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

APRIL, 1888.

Price, 10 Cents.

PUBLISHED BY

S. S. STEWART,

PHILADELPHIA, PENN'A.

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589



# New Music for the Banjo.

## ADDITIONS TO CATALOGUE.

NO.	PRICE.
204 Bridesmaid's Chorus, from C. M. Von Weber's Opera, "Der Freischutz," arranged by Herburger, for banjo and piano, key E and A, by Robert Hooper, 25	50
205 The Blushing Rose Schottische, for banjo and piano, by Thos. J. Armstrong, 25	25
207 On the Road Polka, Bolsover Gibbs' great hit, key of E, for one or 2 banjos, 25	25
For banjo and piano, 35	35
Piano part separate, 10	10
208 "Liquid Inspiration" Schottische, by Bolsover Gibbs, one of this favorite composer's latest gems, in key of A, for one or two banjos with piano accompaniment, 25	25
209 With the Tide Schottische, key E and A, by Herman Rowland, for the banjo, but like the two foregoing numbers is arranged with part for second banjo and also piano accompaniment, 25	25
For two banjos, 35	35
Piano accompaniment, 20	20
For one or two banjos and piano, 40	40
A very fine thing.	
210 The "No Nac" Quadrille, set. Composed and arranged for two banjos by F. L. Raymond. This is the first composition by this writer we have published, and as it is the only quadrille set to be found in our catalogue, we anticipate a large demand for it when once introduced. There are five quadrilles in the set all in the key of E with relative changes. Price, complete, 50	50
211 "Sweet as a Peach" Polka, one of Bolsover Gibbs' latest, very best compositions, for one banjo, 25	25
212 Mandolina (Mexican Serenade). Arranged by John H. Lee. Very fine, 35	35
213 The Quintette Polka, by John H. Lee. For five instruments, as follows: 1st Banjo, 2d Banjo, Piano accompaniment, Guitar accompaniment, Mandoline or violin. Price, complete for five instruments, 35	35
This piece is quite easy, and suitable for parlor performances. The parts are so printed that the performer can cut them and make each part separate if desired. The Polka is complete if used as a Banjo duet, Banjo solo, or Banjo and Piano duet, or for Banjo and Guitar; but is not sold excepting at above price, 35 cents, which includes all the five parts.	
214 The Delightful Schottische, by J. H. Lee. This is arranged for five instruments in same style as the "Quintette Polka," foregoing. Very fine, 35	35
215 Wild Rose Waltz, by F. L. Raymond. For the Banjo and Piano. Quite easy and pretty, 25	25
216 Knock-About Schottische, by F. L. Raymond. For a single Banjo. Quite easy and graceful, 25	25
217 A new arrangement of the Alice Weston Waltz, by Horace Weston. Complete for two Banjos. Very fine, 35	35
218 Boil dat Cabbage (Plantation jig), E. T. J. Armstrong. Immense, 10	10
219 The Rivulet (A meditation), A. T. J. Armstrong. Very fine, 10	10
220 Entree Galop, T. J. Armstrong, A. E. and D. For two Banjos. Very fine, 35	35
221 Yours Truly, Gavotte, by J. H. Lee. E and A. For advanced players. Very fine handy, 25	25

222 West End Schottische, by Rob. Hooper. A. Excellent, 10	10
223 Homeward March, by Rob. Hooper. A. Excellent, 10	10
224 Bridal Chorus, from "Lohengrin," by Wagner, arranged for banjo and piano by J. H. Lee. Very fine. Key of A, 40	40
225 Grand Russian March. An easy and pretty march in common time, arranged for banjo and piano by T. J. Armstrong. Key of A, 25	25
226 Municipal March, for one banjo, composed by T. J. Armstrong. Key of E and A, 2-4 time. Very taking, 25	25
227 Steeple Chase Galop, for one banjo, by T. J. Armstrong. An excellent galop in the keys of E and A, with elevated bass, 25	25
228 Fred's Visit Waltz, for one banjo, keys of A, E and D, composed by Otto H. Albrecht, 10	10
229 Commonwealth Jones' Favorite Clog Schottische, for two banjos, by Armstrong. Keys of E and B. Very fine. Good for teaching purposes, etc., 10	10
230 Sally in our Alley, an instrumental arrangement of this favorite old song for one banjo, 10	10
231 Valley Green Polka. A very pretty polka by T. J. Armstrong. In keys A and D. For a single banjo, 10	10
232 Bohemian Girl (Selection from). Arranged in an easy manner for two banjos by Armstrong. 6-8 time, 10	10
233 On the Breeze Schottische, by T. J. Armstrong. Key of A, E and D. Excellent, 10	10
234 Wakening of Spring Waltz, by Hoffman, for two banjos. Keys of E and A. Very fine and not by any means difficult. Arranged by Armstrong, 25	25

## Stewart's Latest Banjo Music.

235 The Rock Climbers' Schottische, by S. S. Steenk. For two banjos. Keys E and A. Very taking and not difficult, 25	25
236 Celtic Reel, by T. J. Armstrong. 6-8 time, E, 25	25
237 Exhibition Schottische, by Armstrong, for two banjos, Keys of A and E. Complete for one or two banjos and piano, 40	40
Piano part separately, 10	10
238 Chorus of Spanish Bullfighters, by Verdi, arranged by Armstrong, for two banjos, very fine, 35	35
This composition begins in F sharp minor and finally ends in F sharp major.	
239 New Trick March, by Armstrong, a very novel march in 2-4 time, for swinging and "juvenile" act. Sure to increase an audience, key of E, 25	25
240 Hennessey's "Hurrah" Polka, by John Hennessey, one of those pieces sure to take, 10	10
241 Susie Curran's Waltz, by Hennessey, another one bound to score a hit, 10	10
242 Keystone March, by I. S. Browne, an excellent 4-4 time march, key of A, 25	25
243 "Jig Medley" No. 1, by Armstrong, keys of A, E, C and F, for a single banjo, 40	40
244 Lehigh Schottische, by O. H. Albrecht, keys of A and E, 10	10
245 Eureka Jig, by Jos. Rickett, Keys A and D, an old time favorite, 10	10
246 Dandy Jig, by W. J. Usher, key of A, this is a dandy, 10	10
247 Kentucky Joes' Jig, by W. C. Shook, key of E, for two banjos, not difficult, good for teaching, 10	10
248 Banjo Frolics, by Fr. Sulner, key of A, 10	10
249 Waltz from Don Caesar, arranged by Armstrong, 10	10

250 St Perkins' Jig, by J. J. McKernans, 10	10
251 Zanas' Schottische, by McKernan, 10	10
252 Anticipation Polka, by Thos. J. Armstrong, very fine, D and A, 10	10
253 Spit Fire Polka, by Armstrong, E and A, 10	10
254 Magic Trick Solo, by Armstrong, E and A, 10	10
255 Bristol Polka, by Armstrong, E and A, 10	10
256 W. H. Vanes' Favorite Clog and Cuban Polka, arranged by J. H. Lee, A and E, 10	10
257 Claudine Waltz, by Lee, E and A, 10	10
258 Pickaninny Jig, by Lee, A, 10	10
259 On the Train Galop, by Armstrong, E, 10	10
260 Mandoline Schottische, by W. A. Huntley, E and A, 10	10
261 Eureka Clog, by E. M. Hall, A and D, 10	10
262 Mastodon Clog, by J. H. Lee, A and D, 10	10
263 Damon and Pythias Polka, by J. H. Lee, A and D, 10	10
264 Tremont Clog, by Armstrong, A and E, 10	10
265 Bonaparte's March, E minor, an old time march, tickles the old folks, every one should have it, 10	10
266 Madam Angot March, arranged for two banjos by Armstrong, E, this is a favorite and taking march for all players, 35	35
267 "Ocean Spray" Schottische, by J. H. Lee, complete for two banjos, in A, E and D, one of the easiest and prettiest pieces by this composer, 25	25
268 The Mystic River Glide Waltz, composed by Bolsover Gibbs, and beautifully arranged for two banjos by J. H. Lee, very fine indeed, E with relative changes, 35	35

## PIANO ACCOMPANIMENTS

—FOR—

## BANJEURINE,

(NOW READY)

Those who play a Stewart 12 1/2 inch rim "Banjeurine," or a "Lady Stewart" 9 inch rim Banjo, are in need of Piano accompaniments written in a pitch to suit these instruments, which sound a fourth higher in pitch than the banjo of usual size.

We have, therefore, arranged and published suitable accompaniments for the following pieces:

Hercules Polka, 10	10
Brewster's Favorite Polka, 10	10
The Bummers' Reel, 10	10
Sailors' Hornpipe, 10	10

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When \$4.00 worth of books are purchased at one time by any of our customers, we make a discount of 25 per cent. That is, \$3.00 sent with order pays for \$4.00 worth of books.

When \$3.00 worth of sheet music or songs are purchased at one time and the money sent with order, only \$2.00 need be sent for music to the amount of \$3.00 at retail prices. This is equivalent to a discount of 33 1/3, and is made in favor of our regular buyers who buy as aforesaid. NO DISCOUNT on orders for a single piece.

POSITIVELY NO DISCOUNT on orders smaller than aforesaid.

Books or music sent by mail cannot be exchanged.

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

VOL. V. No. 1.

APRIL and MAY 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.

### QUI BONUM?

The prevailing ignorance in the music trade in regard to the banjo of the day, and the fact that many dealers take no further interest in the instrument than to the extent of their actual cash profits on sales, renders it difficult for a manufacturer to satisfy buyers who must purchase their instruments through music dealers.

It is not an uncommon occurrence for a manufacturer to have a banjo returned to him with the remark that "the rim is down below the hoop and you cannot play on it beyond the tenth fret," when all the instrument needs is that the head should be properly drawn down by use of the wrench which accompanies each instrument.

Upon being informed that this is the case, the dealer indignantly demands to know why the head has not been pulled down before the banjo is sent out.

Now, as stretching the head is a very important matter in a banjo, it stands to reason that were the head to be placed at the time of constructing the banjo so that the hoop (which acts as a strainer to the head) should be on a level with the edge of the rim, in a little while, when the head had so stretched as to become somewhat loose and flabby, it would become necessary to draw the hoop down *below* the edge of the rim in order to get the head in any proper playing condition. Then the best would be on the other leg, as the old saying is, and the dealer would, in many cases, indignantly ask why the head was not put on tight in the first place—or put on so that it could not stretch and render it necessary for the "rim to stick up above the hoop."

