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

V. 4 - noi 7 - Whole n

DECEMBER, 1887.
Price, 10 Cents.

BABRISHED BR

S. S. STEWART,

PHILADELPHIA, PENN'A.

#### STEWART'S BANJO MUSIC.

ADDITIONS TO CATALOGUE. 269 Gipsy Baron March, Strauss, are ranged by I. H. Lee. For a single banjo.... 270 The Black Hussar March (Army A first-class march, full of fine harmony and

273 Lilly Mazurka, Rickett, E and A A very good mazurka. Reprinted from an

A very good mazurka, Reprinted from an English work.

74 Horace Weston's Celebrated Polka, by Weston. Arranged for two ban-jos by John H. Lee. A, E and D. Very 274

275 Little Rosebud Polka, by Arm-strong. Arranged for Banjo and Guitar by Emil Herbruger. D and A. Originally written for two banjos; now pub-lished as a duet for banjo and guitar. Very fine. 25

276 Aramingo Clog, by Usher. E. Just the t 271 Bunko Jig. E. This is another good

278 "Just on Time" Jig. Usher. A, E and D. This one is sure to have a large circulation, because it is just good enough to be on time

279 The Little Pappoose Jig. J. II. Lee. For two banjos. In A minor with changes of Key to C and F. Those who like first-class "minor jigs," well arranged, should 280 The Hernandez Drum March.

or The Grand March of the Drums. As originally composed and played on the guitar by A. M. Hernandez. A complete arrange ment for the banjo, four full pages in length, with explanations of positions, etc. Every banjoist should possess a copy. Written in the key of E throu 281 Magnolia Mazourka, by F. L. Ray

283 Grand Inauguration March, composed by Stewart and originally published for banjo and piano, now issued as a banjo quartette. Arrranged by Lee. The parts are arranged for three banjos of usual dimensions and one shortneck banjo or banjeaurine.

omplete as a duet for two banios 284 "As Smooth as Glass" Schottische, by B. Gibbs. Fortwo Banjos. A, E d D. Very fine... This is one of Gibbs' very best schottisches. and D.

Wm Learned A

287 The Carnival Schottische, by Wm van. For two banjos. Very fine. A, E and D ..... 288 Lancashire Clog, arranged by Sulli-

A and E. 289 P.ccolo Polka, for two banjos, by

Matt Ballenger, in E... 290 Mignonette Polka, for banjo and piano, by F. L. Raymond, in E and A..... 291 "St. Patrick's Day" with variations, by Ranous A. Smith. A

292 Polka Difficile, by D. C. Everest. E and A. 293 Sullivan's Polka Mazourka, by

Wm. Sullivan. A, E and D. A nice little 294 The British Patrol March, ar-

ranged by John H. Lee. A and D. For single banjo.....

For two banjos..... Fither part separate, 35 cts. This is a general favorite.

295 Myosotis Waltzes, E and A. posed by C. Lowthian. This comprises a good arrangement of these popular waltzes by S. S. Stewart, for the banjo

The waltzes are so arranged as to make a very fine duet for BANIO and PIANO, and can be played in connection with the Piano copy, which is written in G and C.

Price of the waltzes for banjo.... for the banjo with piano part. 296 The "Alice Weston" Waltz, for

the banjo, with piano accompaniment. Arranged by S. S. Stewart. This is an easier arrangement than No. 217, which is for two

297 The Carnival of Venice, with variations, by Stewart, with Piano accompaniment.

A....
The banio part of No. 207 is the same as that contained in the book, "ARTISTIC BANJOIST," but a nicely-arranged piano accompaniment and introduction have been added. It is not

208 The Blue Bells of Scotland and variations. E. Stewart. For the banjeauring

and piano.... and piano..... The banjo part of this number is about the same as the arrangement in the "American Banjo School," but the piano part is written in C, to accompany the banjeauriae or any banjo tuned a fourth above the ordinary pitch, as the piece is most effective and brilliant when played n that key.

299 Downy Jail Birds of a Feather. 300 Gavotte from Erminie. - For the banjo and piano. E. Arranged by Stewart, 25

No. 301

#### THE WAYFARER WALTZ. For the Banjo with Piano Accompaniment,

By S. S. STEWART.

#### Price, 60 cts. complete.

This is not an extremely difficult composition for the banjo, there being no very hard "positions." has a graceful, flowing movement, in A, changing to E and D, with coda in A. The banjo part comprises three pages. The piano part is printed separate from the banjo copy and is carefully arranged so that any ordinary pianist can readily play it.

No. 302

25

#### THE DLD FOLKS AT HOME (SUWANFF RIVER) WITH VARIATIONS.

By S. S. STEWART.

For the BANJO and PIANO. The banjo part comprises some four pages and has

four variations. The piano accompaniment is printed in full, separate part for each variation.

Price, complete, for banjo and Piano .. \$1 00 Price, complete, for banjo alone ..... 50 Price, piano part separate.....

This List is only complete up to August 1st, 1887. New numbers are constantly being added by the publisher.

#### BANJO BRIDGES.



Stewart's Maple Bridges, sent by mail, 6 cts. each, or 50 cts. per doz.

#### HIGH CLASS BANJO MUSIC

#### Eclectic School for the Banjo. By JOHN H. LEE.

Parts 1st and 2d may now be had. Part 1st will be mailed to any address on receipt of price, \$1.50.

This consists of a complete set of melodies arranged a most practical, scientific and pleasing manner, and in compliance with the laws of harmony. The various melodies and exercises are original,

and have never appeared in any other book.

Each lesson has its separate explanations, and all chords are correctly fingered.

This is not intended for those who desire to acquire the art of "picking a few tunes," but is for those who desire to acquire a practical, scientific knowledge of banio playing.

Part 2d will be sent by mail on receipt of price, \$3.00.

This volume includes 54 engraved music plates, regular sheet music size, and contains all of the author's latest and best composition for two banjos. The music is aaranged for the purpose of educating and instructing in the higher art of banjo playing, as well as affording practice and entertainment to the more advanced banjo player. All the music is arranged for two banios.

The following compositions, never before published, may be found in the work:

Tremont Waltz, Charming Mazourka, Undine Ma-Tremont Waltz, Charming Mazourka, Undine Ma-zourka, Gay and Happy Polka, Albemarle Schottische, The S. F. Cadet's March, Jockey Club Schottische, Arcadia Gavotte, Oakland Polka, Mephisto Galop, Bree's Fayorite Galop, Dahlia Waltz, and German The work also contains a very fine arrangement of The Anvil Polka for three banjos, and a new arrangement of The Frederick's Parade March, for two banjos. (This march is generally known as the "22nd Regiment.") Thimble playing in various styles is also illustrated, and chords in all major and minor keys for the six string banjo, which are often used in accompaniment playing.

All printed on best music paper from engraved plates. Every banjoist should own these books.

S. S. STEWART, Publisher, PHILADELPHIA

#### BANJO WRENCHES.



Stewart's "S. S. S." Brass Wrenches, for Tightening Head, 25 cts, Each.

#### BANJO TAIL-PIECES.



Stewart's Walrus Ivory Tail-Pieces. FIFTY CENTS, EACH, Sent by mail on receipt of price.

# S.S.STEWART'S PRINCIPLAR JOURNAL

VOL. IV. No. 7.

DECEMBER 1887 and JANUARY 1888.

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.

#### LATE POSTAL REGULATIONS.

THIRD CLASS MATTER.

Sec. 367, Postal Laws and Regulations, 1887, reads as follows:

"Permissible Additions—Upon matter of the third class, or upon the wrapper inclosing the same, the sender may write his own name or address thereon, with the word 'From' above and preceding the same, and in either case may make simple marks intended to designate a word or passage of the text to which it, is desired to call attention. There may be placed upon the control of the tion or inscription that does not partake of the nature of a personal correspondence.

on the second correspondence out or 1 Post up 1 or 1 he was II Heave or enquests, not part of the address or necessary to delivery, cannot be written or printed upon the wrapper of a package of third class matter without subjecting it to first class rates, as prescribed in Section 375. The words Personal 2 or \*To be called for," and return requests and other directions as to delivery, forwarding or return, are deemed part

of the address and permissible."

