S. S. STEWART'S
BANJO E GUITAR

# JOURNAL.

AUGUST, 1887. Price, 10 Cents.

PUBLISHED BY

S. S. STEWART,

PHILADELPHIA, PENN'A.

, 589

# STEWART'S PRESENTATION "CHAMPION"

These Cuts represent the \$100.00 Banjo, Front and Back View.



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German-silver Rim 11½ inches in diameter, 2½ inches deep, Nickel-plated and Chased, Nickel-plated Band or Hoop with Turned Edge, 30 Gold-plated Brackets and Hooks, Hexagon Nuts, etc.

Neck, 19 inches in Length (Finger-board), with several Colored Veneers, and Ebony Top Strip for Finger-board. Neck Handsomely Carved at Base and at Scroll-head. Elaborately Pearl Inlaid with best Cut Shells, all work being done in my own factory inclusive of sawing and making pearl inlayings.

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A Fine Leather Case is included with this Banjo.

N. B.—Such Elaborately Inlaid Finger-boards are recommended as best made with RAISED FRETS, but will be furnished in other styles of fretting when so ordered, as this style Banjo is furnished only to order.

BACK VIEW.



S. S. STEWART, Sole Manufacturer, Philad'a, Pa.

VOL. IV. No. 5.

AUGUST and SEPTEMBER 1887.

PRICE, 10 CENTS.

## S. S. STEWART'S BANJO AND GUITAR JOURNAL Is Published Each Alternate Month

AT No. 223 CHURCH STREET, Philadelphia, Penna.

SUBSCRIPTION, 50 CENTS PER YEAR, SINGLE COPY, 10 CENTS,

With premium, consisting of a copy of the

## Banjo and Guitar Music Album.

The publisher of the *Journal* reserves the right to reject any advertisement that may be sent for insertion in its columns at any time.

The Journal, being entirely an independent publication and devoted to the higher interests of the banjo and kindred instruments, will accept only such advertisements as may be deemed in harmony with its sphere of action and in keeping with its particular line of work. As an advertising medium for teachers of the guitar, banjo, mandolin and kindred instruments, it is absolutely without an equal.

As a book of information and reference for the student and teacher it is beyond price.

#### SUBSCRIBE FOR THE JOURNAL.

It frequently happens that those whose subscriptions have expired write to us complaining that they have not received their paper. We are compelled, however reluctantly, to drop names from our subscription list when the time paid for has expired. The fournal will be mailed for one year to any

The Journal will be mailed for one year to any subscriber who sends us 50 cents for the same. The information and music contained in the six numbers issued during the year cannot fail to well repay any one who is at all desirous of acquiring a knowledge

of the banjo or guitar.

Those persons who want the Journal merely for the "tunes" it may contain, may not get as much for their 50 cents as they desire, but as the paper endeavors to publish such music as will convey interaction as well as afford recreation, it is doubtful if the music contained in the six issues during the year could be duplicated elsewhere at several times the price. Single copies, to cents.

## THE BAY STATE GUITARS.

Whilst in Boston we personally examined into the making of the J. C. Haynes & Co.'s "Bay State Guitars."

We can safely say that they are a perfectly reliable American-made instrument, and we know of no guitar that can be had to equal them in any way for anything like the price.

For prices see another part of the paper.

#### THE "CREAM OF ROSES."

Number 167 in our Instrumental Catalogue of Banjo Music, called the Cream of Roses Schotticke, is becoming a general favorite as a parlor solo for the banjo with pinanforte accompaniment. This is not a composition that can be gaken up and played at sight by mediocre players, affed when this is attempted the pixed is quickly laid down as "no good." It must be played correctly, not only by the lanjoist, but likewise by the accompanist. When so played it never fails to the accompanist. When so played it never fails to intended precisely as a "concer", pixed, but as a prolor selection, played before a few who desire to hear music and will give it proper attention, it is a composi-

tion par excellence.

The introduction is to be played addee, by both instruments. The second measure should be more strongly emphasized than the first, and the four following chords of the third measure well accented. In the third measure, the "hold" should be well sustained by both instruments, and the following rest observed. Then comes a cliange of movement which the strength of th

After the trio, where the movement changes, the piano has a two bar symphony with the exception of the value of three eighth notes which comprise the introduction to either the schottische or the "introduction," and are, as before, played solely by the banjo and in accurately marked time.

in accurately marked time.

#### THE MARCH OF IMPROVEMENT.

It will be seen by our Catalogue that the number of pieces for the banjo published with jissuo accompaniment is on the increase. In fact, the time is near at hand when all pieces published for the banjo will be issued with parts for second banjo, and also nicely arranged piano accompaniments. Banjo players should "stick at it" and acquire the art by practice, or reading must o't at gight," or as nearly so as possible. An apt pupil of three months' practice can aconsist any "easy method" graduate on "simplified acoustic and proposed propo

"Simple method" players scarcely ever learn to read music after they have become wedded to the "method." The reason for this is that the "simple method," readed and practiced by simple-minded and indolent teachers, weakens the minds and intellects of all who practice it, instead of elevating and fleverloping the mental powers of the student, as does the study and practice of the science of music.

"Can it be possible. Is this S. S. Stewart? Why, I always thought you were a man at least six feet two and weighed about 280 lbs." exclaimed our dapper looking and handsome Brother Odell, of Thompson & Odell, Boston, when S. S. S. presented his card. They all seem to think that S. S. S. is a Man Eater.

#### BANJOISTS ATTENTION.

Again we call the attention of banjo players to the increasing popularity of their instrument, and to the desirability of practicing a select class of pieces with piano accompaniment.

For the parlor a waltz or schottische with piano accompaniment is very attractive. Nine persons out of ten will delight to listen to such music. But unless the banjo player-kuil create a sufficient demand for a good class of music properly arranged for the two instruments, publishers cannot afford to issue much of the music, however desirable it may be.

Practice and play good music. Do not lay aside a composition which you cannot play properly and say it is "no good." Master all the details, it is good practice for the banjo player, and excellent practice in

Do away with all "vamping" by ear—and the sooner the better.

#### A LINE to AMATEUR MAKERS of PROFESSIONAL BANJOS.

It seems that the banjo with pneumatic tube under the head, which is said to be made in Boston, has already many imitators (but possibly "few equals.") A party in New York writes us that he has imported

be found in most pawn shops in New York city. We should kink that as "that peculiar tone" found in some of the so-called "professional banjoe," is just the thing that has caused the banjo to be takeoed and our enterprising makers would seek other banjoe than the "pneumate tube" patent for their models. It must be apparent to observing minds that the Stewart Banjo has made more rapid strikes in popularity, and is more widely known and recognized to-day us a maker in the world.

But as one cannot grasp a principle, so it is that the principle of sound in the Stewart Banjo cannot be copied or imitated by the ordinary maker of the day. Hence, we find such makers copying that which their powers of comprehension and faculties of imitation will nermit of.

will permit of.

Those who desire to learn how to make a banjo that will have the success of the Stewart, should study "The Banja Philosophically," as contained in the Banjo and Guitar fournal, and sent to any address on receipt of ten cents.

We have now told how banjo necks are made, and also how to put on a head. In our next issue we will have something to say about the teacher and how to teach.

Our somewhat lengthy article on "The Teacher and Teaching," written for this number of the *Journal*, has been omitted owing to lack of space.

As it is of importance to the teacher we will endeavor to give it in full in our next issue, Oct. 1st.

#### BOLSOVER GIBBS GOES FISHING.

LONG BRANCH, N. I., July 1, 1887.

DEAR JOURNAL :- In looking over the file of Journals I saw an article on fishing in one of your last year's issues, and it reminded me that a few words on this subject from an old fisherman like myself might not be out of place at this season of the year, when almost everybody goes fishing.

The weather is very warm now and I am taking a brief rest. Have been fishing several times, but, som how, I haven't got the same enthusiasm on the subject that I used to have; but then, I suppose a man gets tired of his favorite sports sooner or later.