It is simply impossible to put on a head, in ninety-nine cases in a hundred, so that it can be "pulled down" with the hoop on a level with the edge of the rim at once and remain tight, and it is necessary that the head should always be tight and firm.

No two heads have precisely the same stretching capacity, as has again and again been said in the columns of the *Journal*, and those who demand that their banjos should be so made that the hoop will at once be placed on a level with the top of the rim, must have their wishes gratified at the expense of their instruments. They must be content in a few weeks to put up with a loose, flabby head, and have the tone of their instrument thus greatly impaired, or else must be ready and willing to replace the head by a new one every three or four weeks.

There is an old saying, "of two evils choose the lesser," and the purchaser of a new banjo, which is

demanding within a limited time, must take his choice as to which he prefers—whether he is willing to allow the head a reasonable time to stretch, or whether he prefers that the hoop should, in a little time, be drawn down below the rim with the constant stretching of the head (which is bound to take place whether he desires it or not); or, on the other hand, an impaired tone caused by his instrument having a loose head.

Experienced players and students who have carefully read *The Banjo Philosophically* will understand that these remarks are intended for the inexperienced and uninitiated novice. A player of a few years experience has generally made himself master of these details, and for such players we can only say that they always wisely desire the heads put on their banjos with the hoop as far up as possible in order that as much of the stretch may be gotten out of the head as possible before the hoop is drawn down level with the top of the rim.

It may occasionally happen that a head will stretch but very little, and the hoop almost refuse to screw down at all for some time; but this simply denotes an extraordinary good head, and seldom happens except during an extremely cold and clear spell. In this case, we would advise the summer of the instrument is extremely rare to find a head that will not greatly stretch.

A banjo, although not a living, breathing animal body, is nevertheless sensitive to changes in the atmosphere, and moreover often times resents being ily used and knocked about.

A living animal body is constantly taking on and throwing off matter—as the old gives way new takes its place. Air, Light, Food, Sleep, etc., are the elements which repair wasted vitality in the living body; but the banjo has no digestive organs nor organs of respiration, and hence, when it is disabled it cannot recuperate of itself.

We offer these remarks simply to show some of our slow thinkers that it is not prudent to knock their poor banjos about and then expect them to do good work. We knew a man not long ago who purchased a fine banjo and was so used to knocking *kindly* about that he took it for granted that the banjo had the same powers of assimilating food as he himself had. In other words, when he got tired out he slept all day and then took plenty of good food and drink. So, after knocking his banjo about all night, he went to bed and slept his fill, and when he was in a humor for more fun he thought the banjo should be in the same humor, but not so.

After several hours in a hot room it had been suddenly plunged into a bath of damp air, and then re-galed with a resting-place by the heater for twenty-four hours longer. No wonder that the neck had sprung and the ebony cracked—the poor banjo having no power of its own, of locomotion, was compelled to remain where its master placed it, and that master not possessing good solid "horse sense," had inflicted upon the instrument woes which were beyond endurance.

The greater number of purchasers of banjos have no practical knowledge of the instrument, and a large percentage of these really do not know when a string is false and when it is true. Some time ago we were sent for to call at a house in a fashionable neighborhood and endeavor to ascertain what was the matter with a banjo. The trouble was that the instrument had a false string upon it, but the owner would scarcely believe this because they had tried two or three dif-

ferent strings with bad results. But such was the fact nevertheless.

If you must use your banjo as a snow shovel, do so; only don't wonder why it sounds dull afterwards.

## BANJO LITERATURE RAMPANT.

The following is quoted direct from the circular of an ambitious banjo teacher of New York.

"Remember, no classes!"

"I teach you to play a lively air the third sitting."

"Accompaniments taught in one lesson."

The testimony of hundreds of experienced players is directly against such statements. But as long as the course of instruction at this college (?) is but \$5 a great many will doubtless go in for the "preliminary course," as it is called.

Now let us take a look at the other side of the circular. What do we read?

1. "I claim that all material used in these—banjos is purchased by Mr. — personally."

The public will be sure to allow this claim, as it makes little difference whether Mr. — purchases his materials or whether he sends Mr. Jones to purchase them for him.

2. "I claim that all spinning, sawing of woods, inlaying of frets, etc. is done in a factory owned by — in New York City."

This claim covers a metal and wood sawing works. The public care little who *owns* the factory—the *running* of the factory is the main thing.

3. "I claim that the heading, stringing and testing of these — banjos is done by —"

Mr. — must be very expert and lively in his movements. He professes first to conduct a "banjo college," of which it appears he is the entire faculty. Next he claims to be his own man of all work, for in his claim No. 3, he testifies that it's he himself who puts on all the heads, etc.

Now we come to the most extraordinary claim of all.

4. "I claim that all other banjos in the United States (except the bell banjos) are made in factories owned by other persons and then stamped with the name Dobson."

This is the most ridiculous statement we ever saw in print. In fact, a man who puts forward such a claim must either be in the entanglement of his second childhood, or in a very imbecile condition of mind.

The statement that all other banjos in the United States (except the bell banjos (?) ) are made in factories owned by other parties and then stamped with the well-worn and unsavory name of Dobson, is utterly ridiculous.

S. S. Stewart has a FOUR STORY BUILDING in Philadelphia, which is used exclusively as a banjo factory and a music printing house, and S. S. Stewart also occupies two floors of the adjoining building, No. 221 Church street and also one floor in the next building, No. 219 Church street, all of which he uses as a banjo factory.

The little shops called "factories" by these weak minded claimants of high honors could easily be put inside of Stewart's factories.

Not a single banjo manufacturer any good reason for wishing to decorate his instruments with "the name of Dobson."

The names of Jones or Smith would answer equally

as well so far as giving value to the instrument is concerned.

In fact, when a large family all work the same business (under the same name of course) and all running against each other, it is much like the Kilkenny cats, for they cut themselves to pieces and "scratch each other's eyes out."

If old Pickyane Butler could have lived to see this day he would have been glad to die before he should have lived to blush for the improper handling of his instruments by such rampant banjoists as put forth unholly claims which they fail to substantiate.

S. S. Stewart invites all who may visit Philadelphia to call at his factory No. 223 Church street, above Market street and see for themselves where and how the STEWART BANJOS are made.

## FAIRBANKS & COLE'S "FIFTH ANNUAL BANJO CONCERT."



A. C. FAIRBANKS.



W. A. COLE.

On the evening of the 5th of February last, the above-named gentlemen gave their Fifth Annual Concert at Music Hall, Boston. The following is the programme presented:

### PART I.

1. Piano Solo—"Invitation to the dance. Weber Arranged for concert, C. F. Dennee Mr. C. F. Dennee.
2. Quartet—"British Patrol." Descriptive Allegro. Asch, arr. Lefavour The Alpha Instrumental Quartet. C. H. Lefavour, banjeurine, Fred. Smith, violin Chas. Sheppard, 1st banjo. Port. Brown, 2d banjo
3. Banjo Solo—"Echoes from the minstrelsy." Master Bertie Aldrich.
4. Banjo Solo—"Old Folks at Home." Variation, Baur Mr. W. A. Cole, ass'd by Mr. G. Barker.
5. Character Sketches. Frye Mr. E. H. Frye.
6. Banjo Solo—"All the Rage" Galop, "Huntley" "Crown of Roses" Caprice, " Mr. Wm. A. Huntley, Mr. Chas. H. Huntley, Accompanist.
7. Quartet—"Reveries." Storck Ladies Schubert Quartet. Jessie Edna Ollivier, 1st soprano, Elizabeth Roberts, 1st alto, Jennie Whitcombe Worster, 2d soprano, Anna Louise Whitcombe, 2d alto.
8. Banjo Solo—"2nd Regt. March." Gilmore "To Thee Waltz." Waldeufel Mr. Reuben R. Brooks.

Mr. Charles A. Weber, Accompanist.

### PART II.

1. Quartet—"Sel'c'n from 'Erminie," arr. Cole The Imperial Banjo Quartet. W. A. Cole, banjeurine, R. H. Leavens, banjo Sig. C. Carciotto, mandolin. Geo. Barker, guitar
2. Banjo Solo { "Enchantment concert, Huntley "Yankee Doodle, var. arr. Mr. William A. Huntley.

Mr. Charles H. Huntley, Accompanist.

3. Mandolin Solo—"Selections from "Lucia."

Sig. Carlo Carciotto.

4. Guitar Solo—3 Gems, Noutre, Song and Gavotte, arr. Barker

Mr. Geo. Barker, ass'd by Miss N. E. Pearson

5. Banjo Solo—Operatic Medley, arr. Weber

Mr. Reuben R. Brooks.

6. "Mrs. Brannigan's Theatre Party."

Mr. E. H. Frye.

7. Quartet—"Good Night." Pinsuti

Ladies Schubert Quartet.

The concert business, as carried on by Messrs. Fairbanks & Cole, as may readily be seen, is purely a method of advertising their business in a quiet way. Fairbanks has worked very hard to build up a banjo trade, and worked by every means within his grasp to push his banjos to the front. Only a few years ago he thought himself the "coming" great gun of the banjo business. He was chucked full of conceit, and always frothing over like an uncorked bottle of beer. But, by this time, it seems to us that our esteemed co-patriot, Albert C., should open his eyes to the fact that neither himself nor his partner are masters of the banjo in any shape or form. But then a long tussel with the rubber syringe business, such as Albert has had before embracing the banjo business, has doubtless given his brain a character somewhat partaking of the material with which he used to work. He is not, however, entirely lacking in the faculty of imitation, although, perhaps, like Doctor Landis' celebrated imitations of Booth in Hamlet, his imitation of Stewart in the banjo business has caused more merriment than favorable comment. His imitations of Stewart's Banjeurine, even to the very spelling of the name, has given him a character by no means enviable.

Attached to the programme of the late concert we find the following:

"As each successive year goes by we shall endeavor to improve on our past efforts by securing the best talent available; but at times, as was the case at our last concert, when a too enthusiastic performer so far forgot himself as to sing an objectionable song for an encore (a thing entirely unexpected by us), we are forced to admit that even with the best efforts and intent, perfection is hard to attain."

This sounds very much like the little boy's apology to his schoolmarm for coming late to school: "Some bad little boy got at him and caused him to be delayed in his journey."

The fact is, that this little item alludes to Mr. G. L. Lansing, who took part the last concert given by these gentlemen in Boston, and who, thinking to enliven the audience a little, sung a comic song with banjo accompaniment, the words of which are given below. Our readers must decide for themselves as to whether the song is "objectionable." Some persons are so constituted as to find something objectionable in almost anything that can be written. Even classical and sacred literature is open to many such objections by certain people. All things are good in their proper places, and the only question with us is whether the song was in place at a first-class musical concert.