FOURTH CLASS MATTER.

The following changes in permissable additions to fourth class matter are now in effect (Section 371, Postal Laws and Regulations, 1887):

"Upon any package of matter of the fourth class the sender may write or print his own name and address, preceded by the word 'From' and there may also be written or printed the number and names of the articles inclosed; and the sender thereof may write or print upon, or attach to any such articles by tag or label, a mark, name, number or letter for the purpose of identification. A return request may purpose of identification is a fortun request may more than above stated."

Under this law a publisher has no right to print a cut or illustration upon the outside of a music wrapper, nor has he any right to advertise his business in any way upon a package of strings or any other merchandies sent through the mails.

It appears that one may print anything he pleases and roll it inside of a package of third class matter, but he is limited as to what may be printed upon the outside of the wrapper.

It will doubtless appear to many of our readers that whoever framed this law, either had a spite against

the business community in general or else was in that stage of existence known as second childhood. Whoever framed a law under which printed matter may pass through the mails at one cent per two ounces if enclosed in a plain wrapper, and quadruple the rate of postage for the mere printing of a cut or illustration upon the outside of the wrapper, must have rather varue ideas as to the needs of the business community.

vague ideas as to the needs of the hasiness community. Does the weight of the printers' ink make this difference? No! certainly not; because the postage is rated upon fixed weights. Then where is the equity or justice in such a law? We cannot find any, and mether can any one else. The enactment of this law has simply caused great annoyance to the basiness properties and the complexes in the various postporties.

It must certainly be that such a law was never intended to work the confusion and business annoyance that this has caused, otherwise the business public will be compelled to fear that there are some fossils in existence who should be pensioned off so as not to frame and pass laws which hamper the business community and do not bring a dollar more into the public treastry. This is apposed to be a country where the variety of the property of the contract of the contracted footilized legal brain, will soon be overthrown. In other words the business community will cause this law to be repealed.

#### A CASE OF "BIG HEAD."

Our readers who perused the article in our last number under the heading of Banje Journalism, will doubtless be amused to learn that the Little Rooster which flapped its featherless wings under the name of the "Banjo Herald," is now defanct, or practically so.

One would have thought when he read some of the bombastic type matter in Vol. 1, No. 1, of the "Herafd," that great things were to be done; but like the pretty milk maid who counted her unhatched

chickens, the plots have failed to hatch.

Let us quote a few passages from the "Herald," as set forth in Vol. 1, No, 1.

"We will carry on a bitter war with 'banjo would-be' teachers, who seek to impose on the public by inferior methods of teaching."

teaching."

He who declares war should first see to it that he is able to cope with the enemy. In this case the enemy was the man himself, and in a fight with himself was

the little rooster conquered.
Again the paper reads:

"It will be our endeavor to make this paper the VERY HIGH-EST AUTHORITY on banjo, guitar and mandoline matters, and we shall uphold everything that tends to elevate the banjo, and shall be an opponent of every trick and unide that tends to cause banjo or banjo music." any show of dissatisaction upon the

we think that Alsop in his fables speaks of a frog who attempted to swell himself up to the size of a bull, and with the same result as has been found in the case of the banjo "Herald."

Under date of July 21st last, the enterprising publisher writes us:

"I should like your ad, for next issue—from Sept. 19th to Nov. 19th. It is a BIG success. \$2 00 a inch, \$20 a col." Anticipating the collapse of the sheet, we had not, the slightest intention of advertising in its "\$2 00 a inch \$20.00 a column" department, even if there were any number of papers sent out,

On October 3rd we, at the solicitation of one of the

Herald's subscribers, wrote a postal card to the publisher and editor, couched in the following language: "Where is the 'BIG SUCCESS,' due Sept, 15th? Send along a copy, we would like, to peruse it."

To which query we received a reply on Oct. 7th of which the following is a copy:

The Banje Herald is consolidated with Gatcomb'r Banje Gazette, Boston. Next issue Nov. 1st. Among its subscribers are Frank Converse, Golphy and Sheppard, Emil Herbuger, Huntley, F. A. Kilber-shad other banjoints who will be pleased at the term "HAM" as applied in the last Journal of the term "HAM" as applied in the last Journal of the new paper, if promises to be a successful basinest venture.

So he has some high toned subscribers to his sheet, has he? Well, he may yet learn that a man may subscribe for a hundred or more papers and yet not endorse a line in any of them. How is it that the great name of at least one member of the numerous family of Dobsons is not included in his roll of honor?

It will be noticed that he says in this letter of Oct. 5th that his paper has been "consolidated" with another young golsing, known as the Banje Gazette, whose methods were made known in our last number under the heading of "the Banjeaurine," and that the new paper promises to be a successful business venture.

On July 21st he wrote that his paper was a Big Success, which was purely a Big Lie. Now, after a couple of months has elapsed, he says the paper or "consolidation" promises to be a successful business venture. "Promises" are easier broken than kept in such cases.



Proprietor of the "Banjo Herald," Vol. 1 No. 1.

Upon our writing to Mr. T. J. Armstrong for information concerning the "Herald," we received the following reply:

Philadelphia, Oct. 8th, 1887

"My Dear Sir:—I cannot find any of the letters which the editor of the 'Herald' inflicted upon me. While at the sea shore I received quite a number of them, and parties down there thought they were new maps, showing country roads, etc. I took one of them in bathing, but, like its author, it got out too far, and the nore little thing and to the state of t

and the poor little thing got lost."

Doubless on young fired and would-be "set the river on fire" editor will, in time learn wisdom, but he should not nave declared war whilst the "Banjo World" was in a state of peace, nor should a man begin the publication of a paper when he is obliged to "Dam" honest men like Prof. Oehlet and others for "Dam" honest men like Prof. Oehlet and others for advertising bills with the excuse that he must pay his

printer.
The "Banjo Herald" was purely a case of "swelled head," the editor, from a phrenological position having an abnormal enlargement of skull in the region of self-asteem and a shrinkage in the organs of "Love of truth" ("caution" and "conscientionsness."



Proprietor of the Banjo & Guitar Gazette and consolidated Banjo Herald. (Which appeared Nov. 1st 1887 as a faintly flickering star,)

Yes, Vol. 1 No. 2 of the Banjo and Guitar Gazette, has made its appearance. It is neither any larger or any smaller than was Vol. I No. I. If it has absorbed the little Vol. I No. I of the Herald it must indeed have been suffering for food, for it is as thin and poor ual glance at page I we find the following:

"Mr. W. C. Bryant has disposed of all his interest in the Herald, and will have no connection with the management of the paper in the future."

It must require some skillful management to run this particular sheet.

"Subscribers of the Herald will receive the Gazette to the value of their subscription. I would call the attention of advertisers to the fact that they now get the value of two lists of subscribers at one price."

Could anything be more ridiculous? "Get the value of two lists of subscribers."

Perhaps the young man who begins his notice to the public by calling himself Mr. and then continues in the "first person I am," as an egotistical wind-bag,

will inform his advertisers as to what is the value of two lists of subscribers."

But the young man, in another article, dubs himself "Professor." The "I am," and the "Mister," are all very well for a "starter," but when the young fellow begins to swell out he must have a " Prof." fixed to his worthy cognomen, but many of our readers will believe with us that a suffix of A.S.S. would be

more appropriate.

The learned professor informs us in his worthy article on page 2 that "as a fine art, the Banjo is now established. But a little further on he says "the Banjo is yet in its infancy, it is making rapid improvements, you want to grasp every new idea that is an improvement, not leave your mind limited by what 'some-

body' told you,"

First he establishes the banjo as a fine art. Then First the establishes the banjo as a line art. Then he swallows his own words, and like the historical kicking mule, he "rams his hind leg down his throat and kicks himself to death," when he says that the banjo it yet in it in infancy. How can it be in its infancy, and yet be established as a fine art? And how can a banjo, which is simply a machine, make improvements? But the young professor does not mean that, for he further says "I would call your attention to the banjeaurine, for those with short fingers." As Stewart is the sole inventor of the instrument known as the banjeaurine, it is Stewart and not the banjo who has made the improvements.