Now, some years ago, when I first begun to fish for sun-fish and perch, I used to have lots of luck sometimes good and sometimes bad, and sometimes

"Very, very sad." We are all poor worms, us mortals on this terrestial globe, and-well, I'm going too fast; hold on a min-

When a man goes fishing for perch or sun-fish he wants live bait, of course. To obtain this live bait one must go out on a damp night with a lantern and tin can and snatch the worms as they lie in ambush,

Some years ago, before I got "my eye teeth cut" on this subject, I used to dig worms and get them by the sweat of my face, coupled with laborious work. Now I know better.

One night I threw several buckets of water on the ground, and having thus sufficiently dampened it I retired into the house until eleven o'clock. At this hour I sneaked out and took a casual view of the field. I saw a few small worms just peeping out of their holes. I retired again in order to allow them a little more time to come out.

At precisely twelve o'clock, midnight, I put on a pair of rubber shoes, lighted a lantern and then, with a receptacle for live bait in the shape of a glass pickle iar lined with moss, in one hand, and the lantern in the other, I turned my back to the kitchen door, not even taking the trouble to close it after me, a calm quiet evening at the hour of midnight. Not a star was to be seen in the cloudless horizon. moon was peeping down at me through the floating clouds, and two cats on our back fence, whose eves gleamed at me in the darkness, gave the scene an altogether ghoulish and chilling appearance, and I began to feel about half disgusted and ashamed of my intended work.

Not a leaf stirred-all was calm, quiet and deathlike—silent as the grave. There were no trees in the yard, Just then I heard a frightful snarl, and starting around I saw it was only a cat. I felt relieved but nervous. Throwing the glare of my lantern on the turf beneath my feet I saw three large worms. I dropped my bait jar quick and grabbed for the worms. worms were elastic and somehow slipped right into the ground before I got hold of them, but I picked up the glass jar and found it had received no other injury than a slight jar, which had jarred the moss from off the bottom of the jar.

As I began to enter more fully into the spirit of the hunt, I lost my nervousness and made grabs right and left-the ground was literally covered with worms, and the most of them were too far out to be able to sneak in quick enough-so the result of the matter was that I succeeded in capturing over one hundred splendid large worms. I covered them up in the jar, ying a piece of cloth over the top, and put them carefully away on a shelf.

When I got into the house and gave my hands a thorough wash I found that the two cats I saw on the fence had got into the house and I had a great time tence had got into the noise and 1 had a great time getting them out. We upset the coal scuttle and knocked over a table, but as 1 am not writing cat stories just now, I will not occupy your valuable space with any more of this, but will hasten to tell your readers how I went fishing at this time, then I've had more experience and learned better how to catch them. So don't ridicule my first experience,

On the following day I had considerable writing and other work to do, and so I had to wait until the next before I could spare the time to go fishing. The next day, I think, was Wednesday; I took my rod, reel, line, hooks, float, gum coat (to be utilized in case of rain), and also provided myself with two dozen good-sized clams, and likewise a liberal supply of lunch and root beer.

I started out at about six o'clock A. M., accompanied by my cousin, of whom your readers doubtless have heard, Doctor Commonwealth Jones. Doc. was, of course, provided with rod and reel, but I furnished the bait and provender.

Well, we got off the cars at the station and walked about a mile up the river, where we hired a boat for the day. We baited with worms and fished along the banks, but caught no perch. I then suggested that we try some clam bait, which was done, and in a few minutes we had caught three good-sized sun-fish, otherwise known as "pumpkin-seed," Getting no more bites we pulled farther up stream, and striking a deep spot we concluded to vary the monotony of the occasion by fishing for cat-fish.

So the Doctor, being considerable of a chemist, drew from his pocket a small phial, which he uncorked and passed within a stone's throw of my nose. Phew! I never smelt anything like it. " Just soak your worms in that," said he, "and I'll guarantee you'll catch a cat fish if there are any within three miles of here."

"What is the stuff?" I asked. "That's an essential oil, distilled not from roses, but from Sapsago cheese," replied the Doctor, "and is the greatest draw for catfish in the country.

With this he proceeded to pour some of the vile stuff into a clam shell, and dip his hook with the worm on it, into it. Not wishing to be left, I deftly bunched the largest worm I could find onto my hook, and holding my nose with one hand I hastily gave the bunch a dip in the odoriferous fluid. " Now, here goes for the greatest cat-fish in the stream," I exclaimed, casting my line overboard.

In about three minutes Doc. exclaimed: "I've got a bite." So had L. We both had a bite. Good bites, too. Not long after that we each landed a catfish which must have weighed three pounds apiece. Mine had swallowed the hook, His fins were so sharp that I had to cut my line off and put on another hook. Now, perhaps you'll not credit the statement, but the cat-fish began to come to the top of the water in s ch numbers that I was frightened. I never saw such a sight. There were at least a thousand cat-fish, of all sizes, all eager to get at that oil. We had to get out of that pretty quick, so Doc, pulled up the anchor whilst I grabbed the oars and pulled for all I was

Do you believe it? the cat-fish followed our boat We couldn't get away from them. Doc. got scared and slung the bottle of oil overboard, and you should have seen the fish fight for it. I saw one big fellow swallow the bottle and that was the last I saw of it, and to tell the truth I was mighty glad when we got out of that locality.

Shortly after this we landed and after taking a thorough wash we partook of a liberal lunch and smoked a couple of cigars, after which we, having been rested and refreshed, concluded to row up Tad-pole creek and fish out the balance of the day in a quiet way.

We had not proceeded very far before we reached a nice shady spot along the banks of the stream and we baited one hook with clam and the other with

Pretty soon I noticed my cork acting in a rather peculiar way, and in a few moments it began to run out. I let the line run off the reel and the float had gone about forty feet off from the boat when it suddenly disappeared below the surface and I then began to reel in. At this I found that the line was slack, and whatever had hold of the hook was swimming towards our boat. Coming to the conclusion that I had a big eel to deal with I kept slowly reeling in, keeping the line just tight enough not to be slack until the cork appeared right at the end of my rod, then, seeing that the time for action had come, I pulled up-wards on the rod, making an effort to lift the eel into our craft. Then a terrific commotion in the water took place, such as I had never before seen in any previous experience, and the next thing I saw was an enormous snapper at the end of my line.

I was not only surprised but delighted. To capture I was not only surprised but designed. To capacie the elephant of the waters, this was a delight I had neither expected nor hoped for. But how to get him into the boat was a problem.

Well. I kept him up at the surface with the aid of rod and reel and the Doc, who was anxiously watching the sport, drew in his line and laying his rod care-

ing the sport, drew in ins line and laying his rod carefully down, came to my assistance.

I recled the turtle up until his head was out of water and the Doc, got hold of his tail. Then defuly turning him over on his back, we by our united efforts lifted him into the boat.

You should have seen him snap at us, he hissed like a reptile. But we kept him on his back and I snatched my gum coat and threw it over him. Then I cut off the line and took a stout twine and tied the coat around him so that he could do nothing.

Now had I had an ordinary rod I should probably never have succeeded in landing this animal. But having one of Thomas Chubb's best lance and ash rods I was saved the morbification of losing my snapper.
This rod was one of the celebrated Chubb make, one of his "California General rods," which is applicable to any and all grades and styles of fishing.

It still remains the best rod I possess, although I have several and among them one of split bamboo (not Chubb's make) which has been broken three times and never had half the hard usage of my Chubb

Your readers should send to Thomas Chubb, Post, Mills, Vermont, for his illustrated price-list of rods and reels They are the best in the country and "don't you forget it.

Well, we had enough luck for that day, we thought; so we pulled for the landing where we hired our boat. After we arrived there the doctor said that if I would sit in the boat and watch the turtle he would run over to a hardware store and get a dog's muzzle to put on the turtle, so that we could get it home safely. Doc. soon returned bringing something wrapped up in brown paper.