The song was sung as a fourth or fifth encore, and was loudly applauded by the audience.

### HASH!

The famous comic song, sung by G. L. Lansing, at the F. & C. Concert in Boston.

Of hash, that great mysterious dish,

Most people are afraid;

In boarding-houses and cheap hotels,

Its fearfully and wonderfully made,

In good old coffee made of beans,

The boarders eyes do flash,

But what suspicion haunts the mind

When they gaze upon the hash.

CHORUS—It sawed and chopped and cut and stirred, And pulverized to mush;

There's nothing like a good old red-hot dish Of extra chopped-up hash.

The bell rings out the welcome call,

The breakfast table is spread;

The boarders all sit down and rub

Oleomargarine on their bread,

The clattering plates and knives and forks,

There's music in their chairs

And all goes well till a boarder yells

"There's a hair in this yers hash!"—Crio.

Perfection is indeed "hard to attain," and every year that Messrs. F. & C. live will surely add to their convictions of this fact. None but the crack-brained ever hope or expect to reach such a goal whilst journeying in this mundane sphere.

The Stewart banjos are used exclusively by the eminent soloist, Mr. Wm. A. Huntley, who of course, used them at this late concert. Mr. Brooks, we believe, uses an instrument presented to him by an amateur banjo maker of New York. Mr. Cole, we take it for granted, must use the F. & C. banjo, or else this gentleman must be very weak in the fingers, judging from the volume of tone produced.

Apologies with the "Banjo Concerts" is the following:

We recently received a letter from a gentleman named M. J. Brimberry, in Chester, Texas, of which the following is the sum and substance:

"The three dollars' worth of music to hand. To say I am well pleased would but feebly express it. I am IMENSELY pleased. It is equal in printing, etc., to any piano music I ever saw, and superior to a great deal. What do you think of the 'Arm Rest'? also the 'Challenge'—these sound silly to me."

Now this "Arm Rest," so called, referred to by the writer, is an article advertised by Messrs. Fairbanks & Cole, and the "Challenge" is another article also advertised by this firm, and our correspondent encloses us some pages cut from a pamphlet published by that firm, to which we shall now allude.

The "Arm Rest," supposed to be controlled by this firm (Fairbanks & Cole), and advertised by them as an invention of one, Mr. Walker, and as something new, is in fact not new at all, neither is it in any way an original idea.

A manufacturer by the name of Joseph Rickett, made such articles a score of years and more ago to attach to certain banjos, used by greasy and bare-armed performers, lacking the natural neatness and grace necessary to proper handling of the banjo.

The same idea has also been carried out in England before our friends, the "originals," got hold of it.

In short, the form of the "rest" may be somewhat new, but the idea is as "old as the hills." But even were such an attachment new and original, the fact is the same that it is really of no practical use for banjo players who have any degree of neatness. It may be useful to great burly persons with fat, greasy arms, who are in the habit of sitting and picking the banjo with their shirt sleeves rolled up, on a hot summer's day. In fact, all such attachments add to the weight of the instrument, and detract from the simplicity of its construction, and that is all that can be claimed for them.

And now, as to the "Challenge." There are doubtless a number of our readers who have heard more or less of the so-called "Challenge," and although there can be no doubt that the majority of such rate it does our correspondent alluded to, as something really silly, yet there are those who, lacking experience in the



ways of the world, may have been deceived by it and swallowed the bait thrown out by these manufacturers; in other words, mistook the bombastic words of the "Challenge" for something that really possessed meaning and common sense.

The "challenge," as it appears in the advertising pamphlet published by Messrs. Fairbanks & Cole, is similar to what appeared under the head of a "SWEEPING CHALLENGE," in the N. Y. *Clipper*, some few years ago, and reads as follows:

"The undersigned, in consideration of the vast amount of talk (in print and out) as to who makes the BEST BANJO, and claiming as we do to make THE FINEST BANJO in the UNITED STATES, at the LOWEST PRICES, do hereby issue the following challenge: We do, therefore, challenge any one or more manufacturers of banjos to a full and fair exhibit of their product in this line. This exhibition to take place in such city as may be decided upon by mutual agreement. Visiting parties to be allowed traveling expenses, etc. Said exhibition to be under the auspices of a board of judges, to be appointed by disinterested parties, who shall appoint a referee, whose decision shall be final. In any sum from \$500 to \$500 a side. One-half of his stakes to be given by the winner to some charitable institution in his city. The following points of superiority to be competed for: 1st, Quality and power of tone; 2d, Variety of designs; 3d, Beauty and finish of workmanship; 4th, Number of Improvements of Real Importance; 5th, General Excellence. Immediately on appraisal of the acceptance of this challenge, we will deposit a forfeit of \$500 with the EDITOR OF THE CLIPPER."

And now let us analyze this conglomerated mass of verbiage and see what it really means.

It appears that the firm challenges other manufacturers of banjos to a "full and fair exhibit." Doubtless meaning that a number of banjos must be produced, or a full stock of banjos. Next it would seem that an exhibition of banjos is required in such a place as may be mutually agreed upon by Messrs. F. and C., and whosoever may decide to enter into their advertising scheme, for such we must call it. Furthermore, this exhibition of banjos is to be under the auspices of a "board of judges to be appointed by disinterested parties." So that it would first be necessary to find a sufficient number of persons who had no interest in the banjo, but who must have interest enough in it to induce them to form a board. This board to be composed of disinterested persons as heretofore said, and these disinterested persons to "appoint a referee, whose decision shall be final and not only shall be final but 'shall be final, in any sum from \$500.00 to \$500.00 a side.' If there is any sense in this we fail to discover it.

To proceed: "One half of his stakes to be given by the winner to some charitable institution in his city." This evidently has no reference to the *banjo* cut from the *board* aforesaid, but has reference to the winnings of the match. Now we come to the richness of the whole affair:

"The following points of superiority to be competed for: 1st, Quality and power of tone; 2d, Variety of designs; 3d, Beauty and finish of workmanship; 4th, Number of Improvements of Real Importance; 5th, General Excellence."

The first item is quite correct, as that is what a banjo should possess. The second is really of no importance to a banjo player, but simply a hindrance in selecting an instrument. The 3d, 4th and 5th items are as valueless as the first, well finished and as "beautiful" as possible, for a player who can only play enough to feel sure that he can play at all. The 4th point, however, is a poser. For the distinguished board of

judges must first find out what are and what are not "improvements," and after deciding upon this the question arises as to who the credit of such improvements belong to. The 5th item, in our judgment, would cover the entire ground of a fair test for any one who meant otherwise than to gain notoriety with little expense.

The concluding lines of the "challenge" read as will be seen: "Immediately on appraisal of the acceptance of this challenge, we will deposit a forfeit of \$500.00 with the editor of the *Clipper*."

Of all the loop-holes left open for slipping out this was the best. The open of all. They deposited no money to back their challenge. The very wording of the "challenge" was such as to make it almost impossible for any banjo manufacturer to comply with its conditions, and when S. S. Stewart came promptly forward, took these gentlemen up and demanded a test of banjos, at the same time depositing his fifty dollars forfeit with the publishers of the *New York Clipper*, did these gentlemen come to the front and cover the deposit? No, of course not. That was not their purpose. Such persons are never found at the front; they are always hiding behind a secluded wall when the fighting is going on. MESSRS. FAIRBANKS AND COLE NEVER COVERED THE DEPOSIT OF \$500 PUT UP BY S. S. STEWART IN DECEMBER, 1880.

They wanted a large stock of varieties of banjos put up so as to form an exhibition, just as though manufacturers, as a class, who make banjos for experienced players, were in the habit of keeping a stock of fancy banjos on hand, made to LOOK AT, but no good to play on.

This is the whole sum and substance of the so-called challenge of Fairbanks and Cole.

The "black eye" given the banjos made by this firm directly by professionals who saw through the scheme has never been recovered from. Since that time the Stewart banjo has become famous, there being scarcely a player of note to be found who does not use the Stewart banjo. These banjos the Stewart firm have made their way rapidly and directly to the front. The reason of this is their superior tone and general excellence in construction. They (the Stewart) are the finest in tone and the most substantial in construction of any banjo made, and S. S. Stewart has more testimonials for his banjos from players throughout the world than any other manufacturer extant.

## THE BANJO IN ENGLAND.

### THE PRINCE OF WALES PLAYING IT.

While some hypercritical persons are fond of pelting with satire and obloquy those of their countrymen and women who carry their admiration of English customs and manners to the extremes of plagiarism, it is some slight satisfaction to know that more than one American institution has found its way across the Atlantic, and has made a home for itself among the inhabitants of "perfidious Albion." The very latest case among the British aristocracy is the banjo. The colored brothers Bohee are at home in many of the most high class boudoirs and drawing rooms in London. STEWART OF PHILADELPHIA, Dobbins of this city, besides many native professors, of whom perhaps Harry Sparke is the most popular, are all in the way of business teaching dukes and duchesses, lords and ladies, the mysteries of "picking" and the use of the "thumb." The craze reached quite a fillip a short while since by an order to Harry Sparke by His Royal Highness the Prince Alfred Victor of Wales for a banjo, and to wait upon him to give him lessons upon the instrument. The English are rapidly becoming Americanized.—*The Press*, New York, March, 6th.



W. H. D. writes: "Having a fair knowledge of the banjo by the 'Simplified Method,' and being so situated that it is impossible for me to secure a banjo teacher, but being very anxious to learn to play the banjo by note, I have taken the liberty to write you for advice. Which of your books would you advise me to get? Will vol. 1 of The Complete American School answer my case?"

ANSWER.—A knowledge of the banjo by the "Simplified Method" is simply no knowledge at all. The 1st vol. of the Complete American Banjo School is the best book for our correspondent to study. We send it by mail on receipt of \$2.00.

A lady correspondent writes: "Are you connected with the manufacture of a banjo called the 'Stewart-Dobson'? I heard some one state that a young man had just invested in a Stewart-Dobson and I am quite anxious to know if the make is superior to the Stewart."

ANSWER.—We never heard of the "Stewart-Dobson" make of banjo. We are not content in anyway with such a name and we are strongly led to believe that there is humbuggery in it.

J. M. writes as follows: "I hear that you have a reel string that you consider very good. Is that so? If you think them better than the white ones please send me a bundle."

