmospheric changes, so it will not tarnish. 20 nickel plated brackets and  
clothes protector nuts and nickel-plated hoop. Solid black walnut neck with fine rosewood  
veneer on face, neck polished, etc. Solid ebony pegs and tail piece, good calf skin head and best  
strings. Fretted with raised or smooth frets as desired.

**Price, Net, \$10.00**

Of course I do not claim this banjo, which is a second grade instrument, will equal my well  
known Universal Favorite Banjo, price \$20.00, any more than I claim that my \$20.00 Banjos  
will equal my Standard \$40.00 Orchestra Banjos. But I claim that this is the best banjo made  
for \$10.00 in this country.

## Special offer to readers of Stewart's Banjo and Guitar Journal.

Any teacher of the banjo who will send me **TWENTY-FIVE YEARLY SUBSCRIPTIONS TO THE**  
**JOURNAL**, together with \$12.50 to pay for the same (the *Journal* being 50 cts. a year), will  
receive, free of charge, as a premium, one of these Stewart Nickel Rim \$10.00 Banjos, boxed and  
delivered to Express Company.

These Banjos cannot be bought anywhere for less than the price. TEN DOLLARS, and if any  
are offered for a cent less, it shows they are damaged goods, or something is wrong with them.  
They are offered as a premium for 25 subscribers to the *Journal*, by the manufacturer, in order  
to increase the circulation of the *Journal* to 15,000 copies each issue.

S. S. STEWART, Philadelphia, Pa.

## STEWART'S \$10.00 LADIES' BANJO.

**DESCRIPTION.**—10 inch rosewood veneered rim, 17-inch neck, black veneered finger-  
board with raised frets and pearl position marks; 20 nickel plated brackets with dress protectors  
and nickel plated hoop.

**Price, Net, \$10.00**

This is a light banjo for ladies who cannot afford a more expensive instrument, but of  
course, is not equal in tone to STEWART'S AMERICAN PRINCESS LADIES' BANJOS.

**ATTENTION** **WM. I. PETERS,** **MUSICIANS**  
Battle Creek, Mich.  
— Importer of Genuine  
**ITALIAN STRINGS**  
the best for all stringed instruments  
Bass and Celestial Instruments,  
Manufactured of Superior Clarinet Reeds  
and Violin Pads, etc. etc. etc. etc.  
For valuable Catalogue of 100 Musical  
Instruments, containing Tenor, Soprano,  
Saxophone, Musical Cornet, Horn,  
Trumpet, Trombone, Etc., Etc., Etc., Etc.,  
Reeds, Making, Fitting, Tunes, etc., FREE to All.

## EMIL HERBRUGER

Will attend to any orders of composing and arranging  
music for any number and kind of instruments,  
Guitar specially. Compositions of young, inexperience  
musicians corrected and revised for printing.

Address, EMIL HERBRUGER,  
EGG HARBOR CITY, N. J.

## VERY LATEST BANJO MUSIC

Published by S. S. Stewart.

Friscio Galop, composed and arranged for two  
Banjos, by John H. Lee..... 35  
Amy Schottische, Reel and Hornpipe, by  
John H. Lee (very fine)..... 25

## MAC CORD'S PATENT Banjo Tailpiece

Can be applied to any Banjo. Never cuts or breaks  
the strings, keeps proper pressure on Bridge (even  
when hoop is not pulled down.) Prevents Bridge  
from shifting. Sent on receipt of \$1.00. Address  
F. A. Kilber, through Teacher of Banjo, No. 3323  
Olive Street, St. Louis, Mo.

**EXCELLENT CORNETS.**  
At \$12 and \$15.  
**Superior Light Piston Valve Band Instruments,**  
MUSICAL MERCHANDISE AND NOVELTIES,  
Send for Catalogue. Mention this Paper.  
**BENJ. B. DALE,**  
29 Liberty St. New York.