"See here," says he, "I've got just the thing, is a live bait net. I saw them hanging in front of the store and ran in and bought one. It cost fifty cents

He unwrapped the bundle and what do you think he had? It was nothing but one of those patent wire net bustles that the ladies wear to make them look like camels with the hump in the wrong place. The Doc. didn't know. He thought it was a minnow or shrimp net. No wonder the saleslady giggled when he bought one. But we had no time to fool over it. So we took the thing and put it over the turtle's head and tied it fast to his tail. This kept him from biting, and in this way we managed to get our fish and turtle on the cars, and in due time got safely home. The animal made excellent soup and the fish were immense. The bustle I fired over the fence and I suppose some boy got it and had fur with it. I never saw it again.

And now a few observations and I am done. Worms are generally good bait for sun-fish, but clam is about the best "all round" bait in the world.

White worms bred in cheese are the best bait because they are scarce, and the fish like rare baits. Sun-fish will generally "rise to the fly" if you use a small one and dangle it in a natural manner over

the water. But a sun-fish is not by any means such a fool as some people think. If he sees your shadow or once sees the rod waving in the air he won't take

Always endeavor to select a clear day for fishing. When the wind blows they don't bite so well. Good day,

Banjo teachers throughout the country should now make active preparations for the Fall and Winter teaching season.' "In times of peace prepare for war.

#### S. S. STEWART'S BANJO STRINGS ONE DOLLAR Per Doz., by mail.

S. S. STEWART,

223 CHURCH STREET. Philadelphia.



The following is clipped from a Worcester, Mass. The following is cripped from a Worcester, Mass., paper: "A musical, social, and financial success was scored by the Harvard Glee and Banjo Club, last evening, at Horticultural Hall. The Glee Club has 20 members, under the leadership of Mr. E. A. Bigelow, and the Banjo Club, 14, under the direction of Mr. G. R. Payson, Jr. The most novel feature of the entertainment was the performance of the Banjo Orchestra. The amount of music which 14 of these instruments played in combination will give is aston-ishing. The usual thin "ping, ping, ping," for which the banjo is noted, was entirely lost, and in its place were rich, full tones of harmony. It has probably been generally believed that the banjo is only adapted to accompany jigs or old plantation melodies; but the Harvard Club fully demonstrated the fallacy of that theory last evening. The "Invincible Guard March," which was the first banjo selection, established their popularity for the evening."

The banjo is gradually finding its way into first-class concerts. "Banjo Concerts" are also the order

George M. Spence, of the Universal Amusement League, Chicago, writes: "Any advertising matter music, etc., you wish to put before the 'plunkers' will be cheerfully distributed to them by myself, if you send it to this bureau. As you have done more for the banjo and banjo players in the way of MUSIC than any other man on earth, I am willing to offer you what little assistance I can. We have about four thousand members in the order, and among them not a few banjo players."

Lew Keyes, of Lewiston, Me., writes: "I received Orchestra Banjo all right and am very much pleased with it. The tone is loud, brilliant and very sweet. In fact, it is as fine a toned banjo as I have ever had, and I have used about all kinds of banjos in the last ten years. Some banjos are better adapted for picking, or guitar style of playing, while others are better for thimble playing, but I find this banjo equally good for either style of playing; in fact, it is just the banjo I have been looking for."

Fred. L. Campbell is teaching in Dunkirk, N. Y., and also in North East.

H. E. Wuerteman, of Champaign, Ill., writes: "1 take this method of thanking you for kind information in regard to the banjo. I must say that the banjo is a 'dandy,' and there is no comparison between it and the one I had previously, which was one of-make."

Benj. B. Dale advertises that he has always on hand the genuine Courtors' solo cornets and band instru-

John H. Parker, banjo teacher, Montreal, Canada, writes: "Find enclosed \$1.50 for three subscriptions to the Journal, which you will kindly mail to enclosed address. I have had a very prosperous season and shall be very busy all summer

I. A. Labarge, writes from Maquoketa, Iowa, under J. A. Labarge, writes from Maquoketa, rowa, unner date of June 2d: "I closed my banjo and mandolin class May 10th, at Kankakee, Ill., and joined the Kindall Comedy Company. The \$20 hanjo came all O. K., and after trying it thoroughly, found it first-class in every respect. The positions from the 10th up are very fine; tone powerful and brilliant."

C. A. Mast, of Ouincy, Ill., says: "Banio arrived all safe. It is a fine instrument, much finer than I expected for the money. I would not part with it for double the money."

Harry Thorn, Montezuma, N. Y., writes: "I re-ceived one of your Universal Favorite Banjos in good order, and I don't think the cut in your Catalogue does justice to the banjo you have sent me. It is yond my expectations, and anything I can do for you in this vicinity I will do willingly, for I think you try to do more than you advertise

S. B. Reed, of Boston, Mass., writes: "Allow me to say that the Banjeaurine I bought through Mr. Lansing, is a constant delight to me. There is something more than name to a Stewart Banio. I have spent considerable money on banjos, and at last have got an instrument that I am perfectly satisfied with. It is hardly necessary for me to say that there are many imitators of your instruments here, but I have yet to hear one that will imitate the tone of a Stewart

T. C. Elkins, banjo and guitar teacher, of Worcester, Mass., has quite a large class.

E. P. Bunyea, of Washington, D. C., accompanied by his wife and family, visited our factory recently, whilst en route from Atlantic City.

F. B. Crittenden, the well-known banjoist of Rochester, N. Y., is as active as ever in advancing the interests of the banio.

C. K. Harris, of Milwaukee, writes: "I ordered one of your instruments through my brother-a ladies' banjo-and it gives entire satisfaction."

In Boston we stopped at the Adams I louse. Wash-ing a first-class home in every respect. In crahs and some broiled "Philadelphia squab" on toast. But seeing a musical dish in the bill of far we called for some of that. It was immense If you want any just call for Flagcolets, under the heading of vegetables. In the tonsorial department we failed to secure a good close shave on the first occasion and next time we occupied another chair under the skillful manipulation of an artist. Feeling our face after the operation, we observed to the artist in lather that there were still several stubby stalks remaining. The artist replied that our face was tender and our beard as "tough as Hell." This is certainly a meaningless expression, and we hope that our cultured Boston readers will not take offence at our repeating the exact language of one of their citizens, "As smooth as glass," would sound better.

In Boston we had the pleasure of calling upon Messrs, Oliver Ditson & Co., the great music house. The head of the firm, Mr. Ditson, a fine looking, portly gentleman, received us kindly, and granted permission to publish our Old Folks at Home with variations, upon payment of a certain amount of money.

Lewis C. Jenkins, of Ellenville, N. Y., writes: "I have your 'Stewart Special' on the road with me, and they are just wild over it. They say they never seen or heard anything like it. It is turning out splendid."

B. A. Couse, teacher of the banjo, Albany, N. Y., writes: "The last copy of Journal at hand. I am well pleased with it. I have been using the 12-inch Orchestra Banjo you sent to F. W. Teize, and have given it a thorough test and compared it with other banjos and find it the best I have ever used."

A. Newell, of North Attleboro, Mass., recently located as teacher of the banjo.

W. A. Huntley gave a Banjo Concert on Tuesday Evening, May 31st, in Blackstone Hall, Providence,

The following programme was presented to a large and highly appreciative audience:

PART I

I. Piano Solo. lo. Polonaise op. 40 No. 1, Chopin. Mr. Clarence G. Hamilton.

 Banjo Selections { a. Perfection Mazurka, Huntley.
 b. The Waterfall,
 Albert Balcom and Edward Fuller. (Pupils of Mr. Huntley.)

3. Soprano Solo. "Love's Philosophy." fordan. Miss Susie McKay.

4. Zither Solo { a. "Had I the Wings of a Dove." Mr. Ellery C. Davis.

a. Fireman's March. 5. Banio Solo | b. Yankee Doodle, var'ns, Huntley c. Bell Chimes Imitation, Rumsey,

Mr. Wm. A. Huntley. 6. Humorous Song. Her Beaux. Mr. John Thomas. King

Mrs. Grace Munroe, Accompanist,

PART II.