Our young professor has not brought to the public a single new idea in any shape or form, for all that he says is simply a garbled rehash of the various writings of S. S. Stewart, and if it has taken the the young man three months brain racking to jumble up the article in the Consolidated Gazette, how long will it take him to find out what he knows and what he don't know?

But probably the funniest bit in the entire sheet is

"A first-class banjo paper, like the Gazette, which can be read by ladies without a blush, and is suitable to be seen in a draw-ing room, will tend to make the banjo more popular." Yes, the ladies will peruse the Gazette, without a

blush, for there is indeed so little in the sheet that neither a male or a female reader, a Ham or a Hamess would find time to blush over its contents before they

had got to the end,

We notice that the Banjo and Guitar Gazette makes use of one of our wood cuts, which was used in our June issue. We furnished an electrotype of the cut to the performer. A paper which cannot or will not afford to pay for its own wood cuts, must be a very poor affair indeed. But we must make due allowances for it is so well known that they all like to follow Stewart, and they, by their actions, at once admit that Stewart is their leader, and that they can do nothing without him.

The paper states on its fourth page, in third column, that the banjeaurine (Stewart's improved), is becom-ing very popular. We notice that the editor makes no answer to our charge of appropriating our property, nor do we think that he will attemp to do so, for a man who has so entirely "given himself away," as to basely copy the invention of another, can have little,

if any common sense.

The fact of the whole matter is that the young and inexperienced would-be teacher of the banjo, who got up the "Banjo Herald," after seeking in vain to appropriate the title, "Banjo World," as used in Stewart's Journal, finding that he was likely to lose a few dollars, hastened to cry "enough," after the issue of his first and last number, and the so called " consolidation" or joining hands of the two little sheets is the most silly piece of botchery we ever heard of. Of course two ciphers added together make nothing, and this (the consolidation) is the result of two nothings.

We should be glad to see other banjo and guitar papers in the field, as it would help the *Journal*, and be a good thing for the business generally, but when such men as the publishers of the two papers spoken of here, begin their operations, one copying and using our "banjeaurine" title, and the other attempting to sail out under the banner of our "Banjo World," it is about time to cry halt. We cannot remain on friendly terms with those who appropriate our property, even when that property is in the shape of ideas, nor do we care to go hand in hand with those who are utterly lacking in moral principle and business honor



Miss Annie Oakley, the "Rifle Queen," 'sends us from England, her\_little book, The Rifle Queen, and also a brief note dated from London, England, Sep't 21st. She says: "Your little banjo you made for me (The American Princess) has attracted considerable attention here and has given satisfaction."

Harry Sykes, banjo teacher, is located for the winter season in Leeds, England.

C. W. St. Cross, banjo teacher, of London, England, writes that there is great interest in banjo playing in England since the Prince of Wales took up the banjo. He says that the Journal supplies a long felt want in that part of the world and they all like to read Stewart's articles on the banio.

Thos. H. Hughes, of East Webster, Mass., writes. "The \$35 champion banjo arrived safely. In my ten years' experience I have had no less than thirty different banjos. But for workmanship and tone I have never heard any that came near yours. This is the third banjo I have had from you in the last seven years and I consider you the fairest man in the banjo business to-day."

Wm. Sullivan, Montreal, Canada, writes. "Your waltz, The Wayfarer, is taking immense every place I play,"

F. W. Willoughby writes. "I have seen no season like this for banjo business, I am driven night and day—I can hardly find time for the banjo club."

W. T. Duncan, Lawrence, Kansas, writes. "I have one of your banjos, bought in 1870, and I think it one of the best on earth."

M. W. Farrell, Portland, Maine, writes: "E. M. Hall was here with Gorman's Minstrels and introduced a new kind of instrument, a banjeaurine. I think it is one of your ideas. It took immensely."

J. B. McShane writes: "I received the banjo and ammore than pleased with it."

D. C. Everest writes: "I have played on your new banjeaurine to several professional musicians, and all speak of it in the highest praise. Hearing it from a distance the tones were in effect like that of the harp, and quite orchestral."

John Urban, of New Orleans, played recently at Industrial Hall.

I. Frank Forbes, of McCook, Nebraska, thinks of taking a class in banjo playing this winter.

A "Grand Banjo Contest" for a banjo, by amateur players, was held at Clark's Opera House, Norwich, Conn., Oct. 12th last. The occasion was the benefit tendered to Mr. Mack Vincent, banjoist, of the New York Electric Belt Concert Co.

Mrs. J. M. Dufour, of Washington, D. C., has a large number of pupils.

Frank Lutz, of Ironton, O., writes: "It has been quite a while since I received your banjo. It is the only one here of your make, and it gives good satisfaction to every one that hears it. I think it will not be long before you hear from me with an order for a I am working them up lively (both male and female), and speaking of your banjos. There are no banjo teachers up here, but if I should pull through with my music for three or four months longer the way I have been for the last two months, I shall start a small school this winter and use none but your banjos and music. Enclosed you will find the amount of one dollar for the Old Folks at Home with Variations for Banjo and Piano."

Frank Bills is teaching the banjo and guitar in Springfield, Mass. He uses a quantity of Stewart's

Miss Edith E. Secor, of Bayonne City, N. J., is a competent and enterprising teacher of the banjo and xylophone.

F. O. Oehler, Hoboken, N. J. writes: "The No. 1 Universal Favorite Banjo, which I ordered of you came to hand Monday, A. M., and I was agreeably surprised at receiving it so promptly. I was so much pleased with its tone that I played upon it for three hours without stopping. I gave it a thorough trial in all the positions, and found it perfect everywhere. Its tone is grand."

C. S. Patty, Muncie, Ind., writes: "The grand waltz, Poet's Dream, dedicated to your humble servant, came to hand all right. I think it is very fine, vant, came to mate at right. I think it is very more, and appreciate the honor very highly, I assure you. I would like to say through the fournal that I have dealt with you for years, my pupils also—and I have the first time to hear any complaint of unfair treatment. All admirers of banjo masic look upon you as the Columbus who discovered the new Banjo World, and regard your many imitators as a proof of the sterling qualities of the Original Stewart Banjos."

H. S. Rodenlough, Jr., of Norristown, Pa., is a good teacher of banjo and guitar.

An intelligent lady teacher writes as follows: "I An intelligent tady teacher writes as solows: 1
have a pupil who has taken lessons by Mr. Brooks'
'Simplified Method,' the result is obvious. I have
been requested to teach 'by ear,' and replied that fifty
dollars per quarter would not be a sufficient compensation,

What a contrast is this with many of the so-called teachers of the day.

J. A. I.a Barge is travelling with the Trixey Comedy

Miss Annie B. Spickers has organized a musical conservatory at 135 Market St., Paterson, N. J., where the banjo will be taught, as well as other instruments.

Chas. E. Barnes, of San Diego, Cal., writes: "Your fournal, inclusive of back numbers, has been received and 'chewed all to pieces.' I wish you published one every day."

Walter Beam writes from San Diego, Cal. "Please change my address from Lake City, Colo,, and don't miss sending me the Journal. Let me know how long my autoscription lasts. I have never missed a copy since your first number, and would not for a year's subscription. Please find \$2.00 enclosed for your Old Folks at Home with Var's, and the Devil's March."

F. Mitchell, San Francisco, writes: "The Journal and premium arrived safely to-day and I beg to acknowledge the prompt receipt and worthiness of same. Will endeavor to secure a few subscribers among my friends."

Chas, Walker, Kansas City, Mo. writes: "While I am writing allow me to say a word of praise for my banjo of your make. It has been in use for about three years, and instead of decreasing in beauty and purity of tone, it is constantly on the increase, and is an object of admiration to all whose left. People who then see one of your elegant instruments say 'Stewart' is the boss."

A correspondent in Washington writes: "A gentlean purchased a Stewart banjo, and it was a very fine one; he was persuaded by some friends and one of the music dealers to do away with his Stewart banjo and purchase a banjo, which he did. He gave his Stewart banjo and ten dollars for the new tub, and to-day he would give his tub and trempt dollars if the only had back his Stewart banjo. The tone was there (in the tub) when he first purchased it, but it soon lost its Vibration."

