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

AUGUST, 1886.

Price, 10 Cents.

PUBLISHED BY

S. S. STEWART,

PHILADELPHIA, PENN'A.

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

VOL. III. No. 10.

AUGUST and SEPTEMBER, 1886.

PRICE, 10 CENTS.

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

Is Published Each Alternate Month.

SUBSCRIPTION, 50 CENTS PER YEAR,

With premium, consisting of a copy of the  
**Banjo and Guitar Music Album.**

### THE TEACHER.

At this period of the year most of our banjo and guitar teachers enjoy a period of rest from their labors. Those who are opulent enough to lay aside all music teaching during the heated term are indeed fortunate.

There is little to be gained in any department of life by overwork, and at certain seasons it is well for every person, if possible, to lay aside all business and care, and enjoy a period of relaxation.

Music teaching, like all other business, has its enjoyments on one side and its annoyances on the other.

Too much music will produce weariness and discomfort just as likely, as too much of anything else.

A series of concords heard continuously become monotonous and tiresome to the musical ear, and discords are therefore employed to vary the monotony.

So it is with us poor mortals in life—too much pleasure becomes monotonous and wearisome, and we must have our little discords in the shape of trouble to blend with our lives and make them endurable.

But on the other hand, too frequent discords render one's life very unpleasant and often unendurable. It is therefore better to harmonize one's life as much as possible and endeavor to adapt ourselves to the conditions in which we are obliged to live.

The sensitive, nervous teacher has often a hard life. He may be compelled to accept as pupils a class of people with whom it is difficult to harmonize.

Through lack of pecuniary resources he may be compelled, in order to gain sustenance, to teach in a manner decidedly adverse to his views—views which adaptation and musical talent, coupled with persevering study may have shaped.

His pupils may through lack of musical knowledge and experience—thinking they know far better than their teacher what is best for them, decline to be instructed in scales and fundamental principles, and demand "new tunes" at each and every lesson. There are those who would rather run before they have learned to walk—they run first but generally bring up with a walk and often

come to a short stop. There are few teachers who have not had their share of this class of pupils.

The intelligent teacher finds this class of teaching at variance with his ideas and frequently becomes disgusted with his business. Then, when he finds others who appreciate his efforts to instruct and who show their appreciation in their endeavors to profit by his instruction, he is cheered and even better able to lead them in their studies than if no inharmonious conditions marred his labors and life.

There is an old saying: "Every man to his trade," and this applies directly to the teacher.

It is not every one who can instruct successfully.

The most proficient performer before the public may fail entirely as a teacher.

Instructing in any art requires a natural aptitude or talent, without which the most apt student may fall far short of success as a teacher. And yet success in teaching does not lie entirely with the teacher. Every person born into the world has a natural capacity for acquiring some one thing better than he could acquire anything else.

Some may possess only one talent—others several—but every one possesses, undeveloped in himself a particular talent or ability for acquiring some one thing better than he can acquire any other thing.

With some this one thing may consist of music, with others mathematics, and with others financing.

No one ever becomes a great musician unless he has within himself the gift or talent for music, which may be developed to a greater or less degree—but it must be *in the man*. If a musician finds that he can teach others his art—if he likes teaching better than performing; then it is safe to concede to him a special call as a teacher of music. That is, he may conclude that teaching music is his calling for this life, and he is pretty sure to be successful. But, as we have previously said, success in teaching lies *only in part* with the teacher.

He cannot give *talent* to his pupils; neither can he confer upon them *musical gifts*, that must be innate, so far as their ability to acquire skill in music is concerned.

When a pupil has a natural desire to study music it is almost certain that he possesses *talent* to some degree, or at least the ability to become a musician to a certain extent; otherwise he could not have within him the *desire* to study music.

It is far better for parents, whose children

desire to learn music, to provide them with suitable instruments and the means to properly proceed with their studies than to attempt to suppress the desire with an idea that their learning music may unfit them for other studies or hinder them in future business prospects.

But, on the other hand, the parent, however much he may desire his son to become a musician, should hesitate to force upon him musical studies with an idea that he can make a musician of him. He must be *musical* or he can never be a *musician*.

There is a good story told of an ignoramus who, having "struck oil," decided to give his daughter a musical education.

He procured for her the most fashionable teacher his money could obtain, and after a few weeks instruction he demanded to know how his daughter was getting on.

Says the teacher: "Your daughter, sir, I am sorry to say has no talent for music."

"Talent, sir?" exclaimed the parent—"here, how much 'I take to buy her one?"

He had plenty of money, but there are some things that money cannot purchase, and one of them is *musical talent*.

Thus it is that the intelligent teacher will have some pupils at whom he points with pride and others at whom he does not care to point at all.

When a pupil has made several successful public appearances it becomes an excellent advertisement for the teacher who can say: "have you heard my pupil?"

Others may hear the successful one play and say "I'll go to him (the teacher) for lessons; he is a great teacher—he must be—for he taught so and so."

But he could not have taught the pupil successfully unless said pupil had the talent within himself. Bear this in mind.

There are many pupils who soon acquire all their teachers are able to teach them, and in some cases far outstrip them in ability to perform, and yet the same pupil may be a failure as a teacher.

On the other hand, had successful pupil gone to an incompetent teacher he might have been so retarded in his art as to have become discouraged, and through lack of proper instruction never have learned to play at all.

We say to the pupil: Endeavor to secure a good and intelligent teacher and follow his instructions faithfully, at least until you are sufficiently advanced to be able to judge as to what is best for your progress.

We say to the teacher: Be faithful to your pupils; remember that each is a separate in-

dividual, and that no two can be successfully taught in precisely the same way. The way is open unto all and yet no two are alike—no two have the same way. Tact is essential to the successful teacher. Do not overwork yourself; do not overdo your work; do not strain the sensitive nerves of the ear with too much "banjo," but vary the monotony by a little of the more pensive guitar. Be virtuous and you will be happy.

### Imported and Native Guitars.

In many catalogues put forth by music houses we find the following article on Guitars (or articles so little varying in purport as to amount to the same thing).

"It is well known by all in the trade, that the imported Rosewood Guitars, from the fact of their being made of unseasoned material, will not stand the climate of the United States.

All who have ever dealt in them have been considerable annoyance and loss by the Guitars splitting and warping. Many efforts have been made to improve their quality, but without success."

Some of the dealers go on to say that they are manufacturing a *Native Guitar*, especially adapted to the climate of America, etc., etc. According to the information set forth in these various catalogues one would be led to suppose that all imported Guitars were entirely worthless and that Guitars of a superior quality were manufactured plentifully here in America. But such is by no means the case.

It is true that the Imported Rosewood Guitars are very unreliable, as well as inferior in tone, but there are other Guitars made and imported from Europe, which are good in tone and as equally as well as any Native Guitar. The changes in our climate: the only trouble lying in the fingerboards, which are generally made of stained wood instead of solid hard wood.

We have occasionally met with these Maple Guitars, manufactured in Germany, which in point of finish were equal to any moderate priced instrument turned out in America, and in some cases superior in tone.

But owing to the meagre prices paid for these goods to foreign manufacturers by our American importers it would be folly to compare an imported Guitar with an American-made one here and costing probably five times as much. Hence there can be no fair comparison between the cheap Imported Guitars and those of native manufacture.

When a person has succeeded in securing a good Imported Guitar of curly maple back and sides, it is well to have a new fingerboard and frets put on it, after which it is just as liable to stand the wear and tear of our climate as any other guitar in this country at double the cost.

We do not mean to assert that all imported Maple Guitars are good, nor do we believe that ALL American made Guitars are good—not by any means. Some of them crack in spite of fate and some of the best made turn out dull in tone.

There are comparatively few guitar makers in this country, and the general cry among wholesale dealers and reputed manufacturers is "we can't get enough Guitars to fill our orders."

It is the case why don't they get more?

The reason is, as we have just said, because there are few guitar makers in America. There are those who claim to be manufacturers of guitars who never manufacture an instrument, but simply buy their stock where they can. The *Tilton Patent Guitars* are one of the prominent and best advertised Guitars made in this country. The instruments are advertised by the reputed manufacturers, J. C. Haynes & Co., of Boston, Mass., but supposed to be really manufactured in Mt. Vernon, New York, by one *berg*, who is believed also to manufacture the *Bravo Guitar*.