ANSWER.—We have no red strings. Probably some over excitable banjo genius has cut his fingers whilst playing and thus chanced to get some blood on his strings, and like the fox in the fable, who lost his tail in the trap, he wants others to be like him. Dyeing a string red will not improve it in any way.

L. W. L., Sandusky, O., discourses as follows: "Please find enclosed \$50 for a copy of The Banjo by Ear. Also please publish in your next *Journal* the answer to the following questions. A. As I am a beginner, how long before I can play your pieces for the banjo and piano? B. How can I tune my banjo to any chord on the piano? If convenient please send me a sample copy of your *Guitar and Banjo Journal*. Anyhow, if you publish the answers to the above questions, send me a copy and I will forward cost of same on receiving it. Do you give any commission on orders? I think I could sell some banjo music to the boys here."

ANSWER.—A. You will never be able to play your pieces for the banjo and piano at all, unless you begin and learn to play properly, by note. The Banjo by Ear is not advertised or intended to teach you to play, our music. B. We cannot answer this question. We are not ashamed to say that we do not know. The prospective sale of a copy of the *Journal* will entitle you to 5 mills or 1/2 a cent. On receipt of a two cent stamp we will be pleased to forward half of a one cent stamp.

The following letter comes from one of our new subscribers: "Cincinnati, Ohio, Jan. 17, 1888. S. S. STEWART, Esq., Philadelphia, Pa.

DEAR SIR: I enclose stamps, 50 cents for which please send me Banjo and Guitar *Journal* for one year, with premium.

I thank you for sample copy price list and catalogue received a short time since. These contain information of value that I am sure every student of the banjo and guitar would be glad to have; but our teachers are generally very careful to conceal the source from which they gather their new information and music. I hope we go along under their guidance at their own pace until we accidentally stumble upon such publications as yours. Can't you reach the students more generally? Those who have made some progress would be grateful to you.

In our home we have a piano, violin, guitar and banjo, and shall probably sample quite a number of your publications before the year has passed.

Yours truly,

FRANK BROWN,  
15 Cornish Street."

The *Journal* reaches a large number of students, scattered in various parts of the country, and is constantly growing in its circulation. "The world was not created in a day."

W. E. T. P. writes: "Will you please answer a few questions in your next number of the *Journal*."

1 How to fret a mandolin in eighteen nut to bridge, the same as a banjo, or how?

2 Have you got any mandolin or guitar instructor, if you have, what are they, and what price?

3 What fret is double sharp C on the first string of the banjo?

4 Will you please give a minor scale for the banjo in your next *Journal*, showing the frets and strings?"

ANSWER.—1 The mandolin is fretted under the same law of division that any other stringed instrument is fretted by. We cannot tell you how to calculate the divisions, for we think, by your letter, that you would not understand.

2 We do not publish mandolin books. For a list of what we do publish see our catalogue.

3 C double sharp is the same fret on the banjo as D natural.

4 For scales consult the first part of *The Complete American Banjo School*. It would not teach you anything to have the frets and strings marked. You had better study them out for yourself.

Student writes: "Will you kindly inform me if there is such an instrument as a pickered banjo (no picolo)."

No, my friend. The pickered is a fish.

D. B. P. We cannot supply any back volumes of the *Journal*. We have a few back numbers only, and cannot say just how long they will last.

Davenport banjo player. The *American Banjo School* is the best banjo book you can possibly find. You appear to want an entire library contained in one book. You won't find it. Such a book would cost at least \$20, if published. So it would be cheaper for you to buy all of our books. The first part of *American School*, price \$2, is the best book you can find.

An aspiring applicant for musical honors writes as follows: "I enclose you one of my latest compositions for the banjo. As you will see, it is very catchy. All my friends are crazy to get hold of a copy. You can publish it and allow me the usual royalty of 10 per cent, and also send me a few dozen free copies. I hope you won't have the gall to print it in your *Journal*, as it's too good for that purpose. I have lots of other original compositions, but I want big money for them—you publishers don't want to give us any show. If I don't get my price I intend to publish them myself."

ANSWER.—We occasionally receive just such silly letters as this, and just such miserable rubbish as the MS. our correspondent sends us. The piece he sends is neither original nor pretty, and moreover it is badly written and incorrectly noted and harmonized. If he has any more of the same kind we would thank him if he would keep them to himself. Hardly a day passes that we are not compelled to waste time in perusing just such silly correspondence, and looking over such utterly worthless so-called musical compositions. Please don't send any more. Desist! For heavens' sake, desist!

Jon. Ward, Hightstown, N. J. writes under date of February 29:

"Having looked in last Sunday's *World* and saw the notice of the banjo tournament, I thought I would go to the city and hear for myself the music that was brought from the Harp Africans. I went to Messrs. Pond & Co. and secured a seat. At night when I arrived there everything was in its splendor. On the stage I recognized Philadelphia's favorite banjoist, Mr. Thos. J. Armstrong. After hearing Messrs. Brooks, Brailsford, Denton, Ossman, Robinson and

Eeckland test their abilities on the banjo, I liked Mr. Armstrong's banjo the best, not only because it was your make, but for its sweetness of tone. Your famous banjos took the lead.

Mr. Armstrong played two selections; I would like to know the name of his second piece, played on the banjo, and—"

ANSWER.—Mr. Armstrong played "The Voyage," "The Martineaux Overture," and "The Triumph March."

Richard F. Nagle, New York City, writes: "The banjo has arrived and is accepted. The tone is very satisfactory. You should be pleased to find in a customer a severe critic. The more of them the better for you. But the reverse is the case with fraudulent banjo makers, for if every purchaser were as hard to please as I am, the business of making tins would not flourish as it does. Men of celebrity in the line of fine arts are notably adverse to exhibiting their talent to those who are not critical. I have been reading the *Journal* for a long while (and I read it thoroughly), but I have never seen in it a remedy for preventing strings from breaking at the knots. According to what we see in print relating to the tail-piece, this defect must be notoriously common. You will admit that a string should theoretically break between the bridge and nut, when it does break. Even if the bottom edges of the holes are rounded off, the string will be most likely to part at the knot, provided the tops of the holes are countersunk too deep. When ordering a banjo I stated as my choice of a book, Lee's Electric Method, part two. This I have not yet received. As you advertise that any one of the books of your publication will be sent gratis, with a banjo, I am merely calling your attention to what was evidently an oversight. If you cannot send this work please to send the Artistic Banjoist."

ANSWER.—A great many banjo makers and would-be players have their little ideas about how a banjo tail-piece should be constructed so as not to "cut" strings. All we have so far examined are open to many objections. Our experience has taught us that when the hole in the tail-piece is properly made and smooth, a good string will rarely break there, although a poor string may break there quicker than elsewhere.

By rights, strings should be tied and not made to pull against a knot in the string. A round wire triangular shaped tail-piece is what is needed, so that the strings may be tied to a smooth, round wire instead of going through a hole. In regard to books, &c., would say that our price list, giving a book with each banjo, has been out of print for over two years. We ceased that business long ago.

## OBITUARY.

It becomes our painful duty in this issue to chronicle the death of James Brittain Beers, who departed this life at 4:30 o'clock on Sunday morning, February 5th, at the Sun Hotel, Bethlehem, Pa.

Mr. Beers was born in Northampton County on January 21, 1850, and was therefore 23 years and 22 days old at the time of his death. He was educated at the public schools of Bethlehem, and was a member of the graduating class, when he left school, at the age of 16, to accept a clerkship in the wall paper establishment of H. J. Goss & Bro., Bethlehem.

When a mere boy Mr. Beers displayed a natural talent for music, and at the time he was clerking he performed admirably on the banjo, guitar, and a number of other musical instruments; in fact, he was quite a musical prodigy. Being musically inclined, and desiring to improve his ability in that direction he resigned his clerkship and went to New York City, where he studied hard, and after a year became instructor of the banjo, guitar, mandolin and harp. There he took up his residence in Stroudsburg, Pa., where he soon had quite a number of pupils, whom he instructed very successfully. Thence he went to Scranton, Pa., and in addition to his class there he taught students in Kingston, Wilkesbarre and Pittston. He enjoyed the distinction of being the first mandolin teacher in the Lehigh and Wyoming Valleys. The number of his pupils necessitated his working hard, but notwithstanding that he was busy every hour of the day, he found time to give assistance to charitable purposes, and very cheerfully played at

such entertainments; his performances at which were very highly spoken of by the press.

For two years past Mr. Beers did not enjoy the best of health—his constitution breaking down under the severe strain. He was ill at times during 1886, but on February 5th of last year—exactly one year before his death—he was stricken with a severe attack of pneumonia. In October last Mr. Beers returned to Bethlehem and took up his residence with his uncle, proprietor of the Sun Hotel, where, to such an extent as his health permitted, he instructed the Banjo and Guitar Club of Lehigh University, as well as quite a number of individual pupils. On Christmas day he enjoyed a short sleigh ride, and on the following Thursday took a walk down town, but he grew weak white out of doors, and had to be carried back to the hotel—since then he was bedfast. His life was despaired of several days before his demise, and death was hourly expected. Deceased was a very popular young man, and his death has cast a gloom over a large circle of friends and acquaintances. The funeral took place on Wednesday afternoon, Feb. 8th, and was very largely attended.



The famous Shetland Pony, "MILO," the property of S. S. Stewart, Ardmore, Penna. Ridden by Master Fred S. Stewart.

## THE NEGRO MUSICALLY.

In looking over some back numbers of the *Journal*, not long ago, I happened upon that little incident related by E. M. Hall, the celebrated banjoist and comedian, who, while playing one of his artistic selections, on the banjo to a very select audience at some club or somewhere, was interrupted by a remark something like this:

"The negroes in the South, how beautifully they play the banjo."

Now, I have been somewhat impressed over this ever since, and have made up my mind to write something on this subject as soon as opportunity offered, and give a few facts about negro musicians and artists as I have found them.

It has long been a popular delusion that the negro is by nature the only true and natural exponent of the Muses, and the chief elements of his soul are poetry and music, and that no matter how lacking he may be in any other knowledge or accomplishment, he is always overweighing with melody, poetic grace and original sentimentality, and that as amusers and laugh-makers, as a race, they have no equals on the face of the globe.

Circumstances as those above related I have experienced myself on several occasions, and they have been the cause of considerable

annoyance and vexation, and I have often considered it downright rudeness at the time, but on sober thought have attributed it to the cause of want of better knowledge and lack of information on the subject.