E. H. Ferguson, of Rochester, has a large number of banjo pupils.

The University Banjo Club, of Yale College, contains some fine players. They use the Stewart banjos.

W. H. Murphy, banjo and guiar teacher, of Barton Arcade, Manchester, England, writes: "I have been away in the South of England giving concerts during the season. I enclose draft to balance account. I shall be obliged if you will duplicate my last order for banjos, etc., as soon as you possibly can, as I am now overwhelmed with teaching and concerts, and as I have nearly cleared out my stock of English-made banjos I intend to sell and advocate your banjos only. I like the banjeaurine, and shall introduce it in, my

W. S. Norris, teacher of banjo and mandolin is located in Salem, Mass.

The banjo is taught at Watson's Musical Academy, No. 15 East 14th St., New York City.

A London, Eng., correspondent writes: "A. Tilley has been exhibiting some 'frying pans' at the Manchester Exhibition. They have no wood in the rims; are badly finished, and the tone is unpleasantly metallic, as you might expect."

J. W. Phelps, Syracuse, N. Y., writes: "Your Orchestra Banjo that I own improves with age. I thought it fine when I first got it. I now know it can't be excelled." L. A. Burritt has the Princeton College Banjo Club under his care. He reports that the Wayfarer Waltz is very popular.

T. J. Prior, South Boston, writes: "The Journal is too valuable a paper to escape the notice of any banjo player, and catches them all in South Boston."

G. S. Arnold, Berwick, Pa., writes: "The banjo I got from you is as good as ever, although I have had it over five years."

Chas. H. Loag, the eminent guitar teacher, composer and performer, now resides at 237 South Queen St., Lancaster, Pa. He also teaches the banjo.

Miss Ada G. McClelland, No. 2825 Dayton St., St. Louis, Mo., has a large number of pupils on the banjo and guitar, the banjo, however, is in the lead.

Herr Emil Herbruger, of Egg Harbor City, N. J., is probably as well informed upon musical subjects as any musician in America. He is master of harmony, and a first-class man for those who desire music arranged and harmonized for the piaño or full orchestra.

Thos, J. Armstrong and D. C. Everest each contribute music for this issue.

F. L. Campbell, of Dunkirk, has a large class of pupils.

Chas. H. Partee, of St. Louis, is doing a nice business, teaching. He writes: "The Orchestra Banjo you made for he this 'Spring, has developed a wonderful tone, and has constantly improved with use I used it while playing at the Exposition, and the softest notes could be distinctly heard."

Harry F. Williams, Tyrone, Pa., says: "My friend likes my Concert Banjo very much. He cannot help liking it, because everybody, professionals included, pronounce it one of the best-toned banjos they ever came across."

Thos. J. Armstrong has a great many pupils.

We heartily recommend Miss Edith E. Secor, of Bayonnë City, N. J., as a competent music teacher, the banjo especally. P. O. Address, Saltersville, Hudson Co., N. J.

J. McCauley, Washington, D. C., writes: "The banjeaurine arrived yesterday all safely, and I am perfectly satisfied with it. I thank you very much for sending me such a nice instrument. My mother said she liked'it better than the banjo. I will always praise your banjo to everyone."

See list of new publications for the banjo on another page.

Dan Day, of Lewiston, Me., writes: "We have a Banjo Quartette here now. I own No. 3304 banjo you made for Lew Keyes, and also a piccolo. We also have a guitar and mandolin club."

Banjoists should order our latest music with piano accompaniment. It is not hard to find pianists who can accompany the banjo with the help of Stewart's popular music.

Irene Loraine Mazourka an an dante movement for the banjo and piano, by Stewart, price 50 cents. For two banjos, 25 cents.

Play the Arctic Mazourka, by Armstrong, for banjo and piano, only 25 cents.

Play the Poet's Dream Waltz, by Stewart, for the banjo, with piano accompaniment, price, 60 cents.

E. E. Vance, of Columbus, Ohio, is doing well, having a number of pupils.

G. L. Lansing, the popular teacher, of Boston, writes us that the Ideal Banjo Club will play in Philadelphia in January.

W. A. Huntley, the famous banjoist, is conducting his studio at No. 332 ½ Broad St., Providence, R. I. He has a large class of ladies and gentlemen. J. H. Lee, formely with Mr. Huntley, is now with Emerson, in New York

The little sheet known as the "Banjo Herald;" which crowed so loudly in its first and only issue, has cased to exist. As we stated in our last number, it soon followed the path of Dobson's Banjo Magazine. The paper which is said to have absorbed the Herald is as sickly as ever, and will possibly soon fizele out.

The late editor of the defunct "Banjo Herald," explains his reasons for closing up his enterprise in the following language:

"My reasons for disposing of the 'Herald' were, that it demanded nearly all my time, and it was impossible to attend to it and to continue my large class of pupils"

pupils."

This will be apt to make some of our readers laugh. We know of one who will slap his leg with his right hand and roar loudly. We fancy that a little citallike the "Herald," published only six times a year, cannot occupy much of a mars time to write up. But. we must make due allowances for weakness. We, in our last issue, cautioned the editor, 'feefring to the severe mental strain that would result from editing and conducting such a sheet as the "Herald."

Gas is good in its place, but banjo players want something more solid to hold on to. Exit "Pig Success."

Fred. Michael has opened a banjo and guitar studio at No. 2 Nelson Terrace, Swansea, South Wales. He is a strong advocate of the Stewart banjo, but other makers are hereby furnished with his address so that they may be enabled to mail him their various circulars.

John Manewal, teacher of the banjo and guitar, St. Louis, Mo., recently ordered a number of our instruction books and latest sheet music for the banjo. We can therefore guarantee that he teaches by note.

Libbie Pickard, teacher of banjo and guitar, Lockport, N. Y., reads the JOURNAL and likes it.

We caution our readers against imitations of our banjo, styled the banjeaurine. Several banjo manufacturers in Boston are making 'imitations of this instrument, so far as appearance goes, but they cannot and never will be able to make an instrument in any way equal to the Stewart Banjeaurine in TONE.

The BEST is the CHEAPEST. Use Stewart's Banjos only.

W. H. Needham, Syracuse, N. V., writes as follows: "Three weeks ago I purchased one of your Champion Banjos, No. 3618, and I cannot praise it too highly. As for the tone it is certainly immeise, and the general finish throughout is perfect. Don't forget that I will do all in my power to further the sale of the Stewart Banjo in Central New York,"

Morris Goldstein, Tremont, Neb., says: "I bought one of your banjos two years ago in Omaha, and must say it is the best banjo I ever had. I gave \$35 for it and would not take double that amount for it."

P. H. Coombs, of Bangor, Me., writes us that he is very busy with pupils.

John C. Hennessey, Wickes, Montana, says in a recent letter: "I would not be without the JOURNAL. Please notify me when my subscription is out and I will send the money." He further states that he is an old-friend of Mr. Wash Norton's, whose letter we recently published.

Every pleasant morning S. S. Stewart, the great banjo manufacturer, may be seen on his horse, " riding to the city from his residence at Ardmore, which is situated on the P. R. R., about nine miles out. The Shetland pony, "Milo," the property of Master Fred. Stewart, may also frequently be seen on like a very small horse when contrasted with the tall and stately Colonel.

#### VERY BUSY.

It will soon be necessary to enlarge our works. At present our factory occupies the entire building situated at No. 223 Church street and a portion of the two adjoining buildings. But the constant increase in our manufacturing and publishing business causes us to look for more room. As soon as arrangements can be made we shall put an addition to our building. Send in your orders for the holidays at once. Do not

Read what A. B. Seeley, No. 4 Pearl street, Boston, Mass., has to say about the Stewart Banjo

" Enclosed please find my check for \$37.50, the amount of your bill. I have delayed paying you until I thoroughly found out all in my power about your banjo, and I am pleased to say, it has stood every test, and has more than held its own with other instruments made here in Boston. I am receiving instructions from Mr. G. L. Lansing, who thinks my banjo a very fine instrument, and he speaks in the highest terms of your banjos. You know there is a great deal in being satisfied, so I take pleasure in letting you know that I appreciate your attention in trying to gratify my wants. I'don't consider myself a great judge, but I fortunately know what I want and I am sure I have

Our thanks are tendered to Mr. Frank Lockwood, for the elegant shoe blacking case presented to our office. We also acknowledge the receipt of a very fine cabinet potrait of this gentleman with his Stewart banio.