It is alleged that the patents on the *Tilton Guitar* have run out and that the Guitar is now

unprotected legally; but whether other manufacturers consider the improvements claimed by *Letters Patent* on this instrument worth imitating is a question.

The *Washburn Guitar*, advertised by Lyon & Healy, of Chicago, Ill., we have never as yet been able to examine, therefore have but little to say concerning it.

Tonk & Bro., of New York, sell a guitar, said to be manufactured in Ravenswood, Ill. They are a good medium-priced instrument, judging from what we have seen of them. Several importing houses in New York tried guitar making but all it made a failure of it for one reason or another.

J. Howard Foote, proprietor of the *Binet Guitar*, claims that it is almost impossible to secure reliable hands to make fine guitars, and this we believe to be the truth. There are very few skilled workmen in America who understand guitar making. There are plenty of them in Europe, but they do not like our damp climate. Some of them come here and go back home again, preferring less money and more native cheese.

### CONCERNING STRINGS.

It sometimes happens, especially during the hot season, that strings will "snap on frequently, and in fact, in some cases, break as fast as tuned. If the banjo is not tuned too high in pitch the fault lies in the strings.

There are no strings made that will withstand the hot climate, or summer seasons, with the same durability that they have in cold weather, or a dry and even temperature. This is a fact well-known to experienced banjo players and musicians generally.

There are, of course, very dealer, and consequently every performer, occasionally gets poor strings. This is as certain to happen as death and taxes.

Even in the highest priced strings imported into this country, those that are false in tone will be found also, at certain times, those that break. Because a string breaks it is no proof that it is an old string (Chestnut) or a string that has been kept long in stock, for some of the freshest strings imported break just as frequently. The difficulty lies in the material from which the strings are made, and often in an unfavorable weather during their manufacture.

Therefore, when you swear at the breaking strings, dear reader, you should first damn the poor little hands whose intestines have been consumed in the making of the strings. Then damn the weather, which may have been inclement during the process of making the strings. If this does not appease your wrath, you may safely swear a nature for daring to allow damp or unfavorable weather, than at the manufacturers of the strings—then at the dealer, and finally, at your fingers, for perspiring, and thus causing a separation or disintegration of the fibres composing the string—but never blame the string itself. It can't help it, you know. Then who prefer steel strings do not require any information, as wire strings never snap on account of the weather. But for such, Ham Bitters is a useful lubricator.

### Our Latest Publications, Banjo Sheet Music, Etc.

We advertise in this number our new issues of sheet music for the banjo, additions made to our already large stock.

We can safely say that at no time have we been able to offer our customers a choicer collection of new pieces. The two quintettes by Mr. Lee, are something new and cannot fail to meet with the approval of our music buyers.

Mr. Lee's new gavotte, *Yours Truly*, is something very fine, as is also the new arrangement of *Allice Walton Waltz*, for two banjos.

*Ed Schuchter* and *Will Ray Waltz*, by Raymond, are good, and some of Mr. Armstrong's latest efforts, especially *Red Hot Cabbage* and *The Rival*, are exceedingly original, whilst his *Entree Galop*, for two banjos, is "immense." The *First End Schuchter* and *Edward March*, by Hooper, will be found excellent for teaching purposes

### OUR ADVISERS.

They Have Their Own Ideas About Running a Journal.

—O—

A FEW EXTRACTS FROM LETTERS RECEIVED.

—O—

Chicago, June 10th, 1886.  
Dear Sir—If I was running your paper I'd make "show paper" out of it. Run all the variety news and you'll make a big success out of it. R. B. C.

New York, July 1st, 1886.

S. S. STEWART:—Dear Sir—I think that if you would leave all negro and variety business out of the Journal, and confine it strictly to the refined musical class of readers, it would greatly improve the paper. C. R. S.

Boston, Jan. 19th, 1886

Mr. STEWART:—Dear Sir—I don't like that "short hand method" in the Journal. If you will leave that out and give us more good music, it will be immense. Our paper is "great," only don't print any more "ham music." Yours, J. B. A.

Milwaukee, July 16th, 1886

Mr. S. S. STEWART:—Dear Sir—Are you not going to print any more of your "short hand" banjo and guitar music? That was immense. I like to read your Journal, but I haven't time to mutilate regular music. Give us then the "easy method," and your circulation will double out of this. Respectfully, W. J. H.

St. Louis, May 16th, 1886

S. S. STEWART:—Dear Sir—I think the Journal is A. 1., and would not be without a banjo and guitar music, if you publish in it is too difficult for the majority of your readers. If you would publish easier music it would go better. I am an old hand at the business and I know of what I speak. PROF. T. J.

Hartford, Conn., June 12th, 1886

Dear Stewart—The Journal came to hand all O. K. and I am delighted with it. I sat down last night when I got it and learned all the music and I like it very much therein. I think the music is very easy and pretty. I am not much of a player yet, only a new hand at the business, but your music is so easily acquired that I can learn it very readily. I enclose my subscription for a year. Yours fraternally, J. H.

Washington, D. C., June 20th, 1886

Mr. STEWART:—Dear Sir—Your Journal is immense, only it is not quite spicy enough for me. I like my beef rare, and plenty of sauce. Stir up all those "ham faters" and make things lively all around the ring. Yours, with regards, TOM J.

Baltimore, July 10th, 1886

Dear Stewart—I was reading *Bolover Tibbs* (liber) in your Journal, and I think he is the best man you ever had to write for your paper. I'd like to make his acquaintance if he should ever come my way. The Journal is doing great things, but be careful that some of those "ham faters" don't knock you in the head or stick a knife in you some dark night. Yours, C. K. W.

Ham Pills, taken daily, afford a speedy relief

Buffalo, N. Y., July 24th, 1886

Dear Stewart—The Journal has been greatly improved since I saw it last. Your last issue is a "corner." This is my holiday and I have read it all through. Now give us poor guitar players more guitar music and we will bless you for ever more. R. G. (Not Bob Gibber)

Rochester, N. Y., July 31st, 1886

Publisher B. and G. Journal:—I was running your paper I would leave out all guitar stuff and publish banjo music exclusively. If doing this you'll soon be a great power in the musical community. Johnnie F.

Richmond, Va., June 31st, 1886

Mr. S. S. STEWART:—Dear Sir—I read your last Journal and find it a very fair paper, but I would suggest that you omit such trash as *Bolover Tibbs* and *Allice Walton* and write to the point. He seems to think that nobody knows anything except him. If he ever comes down here I'll knock him out. Yours truly, S. S.

Don't forget it: Ham Bitters is sure cure

Send to S. S. Stewart, Philadelphia, for all your Banjo and Guitar strings.

Get the best—no change made for postage.



JOHN H. LEE.

Mr. John H. Lee, whose portrait appears above, is known to our readers as a most accomplished musician and composer for the banjo.

His compositions and arrangements have been published by us, and as we make it a rule to secure all of the very best banjo music for publication we have arranged with Mr. Lee to purchase all the music he may compose for the banjo.

He is engaged in writing a complete course of lessons for the banjo; now being published by us, to form a book called the *Eclectic School for the Banjo*.

On the part of the author we will say that the work will be gotten up with the fixed purpose of improving and elevating the status of banjo playing and giving the pupil such a course of instruction as is difficult to otherwise attain.

Those who are familiar with Mr. Lee's writings will feel assured that his work will be well done, and conscientiously done. PART FIRST (consisting of "First Lessons") of the *Eclectic School*, handsomely printed from engraved plates, will be ready in September, probably before this number of the *Journal* reaches many of our readers.

PART FIRST will cost \$1.50 net, and will be sent by mail on receipt of amount. Copies may now be ordered to be sent as soon as issued.

Of part second we are not as yet prepared to speak, either as to time of issue or of the price of same, but will give particulars in future issues.

### BEWARE OF THICKSTERS.

We dislike at any time to be at war with our fellow tradesmen, but occasionally there come to our notice such petty tricks, done to injure our reputation, that we are obliged in justice to ourselves to take notice of them.

Recently it was brought to our attention that a music dealer, to whom we had sold some few banjos, had purchased them with the intention of preventing further sales of the Stewart Banjo in his locality.