1. Quartet { a. Medley Waltz. Popular Airs. b. Favorite Hornpipe, Arr. Huntley.

Huntley Harmonic Banjo Quartette. W. A. Huntley, J. H. Lee, C. H. Huntley, C. Rhodes Banjeaurine 6-st'g Bgnjo Tenor Banjo Guitar

2. Tenor Solo. "I watch for Thee in Starless night." Roche, Mr. John Mulvey.

3. Banjo Selections b. Queen of Beauty Wz. Huntley C. Crown of Roses, Cap. Huntley Wm. A. Huntley and John H. Lee.
Banjeaurine. 6-string-Banjo.

4. Soprano Solo, "Thine my thoughts are." Helmund

Miss Susie McKay.

5. Duet—Guitar and Piano. Selected.
Clarence Rhodes and Clarence Hamilton. Guitar. Piano Huntley

6. Banjo Selections a. Grand March, Hunt b. Swing dose gates ajar. "c. Wedding Bells Gavotte. " Wm. A. Huntley and John H. Lee.

7. Humorous Song. Selected. Mr. John Thomas.

There was a "Banjo Tournament" at Music Hall, Boston, on the evening of May 30th last. The following artists appeared: Reuben R. Brooks, S. B. Jacobs, John F. Luscombe, F. Eckland, A. W. Laws and Lew Crouch. There were \$260 in cash prizes awarded, and also a gold and silver medal.

J. B: Corbett and W. Lods, of Akron, O., appeared at a Social on Wednesday evening, April 20th last. They made a hit.

Frank L, Wilson, of Atchinson, Kansas, writes: "The last number of the Journal came to hand all O. K. I think the Journal improves with eyery number, and I would not be without it. I wish you would publish it monthly.

G. C. Main and pupils played at the Congrega-tionalist Church, at Baraboo, Wis., on Friday evening, May 27th, last.

In the language of Schofield, truly "the banjo's taken quite a change since twenty years ago."

Be sure to purchase a copy of Lee's Eclectic School, Part 2d, price, \$3.00. You will get lots of new and

J. E. Henning has been on a visit to Emporia, Kansas.

That the banjo is surely finding its way into firstelass concerts and musical society there can be no doubt. The following programme of a musicale held 'at Millbrook, N. Y., on the evening of May 28th last, speaks for itself:

#### FIRST PART.

Duet. Vien al mio Sen, Millard
 Miss Alexander and Mr. Valentine.
 Solo—Violin, Caprice de Concert. Terschak

Solo—Violin. Caprice de Concert, Mr. Brown.
 Solo. Magnetic Waltz, Arditi

Mrs. Deuell.

4. Duet—Banjo. Seek no further March, Weston
Mr. Connolly, Mr. Gemmill. Mr. Brown, piano

5. Solo. When the Heart is Young, Mr. Valentine.
6. Solo—Piano. Dance Ecossais, Mr. Hickok.
Baker

7. Trio. Te sol quest anima, Atilla Miss Alexander, Mr. Valentine, Mr. Rosenmaier

SECOND PART.
8. Solo—Piano. Aufforderung Zum Tanz, Web

Miss Ham.

9. Solo. Fior de Margherita, Arditi

Miss Alexander.

10. Solo—Violin. Serenade, Gounod Mr. Brown.

11. Duet. I feel thy Angel Spirit, Graben-Hoffman Miss Alexander and Mr. Rosenmaier,

12. Duet—Banjo. { a. Irving Polka, Connolly b. Continental Quick'p, Bardoni Mr. Connolly and Mr. Gemmill.

13. Solo. Eildniss der Muter, Andre Mr. Rosenmaier, Violin obligato, Mr. Brown.

14. Trio. Vien al mar, Gordigiani-Miss Alexander, Mr. Valentine, Mr. Rosenmaier

There was another "Banjo Tournament" held at Association Hall, Newburgh, N. Y., on Tuesday evening, May 24th. The following is a condensed report, clipped from a local paper.

"The tournament at Newburgh, Tuesday pight, under the direction of Mr. W. E. Pethingale, was a great success. Every seat was sold, and standing room was at a premium. Mr. Ruby Brooks, the finest banjo player in the world, gave great prefaure by his masterly handling of this popular instrument. Encore after encore was demanded and obligingly responded that the standard proposed in the sun and the sun

There was a large number of entries for the single and double classes. Representatives from Newburgh, Hudson, Poughkeepsie and Middletown gave exhibitions of every variety of banjo playing. The win-

bitions of every variety of banjo playing. The winners were as follows: Hudson River championship for singles, 1st prize,

Mr. Vess Ossman, of Hudson.
2d prize, Mr. W. J. Connolly, of Poughkepsie.
3d Prize, Mr. Wm. H. Knapp, of Middletown.
Jas. Gemmill and Wm. Ross, of Poughkeepsie, won
the double championship of the Hudson River."

Mr. V. Ossman is one of our old and respected customers. He can do on a smooth fingerboard what many players require mechanical help in the shape of frets to perform.

Bolover Gibbs writes us that on the 15th inst, he attended an "Ice Cream Enting Bee." He carried off the highest honors, consisting of a bottlerol famaics Ginger. The quantity said to have been consumed at the tournament, which was held at the house of a methodist minister, was thirty-nine quarts. There were thirteen contestants. Mr. Gibbs consumed about four and one-third quarts.

John J. Driscoll, Boston, Mass., writes: "The Champion Banjo which I ordered through your agent I have now been using for a month, and I am happy to inform you that I am much pleased with the tone and general make up, and also with the beauty of its workmanship."

D. C. Everest, teacher of the violin, Banjo and guitar, 1428 Spruce street, Philadelphia, has taught a number of people the delightful art of banjo playing during the past season. Among his papils are included a number of retined ladies. The banjo is rapidly gaining ground among musical people. Mr. Everest expects to remove about September's sto 15 of Pinc

Wm. Sullivan, of Montreal, Canada, sends us a finely-executed photograph, for which we tender thanks. This gentleman is well-known to our readers as the composer of The Carnival Schottische and other pieces. He has a large class of pupils over the border.

C. Š. Mattison, San Antonio, Texas, writes: "We were repaid for our long wait by receiving the most beautiful and brilliant-toned instrument that has evebeen my fortune to handle, and the generous manner in which you filled this order will insure you my best endeavors in your behalf. Interest in baino playing is on the increase. I am indebted to the sweet tones of the Stewart Hanji, for much of my success."

A recent Jetter from A. Baur, of Brookville, Pass the following: "Albert Ir, age FS months, shows a decided tendency towards playing the Iranjo. On account of the size of my banjo he cannot hold it, in the proper position. To overcome this difficulty and to facilitate secution he places the instrument on the floor, puts his loot on the head to hold the banjo in position and then picks away as if his life depended upon his manipulsuring the strings. White executing the security of the security of the property of the prope

Charles Roylance, of London, England, writes under date of June 6th last. "The works came to hand safely and 1 am very pleased with them, especially the Journali, which I have read with the greatest pleasure. The items are so original and funny, Please send me two dozen more Journali (for my store) and Diesae always send every issue."

A correspondent says that when E. M. Hall was in England, playing in St. James Hall, he played "Home, Sweet Home," and the "Thimble March," and at the conclusion, a gentleman in the stalls rose, and throwing his opera cloak over his shoulder, raised his hat and exclaimed: "Good !1 never heard anything like it," and then turning round appeared to realize the fact that he was in a public place. He had been so intensely interested in the performance as to have entirely forgotten where he was.