Marie L. Harvey, of St. Louis, has a large class in banjo, mandolin and guitar playing.

T. W. Crane, Wilkesbarre. Pa., writes as follows: "Enclosed find \$2.00 for a copy of your American School. That banjo, I purchased from you about two months ago, sounds fine. The more I use it the bet-ter I like it. It is a cheap one, but you bet it's a good one. Allow me to thank you for your lecture, The Banjo Philosophically. I have read it with interest, and received great benefit from doing so."

Clarence L. Partee, is teaching the banjo in Kansas City, Mo.

Floweret Forget Me Not, gavotte, for the banjo and piano, is one of the prettiest things we know of. Price, 50 cents.

E. M. Hall, the eminent banjoist and comedian, now with Gorman's Minstrels, is still using our banjeaurine with immense success. Mr. Hall is not only a banjo player, but is at all times a gentleman.

Fred. Hein, Albany, N. Y, writes: "Enclosed find Fred. Hein, Albany, N. Y, writes: "Enclosed ind fifty cents, for which please send me the fournal for one year, with premium. You would oblige me very much by having my subscription date back from last issue in October, a friend of mine, Mr. B. A. Couse, showed me the last copy, which I thought a great deal

New music for banjo and piano is published constantly by Stewart.

Harry N. Taylor, of Columbus, O., recently ordered an American Princess Banjo for Miss Nellie Free, the young comediene.

Chas. W. Shaw, Springfield, Mass., writes: "Please send at once the enclosed list of music. I am using your Concert Banjo, and have yet to see or use a banjo that can produce a better or louder tone. If I could not obtain another I would not part with mine for twice the money I paid for it."

C. S. Patty, our Poet, was poisoned with "Rough on Rats," recently, but has fully recovered, and is now better than ever, Banjo players and poets are a tough crowd.

M. Betz teaches banjo and mandolin. Music store, No. 1003 Ridge ave., Piladelphia.

G. L. Lansing writes from Boston, under date of Nov. 12th: "I am going to run a concert on the 14th of December, in Tremont Temple, at which an orchestra of fifty banjos will play; also the Ideal Club, Harvard Club, and Longwood Club; also soloists, etc.

I find about thirty of your banios among the fifty."

O. H. Albrecht advertises his new music in this issue.

His banjo and guitar studio is situated at No. 241 N. Eighth street, this city.

Thos. J. Armstrong, the well known banjo teacher, is again writing music for the banjo and piano, some of which we have just published.

READ "THE BANJO PHILOSOPHICALLY," published in a neat pamphlet, together with illustrated instructions for PUTTING ON A BANIO-HEAD; and THE PHILOSOPHY OF THE HARMONIC TONES; also illustrated article on BANJO NECKS, all by S. S. Stewart. Price 10 cents for entire pamphlet. Address, S. S. STEWART, No. 223 Church st., Philadelphia, Pa.



F. O. Oehler sends us a composition for the guitar and zither, Dreams on the Hudson. The piece is arranged as a duet for the two instruments, and is artistically written by the joint composers, Messrs. Braentigam and Oehler.

Mrs. S. E. Tooker, Guitarist, of San Bernardino, Cal., has our thanks for several subscriptions to the Journal recently forwarded.

E. Herbruger, Egg Harbor City, N. J., is a thorough quitarist.

The Bay State Guitars, sold by J. C. Haynes & Co., Boston, are made in the best manner, and the wood is thoroughly seasoned—a thing which is not understood by many guitar makers in this country.

Miss A. G McClelland, of St Louis, is a competent guitar teacher. We recommend her to the ladie that vicinity. Her address is 2825 Dayton street. We recommend her to the ladies in

W. H. Murphy, of Manchester, England, is a widely known guitarist.

C. H. Loag, of Lancaster, Pa., is a thorough musician, and one of the best of guitar teachers.

Prof. Edmund Clark, of Boston, is reported to be very busy with guitar pupils.

#### READ THE JOURNAL.

Those who have not yet read our last issue (Vol. iv, No. 6), published October first, should send for it before the few remaining copies are all gone. It conbefore the few remaining copies are all gone. It contains the following music: Boulanger's March for the banjo, Annie Schottische for the banjo, Wingender Waltz for the guitar. Also the following literary matter: The Teacher, The Banjeaurine, Banjo Journalism, A Few Valuable Hints to Guitar Players, An Exposition of the Harmonic Tones, A Few of the Terms used in Banjo Music and their Meanings, The Banjo World, Interesting to Banjo Players, etc., etc.

PRICE TEN CENTS-CASH OR U. S. POSTAGE

STAMPS.

#### " A CHALLENGE "

Mr. Stewart, please say that I challenge the world As a maker and player of banjos, And will take no more rest till I've conquered the earth

On all sides as far as the land goes. I have made me a banjo (a sixteen-inch head),

The neck measures thirty-nine inches; Your double-length strings and your forty-inch bass

Will reach, but I tell you it pinches.

Do you know any man who'll accept my defi-Some man of approved reputation?

I will go into training right off if you see Any chance for a good speculation.

A young fellow told me a few weeks ago, Who had long worked the tonrnament fake; That two hundred a night and his judges well paid Was very small wages to make.

So let us get up one as soon as we can And battle for money and name,

I'll gobble the money, you bet your sweet life; While the other chap scoots with the fame. -C. S. PATTY.

#### SCRAPS FROM ANOTHER WORLD

In looking over the columns of the Sunday edition of the New York *World* recently we could not help observing that the Metropolis, at least, is well supplied with banjo teachers. Here are a few of their cards as taken from the World.

BANJO instruction, \$5 course; pupils instructed for the stage home amusement; elegant banjos.

DORE \*ROTHERS,
Studio, 112 West 3th St., opposite Harrigan's.

The "\$5,00 course," whatever it may be, must "catch on," or else the brothers could scarcely afford to advertise.

BANJO and stage dancing taught; satisfaction guaranteed; lessons private; circulars mailed. J. Bogan, 260 Bowery "Banjo and stage dancing" has been taught by this master ever since we can remember. We regret that he is not advancing with the "art of banjo playing." We regret that Banjo heads will give any banjo a brails of a champion Banjo heads will give any banjo a brilliant tone; all lessons private; proper tuition; terms reasonable. R. W. Brailsford's lastruction Parlors, 738 6th Ave., near 4rd St.

This one we are not acquainted with, but we are strongly inclined to believe that the "Champion Banjo Heads" are tempered to the shorn lambs.

CUT THIS OUT-PRIVATE LESSONS; Banjo, Guitar, Violin, Piano, &c. WATSON'S, 15 East 14th St. We have done as the advertiser wishes, "cut this

we have come as the advertiser-wisnes, "cut this out" and pasted it on our copy for the printer.

BANO.—Get Champion Molini Waltz, By Herriman, teacher of bain; simplest method, 20 cents a copy. 12 lessons \$5.00. Single, 50 cents. 2007 East \$504 st.

The above is evidently from one of those "Simplest Method" youngsters, but as he teaches for the

stipend of 20 cents a copy he won't be likely to get

Panjo And Guitar Taught.—J. K. Buckley, Soloist, minstrel fame, 317 West soth st; ladies taught.—The above card comes from an old perfornier, who ought to be good if he is tending to his business pro-

GUITAR, banjo, mandolin taught; arrange music for all finstruments. Prof. Marcell, studio 34 West 30th St.

This professor is not known in our quarter of the

Banjo, violini not known in our quarter globe, so we will say nothing.
Banjo, Violin instruction; the only man who plenote at the banjo tournament, Chickering Hall.
Scott, 45; West 5ad St.

D note at the basjo tournament, Chickering Hall. Wm. J. Scott, 451 West 5ad St.
We like the independence of thought and action displayed by this advertiser. He was the only man of ability in the flock who lately congregated to hold a bleating match at Chickering Hall. He is not person-allyknown to us but we take him to be a man of gumption, and determined to succeed in his profession. He should not, however, associate with "Hams," who

cannot play by note.