This he assayed to do by keeping the heads loose on these banjos and having them *incorrectly* strung and otherwise in an unsatisfactory condition.

Then when anyone would call and ask for a *Stewart Banjo* he would introduce one of another maker, which was in good condition, and endeavor to show how vastly superior it was to the Stewart.

But only inexperienced amateurs and beginners are deceived by such tomfoolery and sneaking business methods.

The experienced player knows that the *Stewart Banjo* is the best banjo made at any price, and has gained an enviable reputation.

It is about time that some of these dealers who change their dapes three hundred per cent. profit on banjos; and hesitate to say anything without their enormous profit, are brought to lay and shown in their true colors.

### BANJO FINGERBOARDS.

Recently a correspondent wrote us that one of our banjos purchased by him, the fingerboard had turned out to be "*anything but ebony*," as he represented, and seemed to think that we had cheated him.

We hereby agree to pay the sum of one hundred dollars in cash to anyone who can prove that the fingerboard mentioned on this instrument was anything else than ebony.

This is our answer.

We purchase all our ebony in the log, direct from the importers, Messrs. Labatut, New York City. We saw and plane the same in our own shops, and can guarantee that it is nothing else than ebony. But it happens that in nearly all of the best ebony wood light colored streaks appear after the log is cut.

A long experience has shown us that where the ebony turns out to be jet black in the log it is nearly always sure to crack some time after being worked up, and the wood having the light streaks is therefore the most serviceable. Any intelligent mechanic who has worked in this wood will verify the truth of this statement.

It, of course, is necessary in order to produce a good appearance to the wood, to give it a suitable coat of black stain, not only to make the ebony entirely black, but also to assist in finishing the work.

It is sometimes the case, with persons who have the misfortune to perspire freely, that a portion of the stain will work out of the wood and out with the acrid perspiration of the fingers, and when such a person sees this, if he is inexperienced, he will think the fingerboard is made of imitation ebony.

The fault lies with the player nearly always.

The majority of persons in handling the instrument would not cause the stain to come out of the wood. There are some workmen who cause their tools to rust during the heated periods, whilst others can handle the same materials and never cause them to rust.

We can guarantee that our *ebony is ebony*, and will forfeit one hundred dollars to anyone who can prove that it is not ebony.

### THE WAR OF RACES.

The "International" and the "National" banjo methods have been running a race, and the "National," by using a lot of "old stuff," has "got there" ahead of time.

To be more plain we will say that the "International" banjo method, said to be in process of publication by a Boston house, has leapt in the race with another method which the "National" method.

The *International* method will doubtless appear at some future time if no unforeseen event retards its progress. The *National* method has had a somewhat premature birth and appears to fall far short of expectations. In fact, there is about as much chance of this book ever filling its intended mission, i. e., becoming *National* and *superior* all others, as there is of its reputed author appearing before the King of Siam with nothing but his high growth on.

With this book a student has as little help in acquiring a knowledge of the banjo and banjo playing as he could desire. It is true that the work contains the "rudiments of music," but they are the same old rudiments as can be found in dozens of other books, and neither give nor take away anything from the world of ideas.

Intelligent teachers and students will examine the work and draw their own conclusions as to its purpose and merits. They will have plenty of time to digest it before they are afflicted with its rival, the *International*—in four parts, don't forget it.

### S. S. STEWART,

### Banjo Manufacturer,

No. 412 North Eighth Street,

PHILADELPHIA, PA.

See page 8 for notice of removal to new factory.

### WHO IS THE BLOWHARD?

A blatant advertiser of banjos, etc., recently in the columns of the *N. Y. City* advises the public not to pin its faith to any "blowhard," who tells them that the entire profession recommend his goods, and in the same breath, included in the same N. B. (No Beans, please), the advertiser, who probably is a little *non compos mentis*, informs the public that his firm is the only concern that challenges the entire world, etc., etc.

It is plain to be seen that necessity has no law with such a blatant mass of *nil ad rem*, and the public will soon learn to avoid at nothing. "Blowhard," is presumed to be one who has more "wind" than common sense; and we think there is no question but that the firm alluded to above, or at least that portion of it which writes its business advertisements, has applied upon himself a proper title. At any rate, the very fact of his having placed an air tube or pneumatic conductor, in certain banjos of his more recent invention, would lead one to suppose *prima facie* evidence of his "blowing" (—for what is a tube good for if you don't blow through it.)

The true "blowhard" is one who continually advertises or professes to do what he is too impotent to perform, and this our blatant advertiser has continued to do for the past six or seven years.

The true advertiser who can furnish the article he professes to manufacture and sell, has something more than unbacked assertion and brazen impudence to fill his advertising columns with. He furnishes the testimony from such people as well and recommend his goods—and holds them up to the light of day that all may sift them through.

If the blatant advertiser and true "blowhard" has any better testimony than this let him add it to his own, or to the words put in the finest thing in the shape of a circular ever issued, and scatter it forth to the four winds of Heaven. Then let those who possess the requisite degree of intelligence sift his testimony, weigh it in the balance and give judgment according to the facts.

There are always a number of recommendations to be bought"—yes; from a certain class of people, this is so: there are those who would sell themselves, like Esau sold his birthright, for a mess of pottage, and the sooner this class of persons sell themselves out of the world the better. But the manufacturer who has been so unfortunate as to have had anything to do with them. But the public soon inform themselves upon these little matters and get at the true inwardness of such schemes.

S. S. Stewart, the now World Renowned Banjo Manufacturer, has dozens of letters from such performers as Horace Weston, E. M. Hall, P. C. Shortis, W. A. Huntley, John H. Lee, James Sanford, A. Burr, W. H. Vane, John E. Brown, Billy McAlister, Harry Shirls, R. R. G. Allen, George W. Powers, E. E. Latsch and many others. The letters already published, from some of the foregoing gentlemen are only samples of what we have received from them. From some of these performers we have a number of letters, written under different names and all speaking of the Stewart Banjo in the highest terms. But the same Stewart Banjo is now so well known and the same superiority of these instruments so universally acknowledged that we need not give any secondary consideration to letters of recommendation. One thing is certain—that if the Stewart Banjo had not been a better banjo than any other banjo made it would not have won even those letters already published from these gentlemen previously named. No other banjo manufacturer has ever been able to produce such evidence, and it is the true "Blowhard," and blatant son of Balaam, who advertises without such testimony to back his assertions, and instead sends forth notices of "prize medals," awarded *without competition* and by judges who are without experience and entirely incompetent to decide upon the merits of a banjo of any description.

Those who are gifted with any degree of intelligence can point to the true "Blowhard."



## THE WORLD.

E. H. Ferguson and N. W. Smith gave a Banjo Mandolin at the 2d Universalist Church in Rochester, on May 24th last, on which occasion those gentlemen gave their talents in Banjo, guitar, and mandolin selections with great success.

H. R. Hooper, of Richmond, Va., performed a 'Stewart Banjo' solo at a concert in 'Corcoran Hall' on May 11th last, meeting with great success.

At Mrs. Cary's Studio, in Rochester, on a pleasant evening last Spring, a select Musical was held, on which occasion Messrs. Ferguson and Smith displayed their skill as banjo and guitar artists. A local paper has the following: "Those who have never heard the banjo played as a parlor instrument were completely carried away by the artistic manner in which it was handled last evening. All were surprised at the beautiful harmony which the duo of the little instrument, to be brought out by a master touch. Mr. Ferguson rendered his guitar solo, 'Smother's Coffee,' and the banjo solo, 'American National Guard March,' in a manner which suggests a large amount of thorough practice, and fairly places him in the foremost rank of banjoists. With the assistance of N. W. Smith, the guitar duo, Wileta Waltz, and the banjo duo, Hunter's March, were well received. The entertainment closed with a mandoline solo, and in response to an encore, selections from 'Little Duke' were given. Mr. Ferguson was the recipient of a beautiful basket of flowers from his pupils."

E. M. Hall writes from Haverley's Minstrels under the name of 'Jot':—"Jot's construction of the Minstrels in the *Journal* is splendid. John knows what he is about; I consider him one of the best posted Banjoists in harmony. I have met him and he is just the best."