A great many people are prejudiced to a great extent against the banjo as a musical instrument and boldly assert that it is only fit, and in fact is the negro's instrument; that as such it first became known, and that they never were amused as much as when they heard such a sure and darkey play and sing at such and such a place. They persist that good music cannot be produced from it by a white man, and really force themselves and others to think that they know what they are talking about, and then kindly ask you if you can play some mentioned plantation melody, and if you are fortunate enough to remember something characteristic of that kind they will profess to recognize it at once, and will, then and there, begin to bore all the rest with the remembrance of the time when they last heard it, and how they were amused, and speak in glowing terms of the drummer and the realistic and life-like like postures that come so natural to him. But I will not attempt to argue with prejudicial ideas or try to force them down, for it just occurs to me in the words of an old saw: "Convince a man against his will, he'll be of the same opinion still." It would be useless.

I will only try to explain away this almost popular delusion about musical negroes, which, in my experience, I have found among many music-loving people, whom it would be wrong to class among those who are prejudiced, but who remain blissfully impressed with their own ideas simply because they have not been better informed or have not taken any pains to become more enlightened on the subject.

From this point of view I have always considered that while not being just, or in any way true, it has always been an opinion that was sincere and was erroneous. Simply from force of circumstances this has been forced on many. It is very easy to recall the time when the banjo could only be heard on the variety stage or minstrel hall, in the hands of those whose chief accomplishments were to make people laugh at all hazards, and whose nonsensicalities amused more than their musical executions or their vocal attainments. It is also easy to recall the time when the average amateur banjoist was forced to acknowledge that he only found the banjo useful in the way of accompaniments for the voice in singing, or those who could not sing, in whistling, and why? Because, for some reason or other, perhaps the one alluded to, there were no teachers who had the nerve to progress, and the field was generally left to incompetency, which ruled supreme until very recently. But time works wonders, and has shown it forcibly in the banjo through the efforts of those well known to the readers of the *Journal*, and even the publisher could vouch for this. But it was not my intention to speak of the merits or demerits of the banjo right here. So I will go back to my original intention, that is to treat of "the negro musically."

There are some very talented men and women among the colored people it is true, both naturally and by force of education; but is it a rule to find them all so blessed? How many of those whom you know, or come under your notice, are talented in music or other accomplishments? Try to remember all those you know to be gifted and put them against those who are not, and see if it is difficult to find on which side is the majority. And yet every one will be forced to come to the same conclusion after judicious comparison. Things come about sometimes like this; some one has been fortunate enough to take a trip South. He hears some darkey sing, dance or play some instrument; he becomes impressed at the surround-

ings and circumstances, feels himself amused. He comes home; talks about his travels and adventures; becomes a lion in society, which speaks of him as having done the South. To prevent him from repeating too often some one picks up a song or musical selection and remembers how highly he was amused by it or that gentleman of color, and that he never knew before that so much soul could be put in melody. Society goes home and repeats. It gradually becomes popular. All at once it becomes fashionable to have colored talent, their entertainment or sociables, and that being scarce, all at once the world is startled by the fact that certain well-known society ladies have taken to playing this or that instrument, which has lately become very popular.

The colored race are not the leaders in the way of progression. That they are progressing there can be no doubt. It is also true that they make more progress musically than in any other capacity. There are many good musicians among them; good singers and graceful dancers; but such accomplishments among them are not the rule, as some would like to convey, they are simply exceptions and greatly so.

It has been my fortune to have many an opportunity to observe and study the character and characteristics of the colored people in this country, both North and South; on the plantations, on the levees, in colonies, and in our civilized cities. Having been with them on many occasions, from boyhood to the present time, I have had advantages to study and imitate them, which I have often successfully accomplished. I have been a close observer of all their habits and peculiarities, their mode of living, their ideas of recreation and pleasure, their eccentricities, and above all, have noticed, studied and enjoyed their quaint endeavors to amuse. Enjoyed it more from a sense of the ridiculous than from an artistic point of view. Where I have found one, two or three, and sometimes from four to eight, passably good singers, I could pick out from twenty to five hundred that could not turn a tune, not even the simplest "Juba" chant, so common among the plantation negroes.

Once in a while I would come across a prodigy on the violin, who would have to walk for miles to other places to supply the music for their break-dances and moonlight frolics, and if I would travel fast I would come across a banjo or accordion or concertina every day or so in the hands of a passable performer. So much as regards what they are by nature in a musical sense. If music is born in them, as is claimed, why does it not assert itself? A boiling pot is bound to run over. The whole thing is wrong on the surface. They do not originate. They simply imitate, and in this they excel. If a darkey happens to do or say anything funny and has pleased you, he will surely do it over and over again, simply for the want of originality. But they love music. They will linger around from dusk to daylight, do a hard day's work and come back the next night to hear the sound of a violin, even if it only has one string, or one that has to be strung in a peculiar way, give out a few minor tones, which, but for their precision would become monotonous, and to which they delight to keep time by all sorts of contortions of the feet, hands and body, which some people call dancing. In nine cases out of ten the music produced is only an accompaniment to their chanting to themselves, their clapping and patting, their one-foot shuffling—I say one-foot shuffling for it is a rare thing to see a colored dancer who can use one foot like the other. And if you did happen to hear something good in the way of a song at such a time, you could go years and hear it again and again. Is this progress and originality? And where, in this point, did you hear a negro melody that was not partly or wholly

the creation of the white man, which had in some way been born to the ear of the colored man, who can do no better than to sing if the best way he knows how or not at all. It becomes, as a consequence, somewhat different in words, melody and rhyme, another colored man hears it, does the same thing, and lo and behold! we have a "bran" new song. This is originality from lack of imitating correctly. This is music that finds birth in the colored man. J. H. ANKER.

## THE FOOL KILLER.

When the fool killer comes what a slaughter there'll be,  
How the earth will be reddened with blood.  
And Oh! what a shout will go up when we see  
Him coming to tackle our dear brotherhood.  
"You have made patent banjos," the fiend will exclaim,  
As his victim falls dead on the ground;  
And you challenged the world, but your e'er's dead, just  
the same.

"You're about the worst case I have found."

"It is! forty-nine brackets," a shriek and a groan,  
"Bell metal," you villain; Oh, hark, what a yell.  
The simplified method men fair would have down,  
Bury them decently right where they fell;  
The large family of brothers no more will be seen,  
Who have blasted so much, for their last race is run.  
Tho' they stole Stewart's models and made banjeau-

They have sent their last challenge, the door is done.

Then after the slaughter, the "Stewart" will play  
A dirge o'er the graves of its rivals of old,  
And those who once sneered with true pleasure can  
say—

"Than the 'Stewart' no greater we e'er shall behold.  
But my spirit is troubled, my mind is in doubt;  
Oh, Stewart! please grant me this little request,  
If you see this same fool killer nosing about,  
Please do not give him my name and address.

C. S. PATTY.

## AN EXTENSIVE MUSIC HOUSE "PARALYZED."

In our business we are constantly meeting with funny incidents, of which the following is a specimen: The house of Balmer & Welser, who are supposed to do an extensive music business in St. Louis, wrote under date of February 3d.

"Please send me each of all the banjo music you publish, except the books."

The order was filled as soon as proof of business would permit, when along comes the following letter from the house:

"The writer, when he ordered one copy of each of your banjo publications, had no idea that your catalogue was so extensive in that line, and therefore cannot keep all of it. We will make a selection and return the balance, charges prepaid. Sorry to have put you to so much trouble, and hope all will be satisfactory.

It would appear from this, that in course of time our large and live music dealers will wake up to what is going on in the "Banjo World." Some of our piano music men are just beginning to crawl out of their holes and open their eyes. Others again, will never open them.

The great houses of Messrs. Oliver Ditson & Co., and John C. Haynes & Co., of Boston, carry a full stock of all of Stewart's publications, including books.

## NEW SADDLE HORSE.

S. S. Stewart has purchased a new saddle horse. This horse is a black gelding, sired by Drennon, and bred and raised by Mr. Mitan, of Lexington, Kentucky. He is a young thoroughbred, coming five years old. The horse was purchased through Messrs. Garrett & Collins, No. 1215 Vine street, Philadelphia, Pa.

## WALTZ FOR PRACTICE.

FOR THE BANJO.

S. S. STEWART.

Banjo.

2\*

6\*

7\*

3\*

7\*

3\*

D.C.

D.C.

**"KEEP IT UP" REEL****A MINOR.**

By J. H. ANKER.

*Very quick.*

Banjo.

Copyright, 1888, by S. S. STEWART.

**"MOXIE" SCHOTTISCHE.**

By F. L. CAMPBELL.

Banjo.

Copyright, 1888, by S. S. STEWART.



# THE CLINTON CLOG DANCE.

## FOR THE BANJO.

By D. C. EVEREST.

Banjo.

3

2 FINE

3

3

5

D.C. al Fine.

D.C. to Fine

# EXERCISES FOR PRACTICE.

## FOR THE BANJO.

### No. 1.

S. S. STEWART.

For practice of the Thumb of Right Hand.

Banjo.

### Nos. 2 and 3.

For practice of Left Hand, fingering and shifting.

2.

3.

To WM. F. KNAPP.

# GYPSY POLKA.

By F. W. WILLOUGHBY.

Tune 4th String to "B."

Banjo.

12 12 12 17  
5 Pos. 7 Barre.

5 Pos.

5\*

12 12 12 17  
5 Pos.

6\* 5\*

6\* 5\*

Copyright, 1888, by S. S. STEWART.



The Boston Ideal Banjo, Mandolin and Guitar Club played at Association Hall, Phila., on the evening of January 26th. The club comprises five performers, Messrs. G. L. Lansing, A. D. Grover, H. W. Harris, E. B. Shattuck and L. H. Galeucia.

The following programme was presented.

#### PART I.

1. Galop—Lansing. Banjos and Guitar
2. March—Mandolin and Guitar Duet
3. Song, "Calvary." Paul Rodney, Mr. Fabian
4. Aria, "Vol che Sapete." (Marriage of Figaro) Mozart. Mr. Clara T. Westlake
5. Banjo Solo—Waltz Medley. Mr. A. D. Grover
6. Reading, "King Robert of Sicily." Longfellow  
"Why a Statue of Liberty,  
and none of Adam?" Anon. Mr. Fabian

#### PART II.

1. "L'Esprit Française." Waltheufel. Banjos and Guitars
2. Song, "Sing, Smile, Slumber." Gnomid Mrs. Westlake
3. Reading, "Daybreak." Longfellow  
"Pickings from Puck." Anon. Mr. Fabian
4. Selections from "Grimmie." Mandolins and Guitars
5. Songs, "Lullaby." Lassan  
"A Maiden's Song." Meyer-Helmand  
Mrs. Westlake
6. Guitar Duet, "Spanish Mazourka." Messrs. Harris and Galeucia
7. Concert Melange by the Club

This programme was somewhat varied, the club desiring to present some of the more recent selections, among which may be mentioned Hall's Marie Waltz, finely played by two banjaeures, two guitars, and one banjo. Each member of this club is a master of his art. The banjaeures used were manufactured by S. S. Stewart.