BANJO-Best teachers, finest banjos Prof. D. Emerson, studio daj 6th Ave.; Prof. J. H. Lee.

These gentlemen are well known to the readers of

the Journal.

A BSOLUTE CONTROL of breath guaranteed in ten lesson Marcus Herbert Spring, vocal instruction, 114 W

rath St.

This has little connection with banjo playing, it is true, but perhaps some of our banjo players would like to acquire a command overtheir breath amounting to an absolute control. It is sometimes necessary where many free lunches have been indulged in.



W. M. writes: "When tuning a guitar-neck is it not best to tune the fifth string to C instead of A, as on the guitar? When playing fourth position and upwards the chords sound incorrect. Can you tell

me how to remedy this?"

ANSWER .- The pitch to which such an instrument may be tuned depends upon the thickness of the strings used and the size of the instrument, as it is always the length and thickness of the vibrating strings which govern their sounding pitch-the tension being uniform. If the guitar-neck banjo in question is of the usual size it may be tuned in the same pitch as an ordinary guitar, providing the strings used are the usual guitar strings, or it may be tuned higher if strung with thinner strings. But, at the same time, the higher tuning is apt to break more strings. for the thinner strings, made of finer strands are found to tear out or break more readily than the thicker strings of the same material

The trouble with false notes and chords is not to be regulated by varying or changing the pitch, as it is caused by the strings being of uneven thickness, and consequently faulty in tone. As no dealer in strings has ever yet been able to procure a constant supply of strings which are made perfectly true in tone, this is a matter which is difficult to regulate. All banjo and guitar players suffer from false strings. It has ever been so and no doubt will continue until human ingenuity is able to supply a string that is perfectly even in thickness, equal in weight and true in its entire length

A. E. W. writes on a postal card: "Does your BANJO AND GUITAR JOURNAL contain directions, or teach how to play the banjo without an instructor?

Please drop me a postal—yes or no."

ANSWER.—Our correspondent may have plenty of time at his disposal to write questions on postal cards, but as our time is limited we would suggest that he purchase a copy of the JOURNAL and inform himself as to what it teaches. Experience is the best and u-ually the only teacher for such inquirers.

A music firm writes: "One of our customers wants to know if your Banjeaurine is played the same as the banjo, or in other words, can you play a waltz on the banjeaurine with the same fingering and positions

on the fingerboard as on the banjo?"

ANSWER .- The instrument which we style the banjeaurine is fingered precisely the same as any raised-fret banio. It can be used for any music which is applicable to a fretted banjo, but is not so easy to play rapid shifts from lower to higher positions, or vice versa, on as the ordinary banjo. The fingerboard on the banjeaurine extends over the rim and has usually eight of the frets placed upon the extension over the rim. Otherwise it is as easy to finger as any mediumsized or small banjo.

A lady teacher writes: "I want a convenient little banjo, one that I can carry to pupils' houses. were a gentleman I might carry a large banio, but as it is I have to go empty handed. What do you think of the Little Wonder Mandolin Banjo? Could I accompany my pupils with it? Is the tuning the same? Would have any trouble with it? Please give me full particulars and what would you charge to make a pretty one with ivory keys, fancy pearl in-laid, etc., the very best warranted head nicely marked? ANSWER.—A Piccolo Banjo like our LITTLE

WONDER is not intended for teaching purposes. The purposes for which it is intended are described in our catalogue. These small banjos are used for rapid solo playing, tuned to B flat and accompanied by piano or by a large banjo tuned an octave lower. They are also used in banjo trios, quartettes and in "banjo or-chestras," They range in price from \$1,500 upwards. Almost any amount of expensive work can be put on such an instrument when desired and paid for.

F. G. writes that he has been trying to tune his banjo with the piano from a small chart or diagram which professes to teach "the beginner to tune the banjo from the piano with but a few moments prac-He has failed in bringing the banjo in tune with the piano, of course, and says he don't understand it

ANSWER.—The diagram in question assumes that the banjo is tuned in the same pitch as the printed or written notation in music. This is not the case, and if our correspondent will peruse a copy of the first volume of our American School he will speedily master all such seeming difficulties which now perplex and bother him.

"To attempt to bring the strings of any ordinary question would only result in breaking the strings. For as is explained in our book, the banjo in reality sounds an octave lower than the indicated notes, and the diagram gives the notes an octave too high. Then again the "concert pitch" of the ordinary banjo is a minor third higher (one and one-half tones) than the notation, after allowing for the octave difference which is not generally counted in music. The actual tuning of the five strings of the banjo with piano is as per



These notes represent the actual pitch of each of the five strings when tuned with piano or organ.

J. M. writes: "Please publish in your next Journal how long it ought to take a boy of sixteen to learn to

ANSWER .- It depends entirely upon the mental and physical capacity of the boy, and also upon his own efforts—that is, provided he has a competent

M. D. writes: "I have not received your Journal for this month; for Heaven's sake don't stop it as it is the only correct guide for the banjo I have ever found If my subscription has run out let me know and will renew it at once, but don't stop the Journal.

W. W., Jersey City, writes: "Will you please inform me how to tune a fifteen-inch neck and eightinch rim banjo to accord with a nineteen-inch neck and twelve-inch rim banjo

ANSWER .- Tune the large banjo in "C and G" usual. Tune the small one either a fourth or a fifth higher, which ever way it works best. Our banjeaurine tuning pitch would answer for all practicel purposes, but it is better to use a piccolo banjo, such as our "Little Wonder," for such work as the two can then be played in the same keys and much easier for the players.

H. O. writes: "Can you tell me where to get a

how to swing one and play at the same time?"

ANSWER.—Science has not yet reached that pinnacle of perfection where books can be written that "tell you how to do tricks on a banjo." years apprenticeship to a circus manager is the only sure road. But, speaking seriously, a few lessons from a competent teacher will give our correspondent something to work on, then, if he has the "stuff in him," he will, by practice, make a tricky player. Perhaps we shall soon have an opportunity to treat upon the subject in the Journal.

N. B. W. writes: "Being an amateur on the banjo N. B. W. Writes: "Deing an amateur on the banjo and hearing what a nice tone your patent gives to the banjo, I am desirous of having one. Be so kind as to send catalogues and prices of patent. I would also like to know if I can get a new staff for an old banjo

ANSWER .- We are not in the patent rubber r wire bustle business, neither have we any so-called patent tone givers for banjos. All such that have come to our notice so far are merely clap-trap catchpenny humbugs. If a banjo is not constructed correctly there is no use in putting on attachments of one kind or another

We can make a new staff to fit any banjo desired. The rim must be forwarded us, prepaid, to be fitted.

Music teacher-writes: "Banio and Guitar Journal to hand and read with much interest and satisfaction Your dealings with me have always proven highly sat-Your dealings with me have always proven highly sat-isfactory, and as I am an amateur performer and teacher seeking for information, I take the liberty of addressing you for advice. Having taken but two lessons on the banjo of an efficient instructor, Prof. J. E. Henning, I find it rather difficult to render proper instruction to my pupils. I have studied music since my childhood, and can say that I am a competent piano instructor; consquently I consider myself able to make rapid progress if I had the proper material. To give you an idea of my proficency, I can play Per-kins' Grand March, by Henning, and others equally difficult, with facility. What I wish to ask of you is to kindly render me some advice as to the best way to advance myself and pupils.

ANSWER .- We can give no better advice than is contained in the Journal, and in "The Banjo Philosophially." Outside of this we should advise our correspondent to practice from the American Banio

"Black Face Commedian" writes: "Have you any second-hand ten-inch rim banjos on hand which you

ANSWER.-It is of very rare occurrence that we have a second-hand Stewart Banjo on hand for sale; and when we have such the price is almost the same as for a new one.