P. C. Shortz has a "big hit" in Chicago.

### Try Ham Bitters.

Edward Mackey, of Eagle Rock, Idaho, writes: I enclose ten cents for the *June Journal* you sent me. The Vaseline Polka by Mr. Lee is well worth the price you ask for the *Journal*.

From the Critic (St. Louis) June 1888.

### THE CRAZE FOR STRINGED INSTRUMENTS.

Stringed instruments are becoming very popular all over the country, and here in the West the craze has begun. The guitar, banjo and Spanish mandolin are the favorites in the West, and the performers are to be found. In the Eastern cities the execution of some of the ladies is wonderful, and where they have given time and care in their practice they become very clever artists in a short time. In Chicago there are quite a number of expert players. Mr. John E. Henning and Miss Mela Biehoff are the leading ones, both executing with great brilliancy the most difficult compositions on the guitar and banjo. Mr. Henning's composition for the banjo are known all over this country and Europe. Miss Biehoff is daughter of Lord Wm. F. Biehoff, and is, without exception, the most wonderful guitarist and banjoist in America. Mr. Henning and Miss Biehoff will be married in Chicago next Wednesday. They are the largest Eastern cities and wait long places during the summer, where they have made engagements to give private excursions. 'Stewart's Choice' of the famous Spanish students is having great success in introducing the Spanish mandolin, and has the support of the leading families of Chicago, who are placing their daughters under his charge. He has already a class of thirty, and several more are being advanced wonderfully. Mr. J. Allen, a very clever banjoist, teaches the old style of playing, and some fine performers are the result of his labors. Mr. P. W. Benzell, a rising young artist, has a good class on the banjo and guitar, and the work of several little girls and boys who have taken lessons but a short time is very pleasing. In St. Louis, where there is no craze, the guitar and banjo are stringed instruments, but this fall a large number of young ladies will begin these studies. We have several good guitarists and some for music. Mr. Wm. Allen's compositions for the guitar are very popular, and he is a very successful teacher. Mr. Allen's compositions are well known, and he has a good class on both instruments. Next winter it is proposed to give a series of concerts with stringed instruments, and we have our local players, who will take part, and the great Chicago banjo quartette and orchestra have promised to assist.

Charles Morrell, of San Francisco, renews his advertisement in the *Journal* for another year, and likewise his subscription. He says "you spoke in your last number of publishing the *Journal* monthly or weekly, I have forgotten which. Either way you count on me as a subscriber."

Horace Weston, the illuminated Banjo player and inspired wizard, wrote us from New York, under date of June 15th last. "I arrived safe and opened at 210 of Broadway, N. Y. City, I made a big hit and will play as long as the piece runs."

GEORGE AND ALBRIGHT—Fred O. Gehler, Teacher of guitar and composer of many popular melodies, among which are Emma, Maconka, Locomotive, Step, etc., has removed from Mt. Vernon, New York, to this city, where he will be in connection with J. H. Biehoff, and H. A. Biehoff, to open a guitar and Banjo Studio some time this fall. Our readers are acquainted with Mr. Albright's compositions for the banjo, which have been published in the *Journal* or in sheet music form.

The Marquet Bros., Banjoists, were in Glasgow, Kansas, per late advice.

R. G. Allen, Banjoist and teacher, of Chicago, had a complimentary "Banjo Recital" Tuesday evening, June 29, last.

Mrs. and Mr. J. E. Henning, of Chicago, were in Philadelphia per note.

Steel wire strings are the ruin of a fine Banjo. They cut the fingerboard, and have a tendency, by reason of their non-elasticity, to cause the neck to spring upward.

P. C. Shortz's thirty second birthday was observed by his friends in Chicago recently. They tendered him a surprise party, and made it a merry one. Tony Pastor, Mrs. Leonard, Keller, Hooper and Thompson, and others were among the guests. — N. Y. Clipper.

Fred W. Perkins is teaching the Banjo in Chicago. He is now teaching a Banjo, at the place, in which he is an adept.

Frank Armstrong, Teacher of Banjo, New York City, called recently. He has taught a large class of pupils the past season.

Andy Colton, Combe Banjoist, is summing at his home in Belmar, N. J. He called recently, stating that fishing was good.

Frank Golden, Banjoist, is traveling with Billy Saw. Read Francis A. Brown's letter in another column.

P. H. Coombs, of Bangor, Me., is at present devoting his time to civil engineering. He res. now teaching about No. 600 last.

E. M. Hall rejoined Haverley's Minstrels recently.

J. H. Parker, of Montreal, Canada, says that business promises to be good with him the coming season. He has lately enjoyed a brief vacation, visiting Boston and other cities.

George Ware, the well known Operatic and Dramatic actor in London, England, has just imported two Banjos of S. S. Stewart's manufacture for "Acting with the best lady Banjo in England, and is a great favorite of Lady Sullivan."

J. E. Henning writes from New York that he has made arrangements with the house of Dts & Co. of 181 N. 1st, to publish all his compositions. Mr. and Mrs. H. gave never a private concert in Boston, meeting with very flattering success. They use the Stewart Banjo exclusively.

It sho-ll be borne in mind by our new music customers, that only the latest issue of music, etc., are advertised in each number of the *Journal*. For a full list of all our publications our customers should send for our catalogue. It should also be remembered that we have lately purchased the entire stock and catalogue of Henry and Backmaster, of New Orleans, and are now sole proprietors of Blackmar's Banjo music and *Practical Banjo Method*. The Stewart's Banjo publications, as the catalogue now stands, are the standard of a World.

C. S. Mattison, Teacher of Banjo and Violin, San Antonio, Texas, reports business very good with him.

L. A. Burritt, the affluent and affable Banjo Teacher, has removed from Elizabeth to his new home at Bayoune, N. J.

Like Browne, whose advertisement appeared on another page, has quite a lot of Banjo Songs and music for sale. He also writes songs to order, both words and music. His latest effort is a song for the piano, "The Old Spinning Wheel," price 25 cents.

Honolulu, H. I., gives forth its praise in the following proclamation. W. M. Pomeroy, writer under date of June 30, last: "The 12 inch 5000 Orchestra Banjo, etc., arrive at all O. K., and as represented in catalogue, I am more than satisfied with the *log* out. I have given the Banjo a fair and square test, and arrive at the conclusion (as well as a few friends of mine on the islands, who play the banjo) that it is the Banjo of *them* all. The *Brain* through it is *grand*, while the tone is *wonderful* and clear, and the *log* out is *just* what I need. One of my friends sends for one today; he is so pleased with mine that he must have an S. S. N. only. Send me a new of your catalogue, and I will do all I can for you at once."

Wherever the Stewart Banjo is introduced it rapidly supersedes all other makes and styles.

A letter from a prominent Iron Merchant in Glasgow, Scotland, was recently delivered to us after having been a month floating around the ocean. The enclosure, a P. O. money order, was in good condition. We have other remittances which were on board the same steamer, the *Oregon*, and were also in good condition. But as the *Oregon* lies at the bottom of the ocean, we shall not be surprised if we never receive the further lot correspondence.

Thomas J. Armstrong, the popular Banjo and Xylophone Teacher, advertises his new Xylophone music in this issue.

### The Ham's Visit to a Physician.

"Are you the doctor?"

"Yes, sir; take a seat."

"Doctor, I have heard of your skill in manipulating cases like mine, and so I have called upon you for consultation and prescription, if you think you can cure me the best."

"Ah! that's well—what seems to be the matter?"

"Well, I have a sort of restless feeling during my hours of repose, and my hands and fingers feel sort of queer, just as though I had the 'hives.'"

"Anything else?"

"Yes! I have a cough, which appears to come on worse when I begin to practice a new tune."

"I suppose you are a banjo player?"

"Oh, yes! I am a great player—I practice every day."

"By what system do you play?"

"Why, by the 'simple' system; don't you think that's the best?"

"Well, my friend, it is plain to be seen what the trouble is in your case. You are afflicted with the 'Method.'"

"What's that?"

"Some authorities call it the Ham Fever, others the Ham's Itch. But I generally call it the 'Method,' as that is a less offensive term; but in any event, the affliction is the same."

"Grent Jehosophat! can I ever be cured?"