Noticing from our correspondence that we have quite a number of bicycle and tricycle riders among our customers, we will let out the secret that Mr. C. N. Gorton, the noted bicycle expert and tricycle rider, is duly riding to and from Stewart's Bunjo Scrau did ally riding to and from Stewart's Bunjo Scrau did tricycle, which he manages to steer over our rough cobble-stones like Lockwood's yacht over the still waters of the Schuylkill, and making better time than "Gibba," Marrong's fast trotted.

A. V. Howe, of Troy, N. V., writes: "The banjon arrived all right last Saturdy morning, and I have ever heard, and the workmaship is a hearthy lake ever heard, and the workmaship is a hearthy like of work. The design pleased me greatly, and puts my F. and C. banjo away in the shade. I thank you very much for kind attention, and shall try and get you one or two orders soon."

We are in receipt of two large and finely executed photographs (size, 13x16 in.) from W. H. Murphy, of Manchester, England, representing his Banjo Orchestra, for which we tender our thanks.

Ida Mulick, of Eureka, Nev., writes: "I received banjo safe. It proved very good and gives satisfaction. The buyer is very much pleased."

Who is Gibbs?

M. Slater's Band Instruments are the best.

Theodor Lohr's Zithers are the greatest. 298 Grand Street, New York.

Don't be a Ham.

C. H. Hickok, of Poughkeepsie, N. Y., the leading music dealer, is the only authorized agent for Stewart's Banios in that city.

Lafayette College, Easton, Pa., students have several of Stewart's banjos and banjeaurines.

J. K. Heine, Laurel Run Station, Pa., writes: 
"Model Banjo 11 x 18 received to-day, O. K. Words 
cannot express how delighted I am with its appearance and tone. It is certainly a bird. I feel proud 
in showing it to my many friends. Many thanks for 
your kindness in filling order.

Thos. J. Armstrong has been taking a rest at Sea Isle City, N. J. He has worked hard the past season.

W. A. Huntley closed his season in Providence, July 1st and left for New York City to attend to some business.
John H. Lee accompanied him to New York, and

John H. Lee accompanied him to New York, and the permanent address of these gentlemen is now 155 Waverly Place.

Miss Patti Rosa purchased a "Lady Stewart" Banjo when in Philadelphia the last time.

Miss Jeannie Yeamans plays a good banjo accompaniment. She recently tested one of Stewart's banjeaurines and was highly pleased with it.

Those in New York and vicinity who would like a few lessons on the banjo will find the right man in J. H. Lee, No. 155 Waverly Place.

Goldby and Shepard, of Paterson, N. J., have been doing a nice business in teaching banjo during the season

Mrs. and Miss Walker, teach the banjo, guitar, piano and the French language, at 485 West Indiana St., Rochester, N. V.

\* S. Dawson, Syracuse, N. Y., writes: "I received the American Banjo School which I ordered of you and it is the best instructor I have ever seen."

Mrs. Myra Cobb, of Boston, writes, "The Piccolo Banjo arrived some time ago. I like it very much. It was with some misgivings that I sent for it for I thought it one of the impossibilities that in so minute an instrument that which a volume of tone could be had. I find that if it is diminutive in itself it is not by any means diminutive in tone, as it is both loud and brilliant and is in every way what should be in a Piccolo Banjo. It is greatly admired."

We shall never forget the delight we experienced when riding behind Thos, J. Armstrong's five-year-old stallion, "Bolsover Gibbs," "Bolsover" has a record of 17½ per mile (for the first mile only," We were arrested and fined for fast driving and disturbing the peace. But it was "fun."

Frank Lockwood, the noted banjoist of Lafayette, may be seen almost daily gliding over the Schuylkill in his steam yacht. Ned Cleveland writes,

Brattleboro, Vt., July 17th, '87.

The 560 Orchestra is the finest barpio I ever bad. The tene is loud and brilliant, and that is what I have been looking for. I was in Fitchburg the other day: I showed my barpio to the barpio teacher, other days in the state of the state of the state of and said, "I am going to have one of Stewart's barpio before long," I was out with my friend Mr. Brown, of the Shegard Family, the other evening, at Brigham's music store. He gave the langua a trial, the result, before the evening was over he gave Brigham an order is very fine, it being far abead of my expectations.

Arlington, Vt., July 18th, '87.

Mr. Stewart,

Dear Sir:—The \$20 banjo you sent me gave
entire satisfaction, it was for Mr. G. C. White, of
Hoosick Falls. He thinks he has the most value for
the money that could be had. I think the same.

Yours, etc., G. B. Townsend.

S. S. Stewart, 4 Marblehead, Mass., July 18th, '87.

Dear Str — The lanjies were received O. R., and in return will say that we are very much plead with them, and that they are the best toned banjos we have ever played upon, and we have had about every professional make there is; all we can say now is that we think that you are the "Banjo Maker of the World," to-day. We will send you another order in the course of two weeks. Respectfully,

REMONT &

Miss A. G. McClelland, teacher of the banjo, guitar and mandolin, expects to resume teaching as soon as the extremely hot weather is over. Her address will be No. 2825 Dayton street, St. Louis, Mo.

During our recent visit to the city of Boston, we noticed that several hanjo manufacturers are using our name "Banjeaurine" in connection with banjos of similar shape and pattern of their own make. Of these, the well-known house of Thompson & Odell creating the state of the sta

The big house of J. C. Haynes & Co., 33 Court street, whose advertisement appears in this issue will handle the world-renowned Stewart Banjo exclusively. This house has ordered a liberal supply of our Illustrated Catalogue, and will also handle the Journal largely and carry in stock all our leading styles of banjos, so as to fill orders promptly.

L. B. Gatcomb & Co., teachers and publishers (banjo), Boston, Mass., insert their ad. in this issue. They have a specialty in the new piece for banjo entitled the "L. B. G." Schottische.

B. E. Shattuck, publishes the "Purling Brook," a waltz for the banjo, which is advertised in this issue.

We noticed, on the train, when leaving Boston, a lady carrying her banjo in a green baize bag. How is that for "Cultured Boston?" They use Stewart's leather cases in the city of "Brotherly Love,"

The prettiest waltz for banjo and piano we ever heard is the *The Winnifred Waltz*, by J. H. Lee, price, 35 cents. Banjoists who have not yet learned it have a treat in store.

G. L. Lansing, of Boston, who is well and favorably known as a banjo teacher and player, has lately issued some new music for his favorite instrument.

Mrs, W. H. Kingsland, teacher of the banjo, No. 63 E. 124th street, New York city, has a number of lady pupils.

Mrs. Harmon, of Brooklyn, N. Y., has been very busy during the season, teaching the banjo, piano and guitar. Her address is No. 322 Hart street.

Banjo and guitar teachers do themselves a great injury by not keeping their cards before the readers of the Journal.

Fred. Michael, New York, writes: "I must say that the American School (part 1) is just the book I wanted and had I known what it was like I would have had it sconer."

Our old friend Morrell, of San Francisco, Cal., occasionally sends us his circulars, from which we note that he is still prospering in his banjo business. He has our best wishes.

L. A. Burritt, of New Jersey, called recently. He expresses his satisfaction with his new banjeaurines lately purchased.

C. M. Boyle, of Sun Antonio, Texas, writes: "The U.F. Banjo I got from you last Feb, is a 'dandy' and is improved from the state of the a man who has bought one of those things I slay for him 'and play such pieces as Shaefer's solo jigs for Meston's Great Minor Jig on my Stewart Banjo and he cets throughly disgusted with his 'Tab.' 30



Herman Dock, 21 N. Front street, Philadelphia, has a guitar which he purchased in Mexico. It is profusely inflaid with mother-of-pearl, said to have been done by Mexican Indians, and contains some 6000 separate pieces.

Mr. Dock had a guitar-neck banjo made by Stewart last summer, which he took with him on his summer tour, spending a great portion of his time upon the water. He says that the guitar-neck banjo afforded much cuertrainment for himself and friends, and its loud and brilliant tone was much remarked upon by similar water parties.

Miss Ada G. McClelland, of St. Louis, has been quite ifl, but is now recovering, and expects to resume instruction in the fall.