H. G. C. writes: "When I was about sixteen years of age my father made me a present of a fine "Rose-wood" banjo. I valued it highly, partly because it was a paternal gift, and partly because of its great value as an implement of masic. But alas! one day the banio had a fall and broke the neck in two; I then had a new walnut neck with ebony veneer put on, and my banjo was just a good as ever. Then I thought I would put in a set of pearl inlaid pegs, which I did, and it looked 'great' and 'sounded big. Some time after this I had the rim changed to make a 'silver rim' banjo out of it. You know what I mean, I had metal put on the wood rim all around. After this had been done the hoop would not go on and so I had a new tone the noop would not go on and so I mad a new hoop made to fit. Then I got into more trouble. The brackets would not go through far enough, and beside that they looked clumsy; so I had to get new brackets, and then I thought-while I was about it I'd have a new head put on. I got it all fixed up and after it was all done it sounded first-class. But then I began to consider what it had cost me and to wonder whether I could not have gotten a much better banjo for the cost of this one and saved all my trouble.

I have a friend who is quite a philosopher; he asks me this question: "Is this banjo, as I now have it, the same banjo that was given to me when I was sixteen years of age or not?" If it is not, then I no longer value it as a gift, but if it is the same one, then I don't want to sell it, because my father is dead.

My friend says it makes no difference because all human bodies change at least once in each seven years and are all the time taking on new matter and discarding old. He says that the crab that sheds his shell and becomes a soft crab is just the same crab that once was a hard crab, only people will pay more money for a soft crab than a hard one. So that neither the crab nor the man is changed by shedding his skin, that is, he is the same man and the crab is the same crab. Sam Jones is Sam Jones, whether he is a soft or hard shell Baptist. My friend says that my banjo is the same banjo so far as the banjo goes, but the outer shell has been shed off. But the deuce of it is that I have all the parts of my old banjo on hand yet, and with the exception of the broken neck I can put them together and then I will have two banjos."

ANSWER.—Our correspondent should cease troublittle difference whether it is the same banjo he had at first or a new one. It is purely and simply a "tub." Get a good Stewart Banjo and cease troubling the mind over vague speculations.

#### AMERICAN BANJO SCHOOL.

The 36th edition of the AMERICAN BANJO School, Part 1st, is now ready, price \$2.00. It has a new cover, new portrait of S. S. Stewart, and presents an attractive appearance.



#### BANGOR MARCH



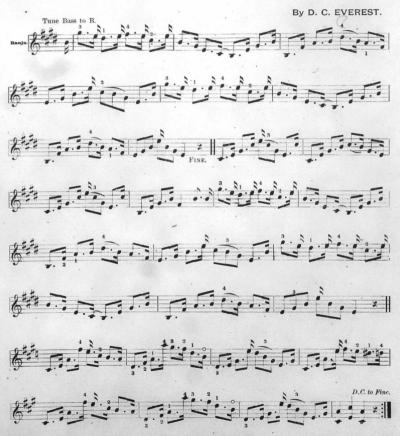
# THE WOODBOURNE WALTZ

W. H. MURPHY, Manchester, England.



#### 8

#### D. C. EVEREST'S CLOG HORNPIPE.



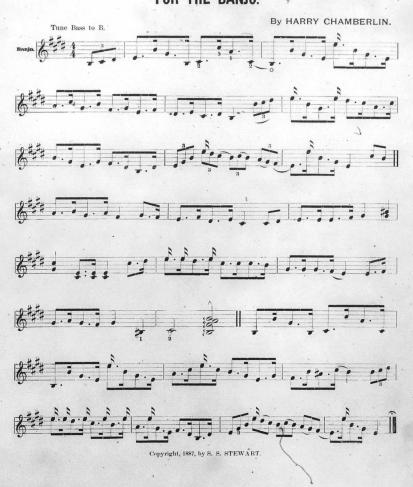
Copyright, 1887, by S. S. STEWART.

# Lullaby from the Opera of "Erminie." ARRANGED FOR THE GUITAR.





# PICWICK CLOG.



Convelented 1837, by S. S. Stewart 1

#### OBSERVATIONS ON Stroke or Thimble Playing on the Banjo

There is a mistaken idea among many banjo players of the day that "Stroke" or "Thimble Playing" is merely a harsh pounding or thumping of the banjo strings, and that fair or scientific execution cannot be done in that style of

playing on a banjo.

It is likewise represented by some that this department of playing belongs to the old plantation banjo, and is rapidly passing away, along with the "Old Tub" banjo of a few years ago.

It is our present purpose to say a few words upon this subject, offering some hints to those

who desire to acquire this branch of the art. We have stated in "The Banjo Philosophi." cally "that this style of playing was fast being superseded by the "Guitar Style" of fingering, which indeed is true. But it is likewise true that the stroke style will not give way entirely to the other, for it is almost indispensable in some grades of banjo music, and, therefore, should not be permitted to die out entirely.

In the few brief remarks found upon this subject in "The Banjo Philosophically" it is

stated that

"Thimble playing is not, as many may suppose, merely a rough, unmusical hammering of the strings and head; but may be developed by practice into an artistic and pleasing musical

This we now reiterate. But as "Knowledge is the guide of practice," it becomes necessary for the student, or he who desires to learn this method of execution, to first learn how to practice aright, as no art can be developed by improper practice, or with the energies wrongly directed, and to acquire a wrong method of practice is to form that which must be unformed again ere foundation can be lain for a fresh start.

It is therefore our purpose to make such suggestions and to offer such advice and aid as present circumstances will permit to those who seek to acquire knowledge of the stroke, or thimble playing as practiced by such players as E. M. Hall and others.

Just as there are thousands of violin scrapers throughout the world who can manage the bow in a certain way, so there is an army of banjo players who can pound the instrument with a thimbie; but the number of those who can execute in an artistic manner with the thimble is exceedingly small. The examples for practice found in the American School, Part 1st, are proper, and if rightly practiced will be of assistance to the student, and outside of this he can select a march (such as the Hunter's March or Fredrich's Grand March) and use for thimble practice to his heart's content.

The thimble used in stroke playing is generally made of German silver, and should not be thick or heavy. Those in general use may be

obtained of almost any music house at the cost of a few cents. The following engraving

represents the thimble as generally sold.

After purchasing such a thimble it is well to flatten the end slightly with a small riveting hammer, taking care not to bruise or

batter it to such an extent as to cause it to tear After the thimble has been hammered it will present an appearance similar to that shown in

the following engraving, although the cut as here represented makes the thimble appear more pointed and sharp than it is in reality.

The student will, from

the cut, be able to form some idea of the thimble

used by Horace Weston, the famous colored

player, from whom, some years ago, we acquired a knowledge of the subject to a considerable extent; but, at the same time, allowances must be made for photographing and engraving the curves, etc., on a flat surface, rendering it difficult to present an exact fac-simile of the article

as it is in reality. A thimble which had been used by Mr. Horace Weston for some time had become so worn that it was difficult for an inexperienced observer to believe that it had not been ground off; but the enormous amount of friction to which such a thimble is subjected may be readily conceived to cause it to wear away at that part where the

use is greatest, and the following illustration displays it to the student as clearly as photo-engraving will allow. The sharp pen-like point,

however, is not found in the thimble itself. It will be observed that the portion of the thimble which has worn away is the edge of the curved side which comes next to the thumb, and not of the side next to the second finger. By this the student will readily perceive that it is the edge of the thimble next to the thumb which is used to strike the string, and not the edge which adjoins the second fin-

ger, when the thimble is on. It is extremely difficult to explain, on paper, a subject of this kind, but what we are endeavoring to show the pupil is that in stroke playing the hand must be so held that the stroke is made downwards in such a manner that the edge of the thimble which is shown to be worn away in the engraving strikes the string. If the hand is so held that the other edge of thimble strikes the string the player will ever be laboring under a disadvantage, and will not be able to execute with the power or rapidity which may be secured with the hand in the right position. In playing marches, etc., the entire execution is nearly always done with the thimble; that is, nearly all the notes are struck with the thimble, and the thumb is little used, except for the fifth or short string. (This is explained in the first volume of the American School.)

But in playing jigs, walk-arounds, etc., and other music of the old style, common a few years ago, the thumb has almost as much to do as the first finger, which is protected by the thimble.