"Well, it will require a little time to make a cure. If you had been attended to before the disease got so deeply seated I could have knocked it out of you. You know the old saying—an ounce of prevention is worth a pound of cure."

Method Itch! I've really got the Simple Method Itch! Why, the very idea of the thing makes me shudder."

"Oh, do not despair. Try Ham Bitters. But you'll have to drop the 'open and shut' banjo. But you never will have a chance for you to get well."

"Oh! I'm so sick. Boo-hoo—"

"There; don't cry, sonny—the Ham Bitters and Simple Method Itch treatment will soon cure you. Others have had it just as bad and been cured—don't be discouraged."

"Oh, my! oh, my! I wish I'd never had anything to do with Simple Method Ham Open and Shut Door Methods, and Hook-shoot-shred banjos, then I'd not have the Ham's Itch!"

Reader, take warning—Don't be a Ham.



G. L. LANSING.

G. L. Lansing, teacher of the banjo, whose portrait adorns this issue, was born in Troy, N. Y., the original home of the "silver rim" banjo, in the year 1860.

He became interested in the banjo soon after hearing the once famous performer, G. Swain Backley.

He began teaching in Boston, Mass., some four years ago, and has probably the largest class of pupils in that city.

He says that he considers the Stewart Banjo the "only banjo." Mr. Lansing may be addressed at his rooms in Tremont Temple, Boston.

### INTERESTING LETTER FROM BOLSOVER GIBBS.

Bar Harbor, Maine, July, 1886.  
Dear old Journal!—Since mailing that letter of a *Punch* fellow, I have been so upside down and rushing around from place to place that I have scarcely had time to think about what I was going to do next. I have had a great loss since I wrote last—the death of my friend, Bangoritis—poor dog, how much I did think of him; I could almost shed a tear now as I write. He was a good dog and none knew him but I loved him. Some scoundrel hit him on the head, and now he is no more. But I'll never forget him. I had him buried in a nice place out 'neath the shady elms where I can sit and fish whenever I am out this way, and watch his grave or wish the sun flowers grow.

I have had a talk with a man the other day about the size of banjos, and during the conversation he asked me what my opinion was in regard to size, and this is what I told him.

Some time ago I was in the habit of taking daily exercise with a pair of twenty pound dumb-bells. Being advised by a physician that they were too heavy for me I procured a smaller pair, weighing only eight pounds. These I continued to use for some weeks. At first they seemed to be so light that I could scarcely swing them with any degree of satisfaction, but after a time I began to find them much easier to swing than I had formerly found the heavy ones. As time went on I began to tire of their use, and as some people might say, I began to get lazy. So I purchased a pair of dumb-bells weighing only four pounds, and began to use them. Some weeks before this I had thought the eight pound bells were toys, only fit for a boy to handle, but now as a lady to exercise with those of four pounds the eight pounders began to feel somewhat heavy, and it seemed funny that I should ever have considered the eight pounders as light. But this was not all. As time went on I thought I would try the old twenty pounders again, when lo! they had suddenly become so densely heavy in my hands that I thought it would be a mortal sin to exercise with them. Now why was this? Was it because I was less strong or less active than a few months previous? No; I was just as strong, if not stronger

than then. Then what was the trouble? This is where the mind cure comes in. It was all in the mind! Metaphysicians say that the action of the mind upon the muscular ligaments of the system is decidedly profound. A man can accustom himself to almost anything in this world, but the changing around is what knocks him out. Changing from one size of dumb-bells to another upsets one for a time, but you'll get used to it. That's the way with banjos; if you are used to a big one, a small one may seem *upset* for a time (minor means less than half, hence I think it a suitable word to utilize here), but when you get used to a small banjo it's hard to manipulate the large one.

This I consider a suitable solution of the problem, although of course some people haven't got the strength or the nerve to handle a large banjo any more than others are strong enough to swing heavy dumb-bells.

A man said to me recently, "I know all about banjos, you can't tell me anything." The scene of music is a mere bagatelle to me, I can knock music out of anything."

Now what do you think of that? This man was a veritable Hercules combined with a Mozart, a Paganini, a Bachman and a Jackson. He knew it all; he could knock music like a club knocks a lawn tennis ball. I never talk to a man who knows everything. The universe is not large enough to hold it. It should go to Boston.

As I was quietly walking the streets one day in a certain city, I passed a music store, and in the window I saw some goods labeled "The Champion Banjos of America." Just then a gentleman with a little boy came along, and the boy seeing the "jos," asked his Pa, "Papa, what is them things in there?"

What he might ask, but who could answer?

What is them things? How appropriate, sometimes, are the names given by the unlearned child to "things."

Now Stewart, you know that I am frequently taken to the music store, and sometimes I pick up an extent to render me supremely ridiculous to those who do not know that I have got on to one of my musical ravings.

Well, the other day I was thinking of a new melody and the flowing harmony I would put to it, and I had just thought of the best place to throw in a double diminished seventh and a couple of minor thirds as I walked gracefully into one of the best restaurants in town, thinking I would take a bite of lunch. I sat down to a table, thinking all the while intently on the music which I heard internally.

The waiter bobbed up to me and said, "what'll you have sir?"

"Give me all a roast cat on ice," says I, not thinking of what I had said.

The waiter bobbed his head and says he—

"What did you say, sir?"

"Never mind, says I, about the beef, give me a diminished seventh and some unadorned."

The waiter did not move away and I happened to look up and see him grinning, and just then I heard a woman at the next table giggle. I was all taken aback; I suddenly came to myself and lost the delightful melody and harmony I was contemplating. Says I, "what's the matter with you, anyhow, didn't I just tell you to give me some soft shell crabs on toast and some mashed potatoes?"

Reg. pardon, sir," said the coon, as he waited off grinning all the while.

I looked around a few minutes after and saw the waiter jabbering to a man at the desk, and then the next thing I knew, the man walked over to me, and says, "I think I've got you before, Stewart, let me see, your name is Mr.—" "Gibbs," says I, "glad to meet you, but tell your cook to hurry up those crabs, I can't wait all day."

"Here, says I," pulling out one of your *Journals*, "allow me to present you with a copy of *Banjo and Guitar Journal*, you'll find all about me in that. I dare say you've seen my picture in the papers; I'm chief correspondent for the *Journal* and composer of music."

With this the coon came walking in with my lunch, and I began to eat, and had no time to tither with the man any more, so he went back to his desk and heaved a sigh of *Journal*.

If there's anything I do love, its soft shell crabs, and I tell you I did enjoy them this time.

When I got done, I walked up and pulled out a roll of bills (some three hundred dollars), and paid my check, "good day, sir, and out I went."

Just as I was going out, I heard some one say: "Who is that crank, anyhow?"

"He's no crank," replied the clerk, "that's the celebrated Bolsover Gibbs, the great Banjo Artist, I know him as soon as I see him, but the waiter took him for a lunatic on a tart." You see, Stewart, they all know me.

Since I have been in this locality, I have met lots of your friends, or I might say, friends of the STEWART BANJO. There are a lot of them here this summer, mostly among the wealthy classes.

I met Johnny Henning on the road here and was introduced to his charming wife. I predict a brilliant career for the two, they are musical artists from the word go.

I wish I had time to go to Providence just now and see old man Humbley and dear old Lee. Al! Stewart, I tell you if they ever get out West they'll knock the boys silly.

Good-bye,

### The Way of the Transgressor is Sometimes Hard.

On the morning of the 16th of June last, a man entered the music store of S. S. Stewart and presented an order purporting to be from the firm of J. E. Ditson & Co., the well known music house, for "two first class banjos." Not having the instruments ready and the bearer of the order not being able to state the style of banjos desired he was told that the goods would be sent to Messrs. Ditson & Co., in a short time.

In the meantime the alleged order was sent to Messrs. Ditson with a request for more details, when Mr. Trumpler, the manager of Ditson's bank, disclaimed knowledge of said order and pronounced same a forgery.