Fred Michael who took his Stewart banjo to his home in South Wales, has made a "hit" with it and taken orders for a few Stewart banjos

The Oriole Banjo Quartet of Chicago is composed of the following members: G. E. Kurtz, J. Creeden, W. O. Mumford, and G. M. Skeer.

We are in receipt of a fine cabinet photograph of F. L. Campbell, banjo teacher, of Dunkirk, N. Y.

F. H. Nichols of Brooklyn, says—"I play some of your music and think it fine."

E. P. Howe, Wilkes Barre, Pa., writes: "I would not be without your valuable Journal if I had to send to Europe after it."

"The Stewart is without doubt 'King' in the fullest sense of the term." Thus writes Harry Lloyd, of Wichita, Kansas.

T. W. Reamer, banjo instructor of Minneapolis, is full of business in teaching and has presented his Stewart banjo to his wife, at the same time ordering a new one for himself.

G. L. Lansing writes that his banjos and banjaeures are in prime condition and are "doing you great credit as manufacturers."

Mrs. W. H. Kingsley, teacher of banjo, New York, says, "I have purchased one of your American Princess Banjos and I am delighted: I have played on many banjos but none equal to yours."

John H. Lee, Dan Emerson and L. A. Burritt, of New York, have found a Banjo Trio. Mr. Lee has been ill for some time, but is now fully recovered.

Edward Clark and F. H. Lockwood played banjaeure duets at a concert at St. George's Hall, Philada., February 14th.

Wesley Johnson, of Columbus, O., says his new Stewart banjo is "very fine."

John H. Williams is teaching in Washington, D. C.

Stewart's American Banjo School is the most successful Banjo Instructor, because it is the most comprehensive and the best.

"The Voyage," Descriptive Fantasia by Armstrong, is one of his best compositions for banjo and piano.

V. L. Ossman has a banjo school at 13 North 3d St., Hudson, New York.

Mrs. B. A. Son, Utica, N. Y., writes: "I have been so busy since I returned from N. Y. that I have not had time to write before. You cannot imagine how delighted I was to find the little gem of a banjo you sent; it is a little beauty and the tone just what I imagined a Stewart banjo and no others had."

Prof. Edmund Clark of Boston writes us that he has secured the guitar which won the prize at the Mechanics' Fair early in the season. Value \$100.

"Put me down on your list as one who wants, not the last, but one of Stewart's banjos." Thus writes W. H. Crocker of Sibley, Iowa. "He further says, 'As to the Journal, all I can say is I like it, I like it, I do—so I enclose \$50. for a year's subscription. You are doing a great and good work in elevating the banjo, and deserve encouragement.'

From the Racine Times, Jan. 27th:

#### "BANJO AND GUITAR CLUB."

A large and fashionable audience filled Kimball Opera House at Kenosha last evening to hear the Madison Banjo and Guitar Club. An enthusiastic reception was given them, every number on the programme was encored and it was necessary to appear three times in one selection before the audience was satisfied. Miss Anna Gussman, of Madison, has a charming soprano voice and added greatly to the enjoyment of the evening. They were also assisted by Mr. J. T. Rowland, of Racine, who is always a favorite with Kenosha audiences. The club will appear this evening at Association hall, and from the number of tickets sold, a full house, is insured."

J. C. Gordon, of Glasgow, Scotland, reports that banjo business is very good there. He is a teacher.

Do you play waltz, "The Wayfarer," by Stewart? It is published for the banjo and piano, and also for banjo quartette as well as for two guitars.

Mort. Parsons, Denver, Col., writes under date of February, 28th: "Banjo, etc., arrived in good order last Thursday. I am perfectly satisfied with manner in which you have filled my order. Accept my thanks for your generosity in sending both volumes of School for the discount, also for your promptness in filling order. I mailed that order in Denver, Col., Sunday the 12th, at 6 P. M., and received the goods Thursday, 23d, at 4 P. M. I wish you success in your efforts to place the banjo where it belongs among musical instruments, by making an article that is a musical instrument, and by writing and arranging music that can be played upon it. I also admire the manner in which you 'sit down' on such people as the writer of the 'New York letter' you mentioned in the last Journal, and when I want anything in your line rest assured you shall hear from me again."

The Arctic Mazourka for the banjo and piano, by Armstrong, is a splendid thing.

"That \$50 Universal Favorite Banjo is really a 'dandy.' The tone is getting richer every day." So says F. Z. Maffey, Indianapolis, Ind.

In our opinion, V. L. Ossman was entitled to the first prize of a gold medal at the concert in New York, February, 26th. (See notice elsewhere.) He received only a silver medal, second prize.

"My Sarah Jane's Relations," Comic banjo song, by Anker, is quite popular. Price 35 cents.

Miss Edith E. Secor, the well-known banjost, of Bayonne City, N. J., in a recent letter says: "I have never had a good chance to compare your banjo with others until last Monday evening at the Banjo Tournament in New York. I could hear the difference in the tone right away; they were truly the best banjos on the stage. I was half tempted to express my admiration right there by giving three cheers for the Stewart Banjos, but restrained myself until I reached home."

A. M. Purdy of Mystic Bridge, writes: "Strings received, and in justice to you will say that the banjaeure is all that can be desired—perfect in every way and sounds beautifully. I did not think it possible that the substitution of a few strings could so alter the tone of an instrument."

The Ideal Club, of Boston, five in number played in the vicinity of Philadelphia on the evening of February 27, 28 and 29th. They made a pleasant visit to our factory.

Billie Bryant of Munich Bavaria, writes under date of February 8th:

"The Grand Orchestra Banjo arrived all O. K. The tone is clear and powerful, and I am greatly pleased with it. The finish is also perfect in every respect, and I pronounce you the Boss BANJO MAKER. Wishing you every success, I remain, etc."

Thusly writes Geo. R. Stebbins of Hartford, Conn: "I have recently purchased your \$20 banjo, through J. C. Haynes & Co., and must say that it is fine, and if I had known you were so good I should have used them long ago."

Mr. Alfred D. Cammeyer played at Association Hall, this city, Thursday evening, February 23d last.

Fred. Storm, of Myers, N. Y., says that he can't see how in the world we can afford to publish so good a paper for ten cents a copy.

Bryan A. Couse, Albany, N. Y., writes that the banjo ordered of us by Mr. McCredie, is one of the most perfect he ever saw.

E. T. Edwards, Malden, Australia, orders some strings and music frequently. He likes his Stewart Banjo better every time he plays on it. He says it has proven a "great instrument."

F. B. Converse has sued Jno. F. Stratton, of New York. It appears that Stratton had an agreement with Converse by which he was permitted to use Converse's name on banjos, and said banjos were to be manufactured wherever they could be got the cheapest. Converse, it seems, thought he was not getting sufficient money out of it, and hence the suit.

The following comes from W. H. Plummer, Gallup, New Mexico: "The banjo I purchased of you about three years ago has given more than satisfaction. One of my pupils was so infatuated with it that he purchased it of me at a good price. I would not have sold it at all had I not known I could purchase another. I have nearly twenty-five pupils whom I am teaching to play the banjo, and am sure I can induce them to purchase your banjos. I enclose draft for \$41.80, with an order for a banjo for myself, as I would not be without it under any circumstances. There have been a number of gaudy 'Tubs' sold around here, but the purchasers are getting sick of them after comparing them with my Stewart."

Wm. A. Huntley, of Providence, R. I., is doing a large business in the way of teaching ladies and gentlemen to play the banjo.

### CHICKERING HALL.

Season 1887-88.

### GRAND BANJO TOURNAMENT & CONCERT

Monday Evening, February, 27th, 1888.

Under the direction of Messrs. Phipps and Gottschalk.

### PART FIRST.

1. INTERCOLLEGIATE CONTEST—
2. CONTEST FOR CHAMPIONSHIP.
- Solo Playing.

### PART SECOND.

#### CONCERT.

- |                          |                              |
|--------------------------|------------------------------|
| 1. Quartette Song,       | Knickerbocker Male Quartette |
| 2. Banjo Selection,      | Mr. Robinson                 |
| 3. Criminal Soli,        | Dudas Matyas                 |
| 4. Banjo Selections,     | Mr. Armstrong                |
| 5. Humorous Selection,   | Mr. Young                    |
| 6. Banjo Selection,      | Mr. Brooks                   |
| 7. Comic Song,           | Mr. Williams                 |
| 8. Banjo Selection,      | Mr. Eckland                  |
| 9. Criminal Soli,        | Dudas Matyas                 |
| 10. Banjo Selection,     | Mr. Ossman                   |
| 11. Quartette Song,      | Knickerbocker Male Quartette |
| 12. Banjo Selection,     | Mr. Brailsford               |
| 13. Humorous Recitation, | Mr. Young                    |
| 14. Banjo Duett,         | Messrs. Brooks and Denton    |

Concerning the foregoing a correspondent sends us the following: "New York, February, 27th, 1888.

#### DEAR MR. STEWART:

The Grand Banjo Tournament and Concert at Chickering Hall this evening was a very enjoyable affair. The audience, which consisted of about 2000 people, were very appreciative, and applauded continually the different numbers of the excellent programme.

The four contestants for solo playing were *Brooks, Brailsford, Denton and Ossman*. The judges were *Armstrong, Robinson and Gildersleeve*.

The first prize, a gold medal, was awarded to Mr. Brooks. The second prize, a silver medal, was awarded to Mr. Ossman.

The banjo and piano duets, and banjo duets of Armstrong and Lockwood, were the best numbers on the programme.

In the audience were noticed *Watson, Lee and Burritt*."

Miss Lucy E. Knowlton, of Worcester, Mass., has a large class of banjo and guitar pupils. "I know," as the lady has sent us a number of subscriptions to the *Journal* from among her pupils.

H. W. Brown writes us as follows: "We are now using four of your banjos, one piccolo, two 'Lady Stewart,' and one 'Orchestra,' all of which are giving the best satisfaction and as a quartette of banjos work fine." Mr. Brown represents the Shepard Family Concert Co.