Miss McClelland is well known in St. Louis and the West as one of the best of guitar and banjo soloists. Being in every sense a lady, as well as a thorough teacher, she has made many friends among her pupils, which include some of the most influential ladies and gentlemen in St. Louis.

It is pretty generally known that Mrs. J. E. Henning, daughter of Prof. Bischoff, of Chicago, is one of the best lady guitarists in America. She is a fluent reader, and plays guitar music at sight. This will scarcely be credited by our ear-playing gentry, but it is present belost true.

D. C. Everest, of this city, will take a few pupils on the guitar.

F. O. Oehler has published for the guitar "A Four Leaf Clover," consisting of four tastefully aranged selections. The music can be had at his advertised address.

Emil Herbruger, of Egg Harbor City, N. J., gives attention to arranging and harmonizing music. The guitar a specialty.



A correspondent who appears somewhat wanting in caution, and lacking in benevolence, and prone to form erroneous conclusions, writes:

the former start you took no notice of my, letter, telling permit that you took no notice of my, letter, telling permit that you took no notice of my letter, telling permit the properties of the B, and G, Joernal, I to seems to me that its a mighty meat their to play on any one—to take the money sent you and then not send the Journal, and it is evidence enough that you received it by sending me the premium. I have dealt with a number of firms through the mail and I have not found one yet that would do as mean, masty trick as that. In the future I shall do all I can to injure your trade by telling anyone that is going to send to you-how you used me."

It is to be hoped that our correspondent, living in the good old State of Massachuests, has even this cooled off. We hastened to mail him any extra copy of the fournat, and would at any time be glad to send our paper free by all such. If they show the send our paper free by all such. If they show the other than they may show it to their friends, and thus do all in their power to "nipure our business."

"Last night I heard Mr. E. M. Hall play the banjo, and he used a small bell on the scroll of his banjeaurine. Please send me price-list if you keep such attachments."

This correspondent heard Mr. Hall sing his comic song in which he makes use of a "chestnut bell," attached to his instrument. We don't handle the bells but they can likely be obtained at a toy store.

A somewhat bilious and nervous correspondent writes: "I write to see if you will allow me the privilege of ordering lots of music (of course we will), and then send back what I don't want (we think not, as we are not paying clerks to show samples of false agreat deal more than if I had to keep all I order (of course, anybody can dispose of more if they don't have to keep it—that's what the boys call a "chest-nut" (and a very stale chestnut, at that). "I hoped you would send me the B. and G. Journad, for I have got the premium" (the premium angeret') "lant when you answer this letter." please let me know when you answer this letter."

We are sory that our friend did not receive his paper, but we can swear that it went to the jost-office in our wagon along with all the others. We have, however, mailed him a duplicate copy. This brings to mind that recently we had a complaint from a gentleman in Baltimore that he had not received the package had been duly received at his bouse, but that his servant had forgetten to hand him the package.

One thing we are sure of, and that is, if the persons to whom the Journali and other packages are addressed do not receive them some one cite must get them, for the mail does not eat them, and our postoffice has no machinery to be used for the purpose of extracting sugar from paper or printers' ink, so far as we have been able to learn.

"Amateur Banjoist."—The information you ask for about heads is contained in our full page illustrated article on "How to put on a Banjo Head."

The correspondent who sends the following has doubtless been sitting up late at nights. His machinery is squeaky and he needs repose.

nery is squeaky and he needs repose.

"I ordered three pieces of music through M. Slater, and am sadly disappointed with the Mandelina and Mystic River Glide Waltz-being very fine. I am buying Banjo music daily, and to say the least, I know a good piece and can appreciate a composer's good

work, even if it don't suit my taste. But these two I consider strictly N. G., and if you will interest yourself to the extent of going over them your mind will be of the same opinion. I am finding no fault with you whatever, as I know you neither arrange nor compose them. I also understand that you don't take any music back after it is once sold. That's all right. I return these simply because they are of no earthly use to me. If you will give this a consideration, and let me have something else, I will be under many obligations for your kindness. If you have "Hall's Marie Waltz," send them or anything else that's good. If you can't send, please don't return these two of

Now what do you think of this? Here is an individual who goes to a music dealer, as he states, and orders three pieces of music. The dealer sells them to him, and as two of the pieces do not please him he sends them back to the publisher, with whom he has had no dealings whatever, and requests the publisher to send him pieces of another publisher in ex-

Would any evenly-balanced man do such a thing? No, certainly not. If he bought his music from a dealer he would return the same to the dealer for ex-change if it did not suit him. How does the publisher know that he ever bought the music at all?

We dislike to occupy our space with such correspondence, but it seems that in order to teach some people common sense it is necessary that we should give some of our space once in a while to such mat-

The "Mandolina" is a well-known melody, and Mr. Lee's style of arranging is also pretty well known, so that there should be no misunderstanding about that piece, and to say that it is " N. G." simply to stultify one's self. The "Mystic River Glide" is also a popular favorite with those who can play it. There we will let the matter rest for the pres-

To put a German silver or other metal strip on a banjo neck with the idea of keeping the neck straight is a fallacy. A warping neck cannot be held perfectly straight by any thickness of metal.

See our last issue for illustrated article on Banjo Necks, also our issue of June, 1886.

The following interesting letter was received on July 14th, last. The writer we know is not a facturer he names for an instrument is really a mystery

Iron Silver Mine, Leadville, Colo., July 8th, '87. S. S. STEWART, Esq.,

Dear Sir :-- As I have not troubled you with any orders for some time, I enclose stamps for the Journal (subscription one year.) I also-want to relate my experience with-(here names a banjo maker in a neighboring city), in trying to get a banjo made to order. I was without any since leaving Idaho, and was advised to give him my order. I first wrote him, and his answer was, "we will make any kind of banjo to order you want.

I sent him the order together with part payment; the order called for a ten inch head (rim) with seven-teen inch neck and leather case—the neck to be made after your style. He sends me a nine inch head (rim) with sixteen inch neck and paper case, the neck made similar to a bed post. I sent this order on the 14th of May, and he did not acknowledge the receipt until requested by telegram on the 9th of June. I received the banjo June 17th, and shipped it back on the 18th, with the request that I might examine the next one sent, at the express office.

This privilege was not granted, but on the 28th of June I received a letter stating that he would make another banjo but would use inferior material in the neck, and if the tone was defective I must be satisfied. On the 29th of June I telegraphed him, countermanding my order. He wrote me July 2d, saying, "When your telegram arrived the banjo was finished, and you will have to accept it." Though I have not received it yet, I suppose it will be here in a few days. Yours truly,

ALLEN OSMENT

P. S .- Cost of banjo, \$45.00. Later (July 9th.) Another letter saying that he sends an 18 inch neck banjo,

We have no personal knowledge of this transaction further than the foregoing letter gives, but we have had such frequent complaint of similar nature that we must conclude that the manufacturer in question is making a rather unsavory reputation. As it appears, he is surely "losing his grip.

#### BANJO STRINGS.

Where, oh! where is the genius who will invent, manufacture and give us a banjo string that will stand the hot weather of July in this climate? Echo answers. "where."-" where !"

It is well known among banjoists generally, that with the coming of the hot season there comes trouble with the strings. "Snap, crack, tear and stretch," is the song they sing during July, and the same tune with variations is carried over into August and frequently continued until the same is worse than a "chestnut."

Who will save us poor banjoists from the terrors of this nightmare of "snap, crack, tear and break?" The man who can and will do this will become a benefactor to his race, be he black or white. Steel and other wire strings have been tried as a substitute for the old fashioned gut string, and although such strings may be used by the lower herd of banjo twangers they cannot take the place of the gut string in the affections of the artist, nor can they fill the aching void in the heart of the banjoist generally. In fact they are as a substitute for gut strings, like substituting a tough crow or buzzard for a young spring chicken. In fact, steel strings are a pest and ruinous to a banjo

as well as to the fingers. Then, silk strings have been tried. We have had ome very fine samples from France, others from Japan, some very me samples from France, ourse from Japan but they lack the tone of the gut string, and, moreover, the silk fibres soon fray out and what little music there is in the string is knocked out. So the silk string is no satisfactory substitute for the old-fashioned gut string.