On the same day at a later hour a party was arrested on leaving a pawn broker's establishment where he had pawned a zither. At the hearing, at central station, on the following morning, C. F. Zimmermann, the Second Street musical instrument dealer charged that the prisoner had presented an order on him for a banjo and zither, signed by Seltman, a musical instrument dealer on Callovish street about 9th. He delivered the instruments and one of his hands followed the prisoner and had him arrested after pawned the zither. The prisoner was identified by the same man who had on the previous day presented the forged order for the two banjos at Stewart's. The five dollars he obtained on the zither was found upon his person, and after a closer inspection the pawn ticket for zither, together with others for a banjo, pair of shoes, suit of clothes and a cornet were found concealed in his socks.

The cornet he had obtained from R. C. Kretschmar, musical instrument dealer on 9th street, upon a forged order purporting to be from the music house of F. A. North & Co.

At the trial on the 24th inst. he pleaded guilty to the charges of forgery and obtaining goods under false pretenses, and was sentenced to three years in the penitentiary.

Thus it appears that a man will sometimes go to a great deal of trouble to obtain something, which, after he secures it, leads him to a place where he will be obliged to labor hard enough to pay for the hundred or more such articles.



## Fish Stories and Fishermen's Luck.

Do you believe in luck?

Perhaps if you do not, you believe in "Fishermen's Luck," so called—every fisherman believes in that. The wind and weather, likely, have something to do in shaping the luck of fishermen, generally, but the good old allegorical "luck" still hangs fire.

I have caught my share of fish. I have pulled the Sun fish, the White Perch and the Bass from the fresh water streams, and I have also pulled the Weak fish, Striped Bass, Flounder and Porgie out of the briny ocean and bay. Of all fishing give me the salt water kind.

Have you ever indulged in the luxury of following a stream all day, day and night, and reel, fishing for Trout or Bass?

Have you ever viewed the beauties basking in the shady streamlet, and seen them turn up their pretty noses at your bait, and gently turn around and shake their tails at you. (Oh! how provoking is such an experience).

If you have not "been there" yet, there is no telling how soon you will be—so don't laze.

Not long ago an acquaintance kindly told me that if I wanted to catch some very fine Perch, I must go up to Manayunk on the Schuylkill. So one balmy afternoon in June, accompanied by a friend, I took the cars for the station known as Manayunk. On alighting from the cars we were informed by one of the residents that there were no fish in Manayunk, and we would have to walk two miles further on. We gazed upon the muddy water, and believed, with sinking hearts, that it would require at least two miles walk to find clear water.

We crossed the bridge—We walked at least two miles in the sweltering heat. We found a good, rocky place, and after rigging up our lines we began to fish.

No sooner had we begun to fish than it began to rain. The longer we fished the harder the rain came down.

Old Sol, who had so nobly shed forth his rays a short time before, withdrew the light of his countenance, and the windows of Heaven were burst asunder, and it rained in torrents.

We caught, between the three Perch and a big Eel. We lost three hooks—we got wet—oh! so very wet. We started for a station.

The *half* now joined forces with the rain, and as two poor running fishermen were compelled to accept the full force of the argument.

My friend had provided himself with some patent bait in connection with the ordinary earth worms. The patent bait was composed, I understand, of dough-paste, limburger cheese and asafetida, baked or boiled. I shall never use it again. When I got home the smell of it had deprived me of all appetite.

I carried no fish home, but when I got there and changed my clothes, I found that my family had kindly provided me with a supper of fried fish, knowing that I would not have any luck up the Schuylkill.

Not long after this, I heard that fishing was "im-mense" up the Delaware. Rock fish, Cat fish and perch were being caught in great numbers.

Now, I don't take much stock in Cat fish nor Cats, but the "Rock fish," being similar to the Striped Bass, of salt water celebrity, I was anxious to try my luck at catching them. I arose at 5 o'clock, one fine morning. I met my friend at Chestnut street Wharf, at seven o'clock.

I had my tackle, etc., some catbales, and a big basket to keep all my prizes alive until I was ready to return. My friend had the same rig out. We were equipped for all the fish we could catch.

But hold on, the day previous, my friend had visited the wharf and procured a mess of *Sturgeon* Roe in a tin pail, said to be the best bait in the world for catching Rock fish. We took no other bait along. We left on the Steamer "Twilight" for Delanco, N. J. We arrived there about nine o'clock.

The Captain of the *Twilight* had said that Delanco was the best fishing grounds on the Delaware, and *Sturgeon* Roe was the best bait to catch them with.

We had begun to feed good. In imagination I could already feel the big fish pulling at my line, and see my basket full to the lid of the striped beauties, and my mouth began to water for a taste of the good supper I should have when I got home with the fresh fish. Well, there were already two fishermen ahead

of us sitting on the pier with their tackle, waiting for the tide to rise.

"What bait have you?" said one of the fishermen to my friend.

"*Sturgeon* Roe," replied he—

I noticed the blue look in the face of the fishermen as he replied. "You ought to catch plenty of fish with *Sturgeon* Roe. I have only got Calves Liver. They don't bite very good yet, but they can't stand the *roe*."

Then we took pity on the poor men who had the Calves Liver, and said, my friend, "We have plenty of bait, a good deal more than we can use, you are welcome to use all you want."

This cheered them up.

We got our poles and lines ready, my friend turned out the roe on a piece of board.

Have you ever fished with *Sturgeon* Roe bait?

Then don't.

When the bait had been opened to the breeze, one of the fishermen said—

"There? that roe must have been packed long before it was ripe."

Now I never had any experience with that kind of bait before and I don't want any more.

It seems that the roe will get stale in a single night. In this case it did so at any rate. It had been kept on the ice but even the ice could not counter propensities for turning rank.

It was rank.

It wouldn't stay on the hook.

The fish wouldn't bite at it; they would smell it, nibble the end, and go. That's a fact.

What need have I to relate all the experience of this day at Delanco.

I caught four fish: One Sun, two Smelt, and one young Shad, who somehow managed to get the hook caught in his mouth as I was reeling in my line.

But I didn't catch any of these with the *Sturgeon* Roe.

I happened to meet Andy Colton, who lives there during the summer, and he got me some worms, with which I caught these four fish; the largest of which was about five inches from nose to tip of tail.

Putting worms on a fishing hook is not always a pleasant task. The "gism" sometimes squirts out in one's face.

When you use worms, it is well to put them in a jar with clean moss for a couple of days to scour them out.

I got home at ten o'clock that night, a poor, tired fisherman. I washed my hands twice with hot water and soap. I had no appetite for supper. I could smell nothing but *Sturgeon*—odorous *Sturgeon*.

Reader, if at any time you go fishing with *Sturgeon* Roe, see that you use fresh roe, and be sure to have a pail of water, with plenty of soap handy, and also an old piece of vasoline to manipulate the roe.

If you do not heed this advice you may regret it for a week, that is if you possess a weak stomach and dainty appetite.

After this trip I made up my mind not to go fishing any more, but two or three days afterwards I was at it again, near home and with better luck.

But I have not the time nor space to present for a full account of my various exploits in catching fish.

I have taken trips to Atlantic City, hired a yacht at the Inlet, and gone out for three or four hours. If the tide is not yet right for fishing, in such a case, you can sail around on the waves until the tide is ready. Then, if you strike a good day, and not a N. E. wind, you will probably fill your basket.

You bait with fresh clams, shrimps, or soft crab, if you can get any.

There is no strong smelling bait here and you go home with the lingering echo and "harmonic" sea breeze still soothing your nostrils.

Quite different from fresh water and odorous bait. Isn't it?

T. J. A.

## S. S. STEWART'S American Banjo School

In two parts. Price \$2.00 each part. Is the most thorough and complete banjo instruction published.

Stewart's Banjo Publications, like Stewart's Banjos, are the standard among all good players.

## SPECIAL NOTICE. REMOVAL.

Owing to my increased business—selling my Banjos, etc., in Europe and other countries, and also in every part of the United States where intelligent people are found, and also the continued publication of new Banjo music, I have for some time found my present place of business entirely too small for my work.

There being no possible way of enlarging the present building (occupied by me since 1882) I have been forced to seek larger quarters.

After spending some time in looking for a suitable place I have secured the four-story building, situated at No. 223 Church street, and also the entire fourth floors of the two adjoining buildings, which will be transformed into a banjo manufactory, music publishing house, and store for my wholesale and retail business.

As soon as alterations, etc., are completed I shall remove from my present place of business to the location aforesaid.