Serg't Alf Wood, of Company "K," 20th Infantry, writes from Fort Assinaboine, Montana, as follows:

"The banjo, Universal Fav. No. 3 which I ordered from you in May, 1886, is giving perfect satisfaction. I have used it for over a year and a half and I can't see that it is soiled the least bit, except a slight finger mark on the head. I have played the banjo since 1872 and I have owned as many banjos as I have fingers, but I never found one to suit me until I ordered from you. More than once I have had a chance to sell it at a nice profit, but everyone that tries to buy it receives the same reply.

Your publications are excellent also: I have your *American Banjo School* and *Thorough School* for the Banjo, and I would not be without the *Journal* for

anything. If I compete for prizes at Fort Snelling, Minn., again next August, in the annual Rifle Contest, I shall take a furlough after the competition and visit my home in Penna. In this case I will be in your city before I return and shall be sure to call on you. Enclosed please find a photograph of myself and banjo."

#### "JUST WHAT I WANT"

Frank E. White, of Toulon, Ill., under date of Jan. 23rd writes: "I enclose postal note for 50 cents, please send me the *Journal* for one year.

I had always heard that Stewart was a 'Blow-Hard,' and that his journal was 'no account,' all advertisements, etc. etc. I sent for and received a sample copy and was most agreeably surprised. I am a banjoist and guitarist, so far as one can be with no good teacher within a radius of 40 miles, and believe the journal to be just what I want."

Miss Harriet H. Pratt, Northampton, Mass., has purchased a Stewart banjo, which she says she likes better every day.

As Mr. W. A. Huntley was on his way to Boston from Providence, he placed his Stewart banjeurine, in leather case, too near the hot steam pipes and thus the head was broken. He was obliged to borrow an instrument of G. L. Lansing, the popular teacher of Boston, which, of course, was a Stewart.

Thus writes P. A. Day, of Springfield, Mo. "I am glad to see the interest taken to advance the banjo, and we are getting the public here to appreciate the banjo, and I send you a paper, also, to let you know what they say. I am trying to get a Banjo Orchestra, but I have not met with much success, but I will give it fair trial."

F. M. Atwood, Louisville, Ky., says that no banjo but a Stewart will satisfy him. The "Universal Favorite" he purchased some two years ago as is good as ever and has gone far beyond his expectations.

C. L. Lamsden is teaching the banjo in Newark, N. J.

R. H. Hooper, a fine banjoist, died at Richmond, Va., on Jan. 25th last, of heart disease. He had been playing on the evening previous to his death, which was sudden.

The Princeton College Glee and Banjo Clubs gave a concert at Association Hall, Philada., March 2d '88. The banjo club played the Bristol Polka and One Heart One Soul Polka Mazurka.

E. W. Lenneker who is teaching the banjo in Los Angeles, Cal., writes that our banjeurine is a fine instrument. He heard E. M. Hall play it last winter and it was very fine.

D. C. Everest has organized a new Banjo Quartette. It includes Messrs. Everest, Gorton, Slenders and Altemus.

Thos. H. Kelly, Newport, N. H., gave a concert with his 'Ideal Banjo and Guitar Club' recently, but as the programme bears no date, it is impossible to say when.

Messrs. Merrill and Campbell played in Dunkirk, N. Y., on the evening of March 28th. The occasion was a concert given by Merrill's Band at Nelson's Opera House.

The *Observer Journal* has the following: "The banjo duett of Messrs. Merrill and Campbell was one of the most taking pieces of the evening. They were encored for their performance of 'The Wayfarer' Waltz, and gave in response an arrangement of Mr. Campbell's, the Moxie Schottische."

It is said that not long ago Geo. C. Dobson, of Boston, was engaged to play the banjo at the "Star

Course." His selections consisted of "The Carnival Schottische" and "Dobson's Fantasia," both "cheer-nuts." George, we are sorry to say, must be losing his musical grip.

Banjoists who can play only their own compositions show little versatility. This would have done some years ago, but it is now "played out." It may answer for a volunteer performer but not for a high salaried banjoist.

## THE WIND HOWLED THROUGH HIS WHISKERS.

### THE BANJO CRAZE.

To the Editor of The Union :

An editorial paragraph on the "banjo craze" in last Saturday's paper met my views exactly. How in the name of common sense, an instrument with such an unmusical quality of tone, and which was never intended for anything more than a barbaric sort of an accompaniment, for the weird and wild songs and dances of the uncultivated Negro race, could have ever taken such a hold on people who are supposed to be cultured, is a mystery. Prof. Ritter, of Vassar College, will not allow it to be taught in that institution, as he claims it is not a musical instrument. The only reason that accounts for the craze is that it is the fashion. It certainly could never be a love for music that could decide one to study the instrument. Some, by dint of laborious practice, gain a considerable degree of skill in playing it, but what a difference in musical effect could be produced by the same amount of skill on the piano or violin. Think of Beethoven or Mozart composing for the banjo! There is one good thing to be said for it, that it makes business for the manufacturers and dealers. Very few that attempt to learn to play it ever get farther than to thrum the discordant chords. I think that anybody can learn to play an instrument is bosh. A natural musical ear is required to ever learn to play in correct tune and proper expression. Music will always remain, but the banjo craze will have its day.—MUSIC.

Springfield, January 9th.

A correspondent in Springfield, Mass., sends us the foregoing clipping, from a paper published in that section of the country. By a hasty perusal of the article one would be led to suppose that a person with a chronic tendency to disease of the liver and spleen had been drinking too much bad whiskey, and been overtaken with a rush of blood to the head. Such articles are of very little importance, and scarcely worth any notice, for if this one does not earn from a crack-brained fiddle scraper who fails to earn his board, it certainly ennuies from one who is subject to occasional fits of delirium tremens.

The banjo, as is well known to our readers, is making rapid headway; it is fast winning for itself a place in the front rank of musical society. If it is true, as the article states, that Prof. Ritter, of Vassar College, will not allow it to be taught in that institution, it simply places Prof. Ritter upon the list of bigots of the day. But we do not believe that the banjo is tabooed in Vassar College. At any rate, we have a demand for our musical publications from that institution, and we well know that Yale, Harvard, Lafayette and other institutions of learning include a large number of banjo players and students of the banjo.

Over-zealous, narrow minded and ignorant persons, like the one who signs himself "Music," must continue to exist, for the world must have all these necessary elements, high and low, and they have their uses, just as the oyster, the clam and the mussel have theirs, but they must seek their proper place—they must find their level as does the water, and finding this level, they must keep it, for throughout the country to-day there rises a vast army of intelligent banjo players who defend their art in the face of all such scurrilously ignorant attacks and has been attempted by this perversion of "Music" as others.



## STEALING THE LIVERY OF HEAVEN TO SERVE THE DEVIL IN.

BOSTON, MASS., U. S. A., Mar. 20, 1888.

Mr. S. S. Stewart, Philadelphia, Pa.,

DEAR SIR: We understand that you are using our "Brace" for holding neck and rim securely—sample enclosed—Patented March 29th, 1887. We trust you will discontinue its use from this date. We have notified your agents here, John C. Haynes & Co., and if you do not signify your intention to do this, we shall be compelled to notify the trade generally of this infringement. We simply wish your rights. Awaiting your reply, we remain,

Yours truly,

FAIRBANKS & COLE.

The foregoing letter was received at our office in Philadelphia, on Monday morning, March 5th, 1888. It will be seen that it accuses S. S. Stewart of using a "Brace" for holding the banjo neck and rim together, which is alleged patented by Fairbanks & Cole, and that these somewhat misinformed co-despaters in Boston have gone to the trouble to notify the house of J. C. Haynes & Co., that Stewart is infringing on their rights. The epistle further informs us that they shall be compelled to notify the trade generally of the "infringement," and also kindly makes known to us that they simply wish their rights.

And they shall, so far as we are concerned, have their rights—their whole rights, and nothing but their rights.

We have had a wood engraving made from the sample enclosed in the foregoing letter, and also from the one we have been using on our \$10 banjos ever since we made a \$10 banjo.



As used on Stewart's Second-grade Banjos.

F. & C.'s so-called patent.

We would call attention to the following from one of our obsolete catalogues:

"All of the Stewart Banjos having a piece of wood running from the neck through the rim, have the *Stewart Improved Brace and Elbow Attachments*, which hold the neck perfectly solid to the rim. These improvements were first perfected and used by S. S. Stewart, in March 1881.

It will be noticed from this that the very word, "Brace," used by Fairbanks & Cole, was coined and made use of in connection with this matter, by Stewart, some eight years ago.

The attachment referred to has been only slightly altered in appearance up to this date, and as now used presents the following appearance:



As used on Stewart's Best Banjos.

The manner of using this brace is to attach it to the stick or "sound bar," which runs through the banjo rim, by means of a screw. Ebony wedges are then fitted in on each side of the stick and driven tight; this makes the very best and most simple and substantial contrivance for holding the neck and rim together.

Now, eight years ago, previous to making use of a round metal knob for attaching the tail-piece to a banjo, we were in the habit of bracing the other end of the stick to them by means of a small iron screw, which was screwed to the stick and allowed to set up against the inside of the rim. When we began to use a metal knob for the tail-piece bolt to run through, we devised a brass screw to be set into the stick longitudinally, with a square nut to be screwed down against the back of the stick. This screw was passed through the rim, the brass nut being set

into a socket in the wood of the rim, and the knob as aforesaid being screwed to this projecting screw. From the time of making this change to our higher priced banjos we discontinued the use of the small elbow formerly used, and having a quantity of the castings for the same on hand, we proceeded to utilize them by using them as neck fasteners in our cheaper grade of banjos. To do this we simply drilled a hole and cut a thread and fitted a screw. So for the past few years we have been using this little device on your "second grade banjos," and not until we had been for some time using it did we learn that Fairbanks & Cole, of Boston, had copied or were using a contrivance on their high-priced banjos similar to what we had designed for our cheap "second grade" banjos. As we never had any intention of TAKING OUT A PATENT for this, and never considered it worth applying for, we were not surprised that F. & C. should make use of the idea, but they were somewhat surprised that the firm of F. & C. should at this late day (March, 1888) seek to claim the invention of this contrivance, and moreover lay claim to it on our banjos. Anyone who would do such a thing would not hesitate to take the chewing gum from the mouth of a toothless baby.