The question is "what and where is a substitute to be found?"

Such a string must be of even thickness, capable of standing the strain, capable of withstanding hard and constant "picking" and must be elastic and hard enough to give sufficient vibration and not be readily affected by the heat or moisture.

Those who live in a cool, even temperature are not worried by the "snap, crack, tear and break" to the extent that others are in more variable climates, but nevertheless there is a chance for the inventor to win

fame and fortune. We will gladly surrender our profits on the sale of strings when such a boon to suffering banjo players can be accomplished, as the producing of a string which will never break and yet contain all the tone qualities of the old-fashioned gut string.

#### THE BANJO "BASS" STRING.

At the present day the "bass" or silver strings are wound on such thin silk, players demanding a very thin string, that much of the trouble experienced with the first and fifth strings of gut, is experienced likewise with the bass

Then again, many pieces of music for the banjo are written so as to require an alteration in the pitch of this string. This change of pitch is one full tone, pieces so played being marked "tune bass to B." Now this constant change of tension in any string will cause it to wear out much sooner than otherwise, and with the constant change in pitch that this delicate string is subjected to there is no wonder that the string soon parts, for it must stretch until the silk within the which is very thin, parts, and not only this, but all the time the string is stretching the wire with which it is wrapped must be getting looser, which frequently causes the string to be false.

It almost seems an impossibility that a thin silk string so made can ever be found to stand the strain required by modern players, and yet if we substitute a string of gut or wire for that of the spun silk we must do so at the expense of tone. It is, however, a question whether the bass string cannot be-made as usual, using the same silver-plated wire for spinning or wrapping the string, but at the same time using thicker-silk (more strands). This would produce a thicker string and, of course, when the string is thicker more strain is required to tune it up to pitch. but in this case, as the same thickness of wire for wrapping would be used, although the string must be thicker, yet the *density* of the string would not be so greatly increased that it could not be readily turned to

It may be that what the banjoist of the day requires in such a string is something of an "impossibility produce; but we think that the demand will, from some quarter of the globe, produce the needed supply.

We are ready to receive suggestions from players of experience.

#### TAKE CARE OF YOUR BANJO.

Recently one of our banjeaurines was sent us for repairs, the performer owning the same claiming that the strain of the strings had broken the neck under the nut. Upon examination we found that the neck had been split from a hard knock, and that the strain of the strings instead of having caused the break, had evidently prevented the neck from coming apart, acting so as to tightly close the crack.

Of course the performer blamed the banjo for all-he said he had only had it for a few weeks, and it was a great shame that it had got broken so soon, etc., etc.

Now, the fact is, that banio and banieaurine necks are made from wood and not from railroad iron, and as the "scroll" or peg-head necesitates an angle in the wood near the nut the neck is broken more easily at that part than elsewhere. In carrying the instru-ment in a bag, a sudden knock against any hard substance, the weight of the rim acting somewhat as a hammer, may cause a neck to be split at this particular part, and the owner may not discover it for some time after, simply because the peculiar construction of the neck will, if the grain of the wood is straight, cause the split to run in such a direction that the strings hold it together. If the neck is not made of straight grain wood the scroll or peg-head may be broken entirely off with the knock, as is sometimes the case.

In any event such an accident is the fault of the person and not of the instrument.

Observation of the engravings of various banjo necks displayed in last issue will give the student or inex-perienced player a clearer idea of the matter.

A banjo should not be hung on the wall neck down-wards, for in such an event, should it happen to fall, the entire force of the blow will come directly upon the weakest part of the instrument.

Every banjoist should purchase a Copy of PART 2d. of LEE'S

## ECLECTIC SCHOOL for the BANJO.

Price \$3.00 by mail. See Advertisement on page 14.

Address.

#### S. S. STEWART, Publisher, 223 Church Street.

Philadelphia, Pa.

New high class music for the parlor and concert room, arranged for banjo and piano, will be constantly published.

Play Stewart's latest composition for the banjo and piano, THE WAYFARER WALTZ, complete, price 60 c.

Stewart's Old Folks at Home with Variations, for the banjo and piano, is destined to be very popular, price One Dollar. Published by special permission of Ditson & Co.

S. S. Stewart is the largest and most extensive publisher of banjo music and the largest manufacturer of banjos in the World.

## STEWART'S

# FINE LEATHER CASES

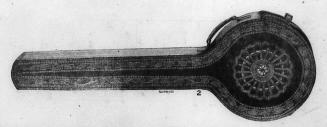
for BANJOS.

THE FAVORITE WITH ALL BANJO PLAYERS.



Light Color, Best Russet Leather, Flannel Lined, Embossed, Price, Price \$6.00 to purchasers of a Stewart Banjo.

\$7.00



"PRESENTATION" CASE. Maroon Leather, Finely Finished, Handsomely Embossed, As per Engraving 2, Plush Lined, Leather Covered Buckles,

Price, \$12.00

We have the cases for 10, 11, 111, 12, 121 and 13 inch rim Banjos.

S. S. STEWART, PHILADELPHIA, PA.

# PRIMROSE MAZURKA



## THE "COLLEGE HORNPIPE"

ARRANGED FOR TWO BANJOS.



Note.—The slurred notes are to be played, not as slurred notes on the violin or flute, but as distinct and staccato as any of the other notes found in the piece. The slur throughout is used to indicate the "Snap," which will be understood by all Banjo players.

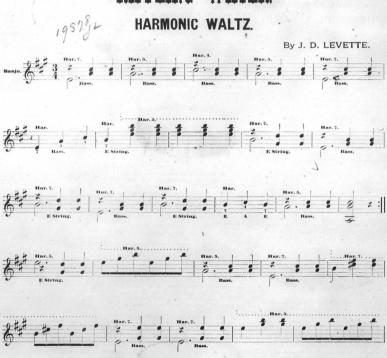
Copyright, 1887, by S. S. STEWART.

# SOUTHERLAND JIG.

The Banjo is turned so that the note read as C on the Banjo will sound as A on the Guitar,

Copyright, 1887, by S. S. STEWART.

## "RIPPLING WATER."



NOTE.—This piece is not given so much for a "solo" as for a practical exercise in harmonic playing. There are no "stopped" harmonics (sometimes called artificial harmonics) in the Waltz, but as an exercise in Simple Harmonics it will prove very advantageous to the pupil.

Har. 3. 12 Har. 3. 12

The notes with stems turned downwards throughout the Waltz are to be made "harmonic," and the other notes in the usual way.

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[Copyright 1887, by S. S. STEWART.] HOW TO PUT

## A HEAD ON A BANJO.

PRACTICAL INSTRUCTION IN A MATTER WITH WHICH EVERY BANJO PLAYER SHOULD BE FAMILIAR.

We have in various publications and on different occasions explained in as clear and concise manner as circumstances would permit, the manner of properly re-heading a banjo. But, at the same time, we have said that the matter of re-heading a banjo, like any other art, requires some experience and practice to properly acquire and become proficient in.

Now, in order to give our readers a somewhat clearer view of the operation, and wishing all to have as clear and practical instruction as can well be given without personal contact with them, we have taken occasion here to go over the subject of

PUTTING ON A HEAD.

accompanying the explanatory remarks with a few wood engravings made from photographs of the work in the different stages of the operation.

We might remark here that it is owing to the number of letters asking for these particulars that we have attempted to illustrate the subject, deeming the printed instructions formerly given insufficient to meet the wants of our customers.



The head or skin, should be wet enough to make it pliable-but not soaked until it becomes too flabby. Therefore, to properly wet the head, roll it in a wet towel for two or three minutes, or immerse it in a tub of water for a short time. Some heads will become pliable in a few seconds of wetting, while others require as many minutes.