As I have a lease on my present place of business for some time to come, all letters may be addressed as heretofore, viz:

S. S. STEWART,

No. 412 N. EIGHTH STREET,

Philadelphia, Pa.,

Until notice of removal has been given my correspondents.

Letters simply directed to S. S. STEWART, BANJO MANUFACTURER, PHILADELPHIA, PA., will reach me through the mails just as soon as though fully addressed.

I shall probably occupy the new building in September, but cannot tell until alterations are completed.

With increased and perfected facilities for music publishing, etc., I shall be enabled to furnish the banjoists throughout the country with *new music every day in the year*.

My new store and manufactory will be situated in the heart of the business centre of the city, within a stone's throw of the principal banks, insurance offices, printers, binders, paper dealers, lumber merchants, etc., which will greatly increase my facilities for doing business.

S. S. STEWART.

## XYLOPHONE SOLOS



With PIANO ACCOMPANIMENT.

Carnival of Venice,	- - -	50 Cts.
El Plino Chasse Galop,	- - -	30 Cts.
Tourist Galop,	- - -	50 Cts.

Address, THOS. J. ARMSTRONG,

418 N. Sixth Street,  
Philadelphia, Pa.



# New Music for the Banjo.

RECENT ISSUES NOT IN REGULAR CATALOGUE.

NO.	TITLE.	
204	Bridesmaid's Chorus, from F. M. Von Weber's Opera, "Der Freischütz," arranged by Herberger, for banjo and piano.	50
205	Serenade Waltz, for one banjo, key E and A, by Robert Hooper.	25
206	The Blushing Rose Schottische, for banjo and piano, by Thos. J. Armstrong.	25
207	On the Road Polka, Belosver Gibbs' great hit, key of E, for one or two banjos.	25
	For banjo and piano.	25
	Piano part separate.	10
208	"Liquid Inspiration" Schottische, by Belosver Gibbs, one of this favorite composer's latest gems, in key of A, for one or two banjos with piano accompaniment.	25
209	With the Tide Schottische, key E and A, by Herman Kohnland, for the banjo, but like the two foregoing numbers is arranged with part for second banjo and also piano accompaniment.	25
	Piano accompaniment.	20
	For one or two banjos and piano.	40
	A very fine thing.	
210	"Nic Nao" Quadrille, set. Composed and arranged for two banjos by F. L. Raymond. This is the first composition by this writer we have published, and as it is the only quadrille set to be found in our catalogues, we anticipate a large demand for it when once introduced. There are five quadrilles in the set all in the key of E with relative changes.	50
	Price, complete.	50
211	Sweet as a Peach Polka, one of Belosver Gibbs' latest, very best compositions, for one banjo.	25
212	Mandolina (Mexican Serenade). Arranged by John H. Lee. Very fine.	35

## STEWART'S LATEST MUSIC.

### JUST OUT.

213	The Quintette Polka, by John H. Lee. For five instruments, as follows: 1st Banjo, 2d Banjo, Piano accompaniment, Guitar accompaniment, Mandoline or violin. Price, complete for five instruments.	35
	This piece is quite easy, and suitable for parlor performances. The parts are so printed that the performer can cut them and make each part separate if desired. The Polka is complete if used as a Banjo duet, Banjo solo, or Banjo and Piano duet, or for Banjo and Guitar; but is not sold excepting at above price, 35 cents, which includes all the five parts.	
214	The Delightful Schottische, by J. H. Lee. This is arranged for five instruments in same style as the "Quintette Polka," foregoing. Very fine.	35
215	Wild Rose Waltz, by F. L. Raymond. For the Banjo and Piano. Quite easy and pretty.	25
	Knock-About Schottische, by F. L. Raymond. For a single Banjo. Quite easy and graceful.	25
217	A new arrangement of the Alice Weston Waltz, by Horace Weston. Complete for two Banjos.	35
218	Boll dat Cabbage (Plantation jig). B. T. J. Armstrong. Immense.	10
219	The Rivulet (A meditation). A. T. J. Armstrong. Very fine.	10

220	Entree Galop, T. J. Armstrong. A. E and D. For two Banjos. Very fine.	35
221	Yours Truly, Gavotte, by J. H. Lee. E and A. For advanced players. Very fine harmony.	25
222	West End Schottische, by Rob. Hooper. A. Excellent.	10
223	Homeward March, by Rob. Hooper. A. Excellent.	10

### The Music in this Number.

In this issue we give two more pages of Mr. LEE'S LESSONS IN CHORD CONSTRUCTION; consisting of Chapter Third of the work.

We can say that in no book for the Banjo, and in no musical work extant can the information given herein be found.

All books of Banjo instruction are deficient in the department relating to chords and harmony, and in fact this branch has been considered entirely separate and foreign to instruction in Banjo playing. Hence, teachers are, as a rule, sadly deficient in this branch of knowledge, and pupils have had no means of learning the proper construction of chords.

The exercise in chords, which gives the proper name of each and every chord therein, will supply a long-felt want.

Those who have studied the lessons in Chord Construction, and continue to follow the work to the end, will have acquired a knowledge which we could not have been learned from any book we have ever seen, and information which no teacher of the Banjo, so far as our knowledge extends, has been competent to impart.

The Banjo duet, by Mr. Lee, which consists of two tunes so arranged as to be played together in harmony, is a decided novelty for teacher and pupil, or for two students, or even for public musical entertainments, whilst the NOVELTY WALTZ EXERCISE is something decidedly original. After you have played it one way all you have to do is to turn it upside down and play it the other way, and the result will be the same. It is a "double entry" composition in close harmony.

THE GIBBY QUEEN POLKA, by H. Browne, is the first composition by this composer we have published, and it will doubtless prove acceptable to our numerous readers.

For Guitar players we give the SIEGHARD SCHOTTISCHE, for two Guitars, by F. O. Ochler. This is one of Mr. Ochler's best compositions and cannot fail to please our Guitar players. It may be played upon two Guitars, or Guitar and guitar-necked Banjo with fine effect.

### PERSONAL MENTION.

Prof. A. Lopez, the eminent guitarist, of Brooklyn, has been ill for some time but is now recovering. After regaining his health he will write for the *Journal*.

Arling Sheffer, of Denver, Colorado, called recently. He has a store connected with instruction rooms, and does a good business in teaching Banjo and Guitar.

He informs us that he sold his Stewart Banjo for \$95.00—being \$15.00 more than the catalogue price. He now wishes to add a couple of Stewart's very best Banjos to his list.

B. Henderson, of Chambersburg, Pa., says the last two numbers of the *Journal* were "immense."

Benj. B. Dale, Cornet manufacturer, always has his advertisement in the *Journal*, as do also C. Morrell, Banjo manufacturer; W. L. Hayden, Guitars, etc.; W. L. Peters, music, and F. A. Kilber.

Mr. Myron Fuller, of Providence, upon hearing Mr. Huntley play upon the Banjeaurine, immediately ordered one through Mr. H. He expresses himself as being delighted with the instrument, and has discarded his large banjo of ———— make.

Mr. J. E. Henning, of Chicago, and his wife (Miss Meta Bischoff) called upon Messrs. Huntley and Lee in New York recently, and the four held a delightful impromptu concert. Mr. Henning executed several delightful pieces upon the Banjo, and his talented wife displayed her proficiency upon both Banjo and Guitar. This little lady displays great ability upon both instruments, and has attained a degree of excellence unusual for a woman. Messrs. H. and L. were particularly delighted with her guitar selections. They are all stopping at New York at present.

Messrs. Huntley and Lee entertained the captain, absolute officers, and a few select friends, on board the steamer Rhode Island, during a recent passage from Providence to New York. We will not say that the officers neglected their duties, but were frequently absent from their posts during the progress of the Banjo entertainment.

### S. S. STEWART'S

#### Banjo and Guitar Journal

It is the only paper of the kind in existence. It reaches more Banjo and Guitar players than any paper of whatever kind or nature in the world. And yet there are some teachers who have not business enterprise enough to place their names in its "Teachers' Directory."

No wonder some teachers live and die in obscurity. A card in the teachers' column costs only one dollar per year—not as much as the majority of teachers expend for cigars during one month.