There is another form of thimble, used for an entirely different style of execution, known as the "California Thimble." These thimbles are not at the present writing found for sale in the eastern market, but as the writings of Mr. I. H. Lee have lately caused some inquiry to be made concerning them, we present a cut of the "Cali-

fornia Thimble." made from a photograph of one furnished us by Mr. Lee.

This thimble, however, is foreign to our present subject and with the manipulating of it we are not familiar.

The Bridge used on a banjo in stroke playing is generally lower and frequently considerably narrower than that used in "picking," or guitar style.

The following engravings will give an idea of the size and appearance of those most in use among stroke players.



The height and width vary with the characteristics of the players, and also with the different styles of banjos.

It must be understood that if the neck is so tched that the strings lie too far away from the fingerboard with a high bridge, then a lower bridge may be substituted, but it is well in this case to rosin the feet of the bridge well to prevent slipping, for often a stroke of the thimble causes the bridge to slip and change position, in which case the instrument is put out of tune.

If the neck of the banjo is so pitched or set that a high bridge is necessary to prevent the strings from jarring on the fingerboard, such a bridge will have to be used on that particular instrument unless the necessary alteration is made in the setting of the neck, which can readily be done by a manufacturer.

It is generally conceded that a low bridge is better than a high one for thimble playing; and as the strings are struck downwards in such execution, instead of being plucked or picked upwards, it is scarcely necessary to have as much pressure on the bridge in order to produce a vibration of the head, the stroke of the thimble furnishing all that is necessary. Hence a lower bridge may be used in stroke playing than is used in picking, but as changing the height of a bridge on the banjo will make a very perceptible change in the fingering of the left hand as well as that of the right, it is better to use one banjo for picking and one for stroke, (generally called a stroke or thimble banjo.)

The neck on the "stroke banjo" should be so adjusted that a suitable bridge can be used. Nearly all players are aware of the fact that although a banjo neck may be properly set when the instrument leaves the factory, when the head in time stretches so that the hoop or band is drawn down below the level of the edge of the rim, a slight change in the pitch of the neck takes place. This is almost unavoidable so long as the banjo must be fitted with an adjustable head and a hoop, against which the butt of the neck must rest. This change in the laying of the neck, however, is not always sufficient to cause any degree of annoyance to the drawn down so much. But the head must be kept tight if the player expects to have a good tone, and as it continues to stretch the hoop must recede.

The best thimble player is not he who can pound the hardest or he who can thump so vigorously as to "drown out" a piano accompanist, or an orchestra, but he who can produce

the best music with the thimble.

A great man once said that almost anybody could do something with almost anything the first time he had it in his hands, except a fiddle. "Let a man get a fiddle in his hands for the first time and he can do nothing." And there is a great deal of honest truth in this homely expression, for scraping a violin with a bow is one thing and bowing is another, and as hours of daily practice must be given in order to ac-quire scientific and artistic handling of the violin bow, so must practice be devoted to acquiring dexterity and skill in handling the thimble.

Rapid runs, neatly executed with the thimble. are not only difficult to acquire but a natural adaptability to some extent, as well as suppleness of wrist and strength of arm are requisite. And as this practice, like early violin or cornet practice, is frequently annoying to inmates of the house where the student resides, it is not so accessible as the usual method of practice in the guitar or picking style of banjo playing.

Then again thimble playing is not so attrac-

tive for the parlor entertainment as the usual guitar style of playing, but is more appropriate

guitar style of playing, but is more appropriate for the concert hall, in playing marches, etc.

These objections, inclusive of the difficulty experienced in acquiring a mastery of the thimble stroke, cause thimble playing to be little encouraged at the present day. But, for all that, it will always to some extent continue to thrive for there are heaven. to thrive, for there are, here and there, players who can charm the ear with a thimble.

#### 

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(CONTINUED FROM PAGE 5.)

A student of banjo playing writes: "Which key do you consider the most suitable for tuning the Junjo to accord with plano, C natural B flat?"

ANSWER.—The majority of banjos-sound best when tuned in "C" with piano, that is when the kord of A on the banjo, accords with C on the piano and of A on the banjo accords with C on the panto and E on the banjo with G on the piano. Some players on the stage who play with orchestral accompaniment and use large banjos, tune to "B" flat, but not only is this pitch too low for the size of the banjo in most general use but it is frequently the case that pianos found in most families, especially those which have been a few years in use, are found to be a half tone and frequently a full tone or more below the usual concert pitch common to the orchestra. In fact, nearly all pianos used by amateur players are gradually allowed to sink in pitch, so that it is rare to find one "up to concert," and were we to establish a general tuning pitch of B flat, the majority of banjos would sound flat indeed when tuned to correspond with such pianos. Hence we consider the "C and G" pitch, now exclusively used in our music for the banio and piano, the most suitable, and moreover as it brings the piano accompaniments in the easiest keys for the piano player who may accompany the bar

Then again, if the piano in the parlor is a half tone or even a full tone flat (below orchestral pitch) it does not matter so much when playing in a room if the "C and G" pitch is used, but with any lower tuning, such as "B flat," the banjo would sound too flat for the room, and much worse in a theatre or hall.

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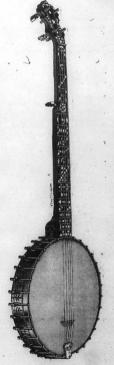
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\rmstrong 5	209 With the Tide Schottische.* E	
Hercules Polka. E. Stewart 2	and A	The banjo and piano, when well played togeth
.58 Venus Waltz. E and A. Armstrong, 2	213 The Quintette Polka.*	make a beautiful combination.
59 Sailor's Hornpipe. E 2	214 The Delightful Schottische.*	35 Weston's Best Schottische (No. 102) is a beauti
60 Fisher's Hornpipe. E 2	215 Wild Rose Waltz	25 thing when played with taste and expression, and
161 Bummers' Reel. E. With new in-	224 Bridal Chorus. A	no difficult left hand positions.
troduction 2	225 Grand Russian March. A	Weston's Celebrated Polka (No. 274) is a she brilliant and taking thing for two or three instrumer
162 Mugwump Schottische. A and	237 Exhibition Schottische. A and	or mane and taking thing for two or three instrumen
E. Stewart 2	E.*	The Myosotis Waltzes, as an obligato for the bar 40 with the piano, sound very pretty and graceful (1
163 Grand Inauguration March. A	290 Mignonette Polka. E and A	35 295).
and D. Stewart, 5	296 The Alice Weston Waltz, E and	Nos. 181, 182, 183 and 187, being adaptations
167 Cream of Roses Schottische. E	A. Horace Weston	Waldteufel's Waltzes, are parlor favorites for
and A. Stewart 5	295 Myosotis Waltzes. E and A. Ar-	, bando and plano. They are good.
168 Winnifred Waltz. D and G. Lee, 3	ranged by Stewart to play with piano arrange-	The "Blushing Rose" Schottische, by Armsto (No. 206), as well as the Exhibition Schottische (1
172 La Bercuse Waltz. A and E. Ar-	ment by C. Lowthian	75 237) and the Premium Polka (No. 176) are gr
ranged by Armstrong, 3	133 Stewart's Mocking Bird with	favorites with all.
175 Marie March. A and D. Lee 5		J. H. Lee's compositions, among which are N 168, 175 and 193, are first-class, to say the least.
176 Premium Polka. E and B. Arm-	Piano part separate	10
strong 2	297 The Carnival of Venice with	The Hernandez Drum March (No. 280) is a v brilliant and showy march indeed,
177 Enchantment Schottische. E 3	Variations. Stewart	40 No. 208 the Plus Pells of Sectland with and at
178 Sylvan Polka. A and D 3	Piano part separate	for the banjeaurine and piano, always takes when v
179 Rocky Point Schottische. A and	274 Horace Weston's Celebrated	played.
D. W. A. Huntley 3	Piano part separate	
180 One Heart, One Soul Polka Ma-	102 Weston's Best Schottische	
zourka. E and B. Arranged by Arm-	Piano part separate	
strong 3		a favorite with advanced players, as is also The M
181 All for Thee Waltz. E and A 3	Clog). Fine Harmony. Difficult	30 tia Quickstep (No. 198).
189 Trog Jolio Waltz A	Piano part separate	20 Stewart's music is the best from Alpha to Omega