The head that is most impervious to water and requires the more time to become pliable, will make the best head after it becomes dry, as it will not be so ready to become slack in damp weather as the more pliable head.



After the head has become sufficiently pliable, lay it on the rim of the banjo and place the wire ring, or "flesh hoop," over the head, thus bringing it down over the rim as shown in the first illustration. Be careful to draw the head evenly and have as few wrinkles in the skin as

If the wire ring (flesh hoop), is of iron, it is better to give it one or two coats of shellac thin muslin over the varnish. This will guard against rusting.

Every banjo player who wishes to put on his own heads (banjo heads, of course), should provide himself with SIX LONG HOOKS to be used especially for this purpose, as shown in cuts Nos. 2 and 3.

Keep the wire hoop near the top of the rim and as even as possible; then, taking the hoop or band in one hand, tuck the edge of the head under the hoop and put on a long hook to hold the band in place. Now, tuck in more of the on another hook; do this again, going further around the rim, and your work has assumed the appearance of cut No. 2.



Proceeding with the work, put on a hook here nd there as the head is tucked up, and after the entire circle has been gone around, take a pair of pincers and carefully pull the edge of the head tight and smooth (cut No. 3). But do the nead ught and smooth (cut No. 3). But do not pull too hard, so as to tear the head. Try to have the head perfectly even and free from wrinkles, and the hoop pretty well up above the edge of the rim.

Now begin putting on the hooks and nuts which rightly belong to the instrument, and finally remove the six long hooks, replacing them with the others.

Care must be taken that the head has not been drawn down or strained during this process, but the nuts on all the hooks left merely tight enough to hold them all in place. with a sharp knife, trim off all the circle of superfluous head-but be very careful not to cut the head and spoil all the work, just as you think you have it done.

After the edge of the head has been trimmed off the work will assume the appearance of cut No. 4.



Of course, the edge of the head may be trimmed off before the long hooks are removed and the full line of hooks put on, if desired. But for a novice in the art of putting on heads we advise the former method.

If the weather is clear and the air dry when this work is done, the head will become hard and dry in a couple of days, and the head can then be "pulled down," that is, you can take the wrench and tighten all the hooks evenly and thus gradually draw down the head.

It is to be remembered that although with favorable weather a head may appear to be perfectly dry and firm on its surface in a few hours after it is put on, yet that portion of the head which is under the hoop has not by any means

varnish-well dried-or else to cover it with become dry, and therefore should not be strained

It is quite possible after all this work has been gone through with to break the head in

pulling it tight.

The head will require constant tightening now for a few days until the greater part of its stretching qualities have been removed, and it is quite possible that it may break. No one can be an infallible judge in regard to the lasting qualities of a head: the best makers and players of a banjo being frequently deceived in them.

It is quite impossible to get any two heads precisely alike. They may be selected of the same color and thickness, and same evenness of finish, and yet when they are put on be found to work differently. It does not matter whether a head is white or clear (transparent) so long as it is a good head.

A good head may be broken by accident and need replacing.

No matter how good a head may have been. when once broken, it is done for-there is no use in patching it.

A good banjo may sound dull on account of having a poor head, or one which has been loosely put on and cannot be properly stretched.

The head is a ready absorbant of moisture at best, and a poor flabby head which has been improperly manufactured is a curse to a fine banjo. Any banjo will contract the "malaria with such a head.

Do not strain a banjo head very tight until it has become dry and firm.

The sun is the best head dryer, much preferable to a stove. When the weather is clear, the rim with newly placed head can be placed in the open air, exposed to the sun's light for a short time. But if the weather is very hot, with an intense sun heat, it is better to place the work so that the sun does not shine directly upon it-or, in other words, place it out of the direct rays of the sun, and yet in such position as will allow the dampness to be absorbed. Should the sun shine or heat fall directly upon the head and it thus be made to dry too quickly, it contracts and draws firmly upon the still wet or damp part of the head which is around the wire hoop and under the hoop or band, and is thus unnaturally strained and frequently caused to break.

A head which has been strained very tight before becoming thoroughly DRY, will not last as long as if it had been allowed time to become dry before being stretched.

Putting a wet towel on a head after it has been put on in order to keept it wet and cause it to stretch, is a very bad proceeding. Heads treated in this way will not last so long as they would if allowed to stretch gradually.

Sometimes a head will last for years. Then again, two or three heads may be broken, one after another. Some players think it is like "Fisherman's Luck" to put on a head.



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All the numbers in this list marked with an asterisk	183 My Charmer Waltz. A and D 35	298 The Blue Be
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accompaniment. Piano parts are in the "C" and "G"	185 Waltz from William Tell. A 25	rangement in the 2d
pitch unless otherwise stated.	186 Minuett from Don Giovani. E, 25	Banjo School, with pian pany the Banjeaurine
New Numbers are Constantly being added,	187 Toujour's Fidele Waltz. A and E, 35	in E
	188 Patria Military March. A and D, 35	Piano part separate
8 The Hunter's March.* A and D.  Arranged by Stewart. Piano part written in	189 The Lost Chord Jig. A 25	The piano part will answ
B flat for stroke banjo	192 Billet Deaux Waltz. E and A 35	ations in this key.
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Stewart	195 Favorite Parlor March. A and	Jail Birds of a Feather).
There are two piano accompaniments for this	E25	and piano by Stewart.
number, one in the B flat tuning for large	198 Militia Quickstep. A 50	300 Gavotte from
banjo, and the other in the C tuning, which is	199 Deh Conte from Norma. D 50	ranged by Stewart
more suitable for the 11-inch banjo. In order-		301 The "Wayfare
ing name which key is desired.	200 Di Tanti Palpiti. Rossini, A 60	banjo with Piano accomp
75 Brewster's Favorite Polka.* E and	201 Patriotic Paso Doble. A 50	Banjo part separate
A. Stewart 25	202 Selection from the Opera of the	Piano accompaniment se
84 Banjeau Mazourka. E and A. Stew-	Maid of Cashmere. A 60	302 The Old Folks River), with variations.
art, 25	204 Bridesmaids' Chorus (from Der	Piano part separate
88 "Seek No Further" March. A	Freischutz)	Banjo part separate
and E. Weston 50	206 The Blushing Rose Schottische.	280 Hernandez D
We have two piano parts for this number, one in C and one in B flat. In ordering state which	A. Armstrong	Grand March of the Dri
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Armstrong	A.* 25	Piano part separate
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158 Venus Waltz. E and A. Armstrong, 25		The banjo and piano, w
	213 The Quintette Polka.* 35	make a beautiful combinati
	214 The Delightful Schottische.* 35	'Weston's Best Schottisel
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	225 Grand Russian March. A 25	brilliant and taking thing for
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	00
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We will assume that the reader is going up the Schuylkill as far as Shawmont or Lafayette. He will provide himself with a suitable rod, reel and line, also a few hooks, including some bass

flies, with suitable gut snells. He, on going to the the train, provides himself with several sheets of manilla wraping paper. Now, stopping at the fish stand in Twelfth St. Market, he selects the largest sea bass he can find, as well as one of the smallest. chooses a couple of good sized porgies. These cost but a trifle as they are caught in a net, but if they were caught on hook and line they would cost about twenty times as much. Wrapping these fish up in his paper to prevent any smell from "giving the job away," he proceeds to his desired destination.

He, of course, hires a boat. After getting well out of sight, he takes the bundle of fish from under his coat, and with a stick he jams one of the fly hooks down the sea bass' throat, leaving the gut snell to stick out a considerable distance. He then takes one of the pergies and uses an ordinary bait hook likewise.

Then, with a stout twine, he strings these fish and casts them into the water, taking care to tie the line to the boat. He is now ready for business. He can fish away for all he is worth. It don't make any difference whether he catches anything or not.

After awhile, some poor deluded devil who has been monkeying all day long and caught a few sun-fish, will come along on his way home. Hello there, says he. What luck?

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