Reader, if you can afford to remain out—we can stand it as well as anybody.

### LATEST ITEMS.

Just before going to press we had a visit from Maskel and De Boe, Banjo teachers, of Grand Rapids, Mich. They were highly pleased with the *Imperial Banjeaurine*, and intend to add this instrument to their collection at no distant day.

Mr. De Boe left his order for one of Stewart's latest style eleven inch rim Gold and Silver mounted, pear inlaid Banjos.

They have been visiting all the principal cities and various Banjo manufacturers through the east and west, and have not changed their opinion that Stewart makes the best Banjo.

Thos. J. Armstrong is visiting Boston and other cities.

T. De Harport, Banjo and Guitar Teacher, of Denver, Colorado, is a great lover of the Stewart Banjo.

He is doing a good business.

Messrs. Huntley & Lee have lately been entertaining the elite of Providence, R. I., with some very choice banjo music. They gave a concert in the private parlors of Mr. Henry B. Winslow and wife, at the Narragansett Hotel, before a select circle of friends. An equally delightful occasion was that of an afternoon spent in the rooms of the R. I. Club, of Providence. The event was an impromptu affair, but the members and visitors present were delighted to such an extent that the entertainment was prolonged to an unusual length.

# BANJO DUET.

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12659  
P2

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# NOVELTY WALTZ EXERCISE.

For the Banjo by J. H. LEE.

12656  
P2

NOW TURN ME UPSIDE DOWN AND I WILL READ THE SAME.

For the Banjo by J. H. LEE.

NOW TURN ME UPSIDE DOWN AND I WILL READ THE SAME.

# NOVELTY WALTZ EXERCISE.

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To Mr. J. H. Parker.

## GIPSY QUEEN POLKA.

By IKE BROWNE.

Banjo.

5 Bar.  
ff

FINE

2 Barre. 2 Barre. 6 Pos. 5 Pos. Bar....

2 Barre. 2 Barre.

1 2

D.C.

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## A LESSON IN CHORD-CONSTRUCTION FOR THE BANJO. BY JOHN H. LEE.

## CHAPTER III.

## Brief Rules for Constructing all Chords in all Keys.

The student will do well to write out the scale of A major from the staff to E above, and by applying the following rules construct the various chords in theoretical form, and then compare the result with that on the opposite page.

Major Tonic Chord.	Constructed upon the first degree of the scale, to which is added its 3d and 5th intervals.	Minor 7th of 7th degree.	Constructed upon the fifth degree of the scale, to which is added its 3d, 5th, and 7th intervals. The first (or note on which it is constructed) must be raised a half tone by an accidental.
Minor Sub-dominant Chord.	Constructed upon the second degree of the scale, to which is added its 3d and 5th intervals.	Sub-tituted 6th Chord.	Constructed upon the fourth degree of the scale, to which is added its 3d and 6th intervals.
Minor Dominant Triad.	Constructed upon the third degree of the scale, to which is added its 3d and 5th intervals. The 3d must be raised a half tone by an accidental.	Major Augmented 6th.	Constructed upon the sixth degree of the scale, to which is added its 3d, 5th, and 6th intervals. The root (or first) must be lowered a half tone, by accidentals, thereby augmenting the chord. The 5th is lowered a half tone by license.
Minor Dominant 7th.	Constructed upon the third degree of the scale, to which is added its 3d, 5th, and 7th intervals. The 3d must be raised a half tone by an accidental.	Minor Augmented 6th.	Constructed upon the fourth degree of the scale, to which is added its 3d, 5th, and 6th. The 6th is raised a half tone by an accidental.
Major Sub-dominant Chord.	Constructed upon the fourth degree of the scale, to which is added its 3d and 5th intervals.	Diminished 7th on the Tonic.	Constructed upon the first degree of the scale, to which is added its 3d, 5th, and 7th. The root must be raised a half tone, and the 7th lowered a half tone, by accidentals, thereby diminishing the chord.
Major Dominant Triad.	Constructed upon the fifth degree of the scale, to which is added its 3d and 5th intervals.	Diminished 7th on the Sub-dominant.	Constructed upon the fourth degree of the scale, to which is added its 3d, 5th, and 7th. The root must be raised a half tone, and the 7th lowered a half tone, by accidentals.
Major Dominant 7th.	Constructed upon the fifth degree of the scale, to which is added its 3d, 5th and 7th intervals.	Diminished 7th on the Dominant.	Constructed upon the fifth degree of the scale, to which is added its 3d, 5th, and 7th. The root must be raised a half tone by an accidental. The 7th needs no alteration in this Diminished 7th chord, as the interval is already a minor 7th, and the raising of the root made it a diminished 7th. This chord and the Minor 7th of 7th degree will be found to be identical.
Minor Tonic Chord.	Constructed upon the sixth degree of the scale, to which is added its 3d and 5th intervals.		
Major 7th of 7th degree.	Constructed upon the seventh degree of the scale, to which is added its 3d, 5th, and 7th intervals.		

\* On the opposite page, in the columns marked **A**, the intervals used in constructing chords are given. In the columns marked **B**, the first, or theoretical, construction of the chords are given. In the columns marked **C**, the chords are presented in practical form for the banjo. The latter result was effected by *inversion*, i.e., changing one or more notes to a higher or lower octave.

## Chord Exercise in A Major and F# Minor.

introducing one each of all the chords (excepting the substituted 6th chord) in these keys. They are to be played in harp style (rapidly from lowest to highest), and the musical progression noted, as it will aid the student in harmonizing melodies of his own composition.

J. H. L.

Maj. Tonic. Maj. Dom. 7 (Dim. 7 on Sub. Dom.) Tonic. (Dim. 7 on Dom.) Maj. Dom. 7 (Maj. Sub. Dom.) Maj. Dom. 7 (Minor Dom. 7) Minor Tonic.

Maj. Tonic. (Major 7 of 7 Deg.) Same. Tonic. (Dim. 7 on Tonic) (Minor Sub. Dom.) (Minor Tonic) (Minor Sub. Dom.) (Minor Aug. 6) (Minor Dom. Triad.)

Minor Tonic. (Minor 7th of 7 Deg.) Minor Dom. 7 Minor Tonic. (Major Dom. 7) Minor Tonic. (Minor Dom. Triad.) (Minor Dom. 7) Same. Minor Tonic.

Major Tonic. Maj. Aug. 6 Same. Major Tonic. Same. Minor Tonic. Maj. Dom. 7 Same. Same. Major Tonic.

# CHORDS IN $\text{F}\sharp$ KEYS OF A MAJOR AND $\text{F}\sharp$ MINOR.

Scale in A Major, Embracing all Notes within the Compass of the Banjo that are Necessary for Constructing Chords.

Degrees of the scale 1st 2nd 3rd 4th 5th 6th 7th 1st 2nd 3rd 4th 5th 6th 7th 1st 2nd 3rd 4th 5th

LOWER OCTAVE. MIDDLE OCTAVE. UPPER OCTAVE.

Chord	Notes	Degrees
A Major Tonic.	A, C, E	1, 3, 5
B Minor Sub-dominant.	B, D, F	2, 4, 6
C Minor Dominant Triad.	C, E, G	1, 3, 5
D Minor Dominant 7th.	D, F, A, C	1, 3, 5, 7
E Major Sub-dominant.	E, G, B	2, 4, 6
F Major Dominant Triad.	F, A, C	1, 3, 5
G Major Dominant 7th.	G, B, D, F	1, 3, 5, 7
A Minor Tonic.	A, C, E	1, 3, 5
B Major 7th of 7th Degree.	B, D, F, A	2, 4, 6, 7
C Minor 7th of 7th Degree.	C, E, G, B	1, 3, 5, 7
D Substituted 6th.	D, F, A, C	1, 3, 5, 7
E Major Augmented 6th.	E, G, B, D	2, 4, 6, 7
F Minor Augmented 6th.	F, A, C, E	1, 3, 5, 7
G Diminished 7th on the Tonic.	G, B, D, F	1, 3, 5, 7
H Diminished 7th on the Sub-dominant.	H, B, D, F	1, 3, 5, 7
I Diminished 7th on the Dominant.	I, B, D, F	1, 3, 5, 7

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