If we remember rightly, Mr. Fairbanks once invented a *patent* knob for tightening heads, to be used on his banjos. We have one of these knobs on hand, which we took off of a banjo brought here by one of F. & C.'s customers. This hoop was claimed to have the extraordinary power of covering up the flesh hoop, and hiding its form view. For what? This was also claimed to be so constructed that the ends of the hooks would not stick up beyond the edge of the hoop. And what of all this? Simply that the hoop so constructed was so weak that it was of no practical use; there being no strength in it. "The pro of the pudding is in the eating thereof." And the best proof that this hoop was no good is that Messrs. F. & C. lost no time in making a change in it, in coming around nearer to Stewart's model.

Now, Messrs. F. & C., you are a little too fast in one way, and a little too slow in another. You are quick to accuse, but slow to perceive that you are far behind the times. You are quick to imitate, but slow to invent. In fact, all the inventions you are using, you have given to the "banjo world" do not amount to a respectable sneeze in the March wind. Now, come, Mr. Fairbanks, *will you positively swear or affirm* that you are the inventor, either personally or in connection with Mr. Cole, of this little contrivance, which you are pleased to designate "Our Brace?"

If you are ready to so swear or affirm we are sorry to say that there is some danger of your being indicted for the crime of perjury, which will not at all be to your liking we are sure.

No, Mr. Fairbanks and Mr. Cole, we think you will not do this, for if you do, we have ample evidence to prove that we used the little brace or elbow before you awoke to the fact that such a thing was in existence, or as required. As you gropeled along in your half asleep condition, being content with fastening your necks and rims together with ordinary screws, in the old fashioned way, you at last got hold of one of Stewart's cast-off ideas, which you decided was something evolved from your own brain. Now, come, you are not fully informed in your business. You'll have to search elsewhere for weapons with which to attack Stewart, for all your little one-sided ideas have evaporated so far as doing Stewart any harm is concerned.

This same firm recently advertised their new style banjo, with all modern improvements, among which they named the extension or projecting fingerboard, an idea copied directly from Stewart's well-known banjeauettes. It is a wonder to us that they did not go to obtain a patent on this bit of ebony which extends over the surface of the banjo head. Of course, however, it is well known to readers of the *Journal* as well as to readers of the New York *Clipper*, that Stewart was the first to introduce a banjo constructed with an ebony fingerboard extending over the head, similar to the guitar and violin. But it must be borne in mind that Stewart has never claimed this device as either *new or original*, and only uncultured minds, who are not intelligently what is to be written, would place any such construction upon Stewart's claims for his improved banjo, known as the banjeauette.

ine. The extension fingerboard when used with the extremely short neck and the patent neck adjuster, to which the pith of the fingerboard may be adjusted, is said to be a higher or lower bridge, is what is claimed as new, and Stewart was the first to place such an instrument before the public.

"Then," some one asks, "if the extension fingerboard is good on a banjo, why not use it on all your banjos, as your imitators are beginning to do?" We simply answer that the use of such an extension fingerboard is of no real advantage to a long neck banjo, and it is almost an absolute loss to *Kimble*, or *Strobel* playing, for the reason that a good thumb execution demands the use of a low bridge, which is not practicable on a banjo made with an extension fingerboard, and it is by no means the case that thimble or stroke playing is going out of date, or that it ever will, out of use; it is simply giving way to a more finished style of stroke playing, which will soon begin to come into fashion.

These remarks concerning the banjeauette and extension or projecting fingerboards, having a certain bearing upon the actions of "F. & C.," are not deemed out of place in this article; but to return to their extraordinary claim of a patent upon one of the little attachments which we have been for the past three or four years using on our best banjos, we will simply say that each and every device used on the Stewart banjos is our own. If there has been any infringing done it has been done by F. & C., and not by us. So far as we are concerned F. & C. are welcome to use the little brace just as long as they please. We simply devised it and have used it because it was *cheap and handy* to use, not because we considered it either valuable or particularly handsome or durable. We know that it is not as good, by any means, as our *Stewart* brace, which we have used for some eight years on our best banjos. And this is pretty evident when we say that it is only on our *second grade* banjos that we have been using this little brace or elbow in question. If F. & C. think it just the thing for their high-priced banjos, we say again, although it is our own device, we deem it public property, never having considered it worth applying for a patent for, and we don't care who uses it.

It is rather strange, though, that we should have been using this little contrivance for fastening the necks in our second grade \$10.00 banjos ever since we began making such banjos, some three or more years ago, and only received notice that some one else had a patent on it at this late day. Rather far behind the times somebody must be.

## NEW BANJO PUBLICATIONS

S. S. STEWART, Publisher,  
PHILADELPHIA, PENNA.

- |   |      |
|---|------|
| 334 Farewell Gavotte, by Giese, Arranged for the banjo by Stewart, with piano accompaniment by Herlberger. E.....   | 50   |
| We can recommend this as a very fine gavotte in the style of Flower's Forget me not Gavotte, by the same composer.  |      |
| 335 The Palatine March, for the banjo and piano, by W. H. Murphy. A and D.....  | 75   |
| This is a 6-8 time march with a very catching introduction in 4-4 time. The banjo part is printed separate from the piano accompaniment, and is also placed over the piano accompaniment in the key of C. |      |
| 336 Excelsior Medley, arranged by T. J. Armstrong for four banjos, first and second banjos, piccolo, banjo and banjeauette.....   | 1 00 |
| 337 Stewart's Favorite Quickstep, by Herlberger, for banjos and guitar. A.....  | 1 00 |
| 338 Lawn Folk Song, two banjos, by John C. Folwell. A and E.....  | 10   |
| Good teaching piece.  |      |
| 339 "Clog," for banjo and piano, by Folwell. E.....   | 10   |
| Not very difficult.   |      |
| 340 Helen's First Gavotte, for one banjo. A, E and D.....   | 25   |
| 341 Mito Schottische, by S. S. Stewart, for the banjo and piano. A, E and D.....  | 35   |

## NEW MUSIC FOR BANJO ORCHESTRA.

## Waltz, "THE WAYFARER,"

By S. S. STEWART.

For the banjo with piano accompaniment....	60
For the guitar (solo).....	25
For two guitars.....	50
For two banjos.....	50
For quartette of first and second banjos, piccolo banjo and tenor banjo or banjeaurine.....	60
For trio of first and second banjos and banjeaurine or tenor.....	75
For trio of first and second banjos and piccolo.....	75

**The Rocky Point Schottische**, by Wm. A. Huntley. Arranged for banjo orchestra by S. S. Stewart. Vizi First and second banjos, first and second piccolo banjos and first and second Banjeaurines. Price, six parts..... 50

**Stewart's Favorite Quickstep**, composed and arranged for banjo orchestra by E. Herbruger. Seven parts complete..... 1 00  
The parts comprise first and second banjos, first and second piccolo banjos, first and second banjeaurine and guitar.

**Excelsior Medley**, arranged by Thomas J. Armstrong, and performed by the American Banjo Club. Complete for first and second banjos, piccolo banjo and banjeaurine. Price..... 1 00

## My Sarah Jane's Relations,

## New Comic Banjo Song,

By J. H. ANKER.

JUST OUT, Price, 35 Cts.

## She's the Gawkiest Gawk of them all,

## New Comic Banjo Song,

By J. H. ANKER.

JUST OUT, Price, 35 Cts.

## Happy Days Forever Gone,

## New Banjo Ballad,

By J. H. ANKER.

Now Ready, Price, 35 Cts.

## DUCK FOOT SUE,

Immensely Comic, Price, 35 Cts.

## A. BAUR,

Brookville, Jefferson County, Pa.

Publisher of Banjo Music, and dealer in best Banjo, Violin, Guitar and Mandolin Strings.

All the Latest Banjo and Guitar Music, no matter where published, can be obtained through us.

Banjo Strings, 60 c. per set, 10 for \$1.00

Guitar Strings, 75 c. per set, " "

Violin Strings, 50 c. per set, " "

CATALOGUES ON APPLICATION.

W. A. HUNTLEY'S  
New Banjo Music.

Queen of Beauty Waltz, E and A.....	PRICE.
Swing dose Gates (Negro Song), E.....	40
"Let Her Go" Galop, E and A.....	40
"Golden Star" Schottische, A, E and D.....	40
"Queen of the Waves" Waltz, E, B and A.....	40
Wedding Bells Gavotte.....	50
Perfection Mazourka.....	50
Huntley's Grand March.....	60

All for 2 Banjos.

Address,

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Philadelphia, Pa.

## NEW MUSIC,

By EMIL HERBRUGER.

FOR SALE BY

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Wise heads waggled and said—"the ground hog's an ass—winter is over—see what a beautiful day this is?"

But lo! the wisdom of the ground hog! Such is the instinct which far transcends human knowledge. Don't you suppose that ground hog knew that before his six weeks' nap should terminate that the elements

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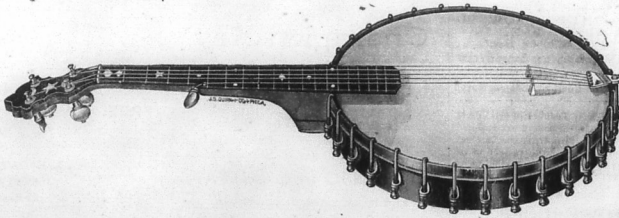
**A RIP VAN WINKLE SLEEP.**

A banjo manufacturer in Boston, who has evidently been enjoying a delicious slumber for the past three

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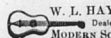
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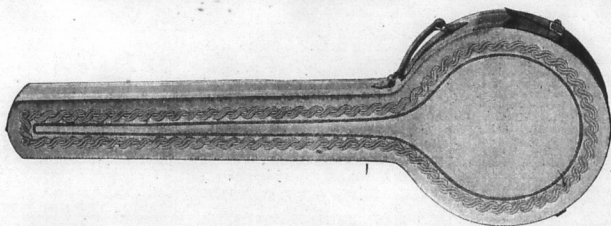
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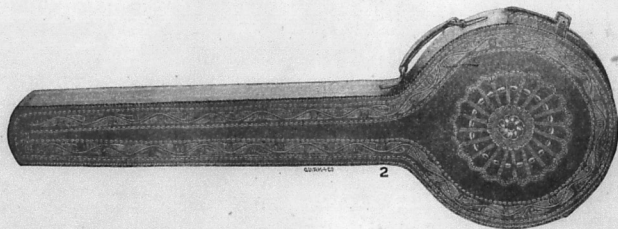
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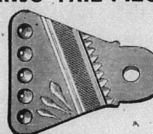
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