


V. 5 - no. 4 - whole no. 48.

25789-94
Misc
S. S. STEWART'S

BANJO  GUITAR

JOURNAL.

OCT., 1888.

.Price, 10 Cents.

PUBLISHED BY

S. S. STEWART,

PHILADELPHIA, PENN'A.

NEW BANJO PUBLICATIONS

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

- 334 Farewell Gavotte, by Giese, Arranged for the banjo by Stewart, with piano accompaniment by Herbruger. E..... 50
We can recommend this as a very fine gavotte in the style of Floweret 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 banjeurine..... 1 00
- 337 Stewart's Favorite Quickstep, by Herbruger, for six banjos and guitar. A, E and D..... 1 00
- 338 Lawn Polka, for 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, by J. H. Anker. A, E and D..... 25
- 341 Milo Schottische, by S. S. Stewart, for the banjo and piano. A, E and D..... 35
- 342 "Little Sunshine" Schottische, for the banjo and piano, A, E and D. By S. S. Stewart..... 40
This is considered a pretty and taking schottische
- 343 The Jolly Horseman's Galop, by John H. Lee. A and D..... 40
For the Banjo and Piano..... 40
For two Banjos..... 40
For the Banjo alone..... 25
An excellent galop and at the same time not difficult to execute
- 344 Pizzicati, from the ballet SYLVIA, by Delibes, arranged for banjo by Lee. E and A. Very popular..... 25
- 345 Jean and Jeannette Gavotte, by Gustave Lange. Arranged for two banjos by John H. Lee. Complete. A, E and D..... 50
This is a very fine gavotte, and is published without cutting or modifying. Be sure to get this edition and no other.
- 346 Merry War March, by Strauss. Arranged by A. Baur for BANJO ORCHESTRA, 1st and 2d banjos, banjeurine, ginch tenor banjo, piccolo banjo, and bass banjo..... 1 00
- 347 Il Trovatore, selections, arranged by L. A. Burritt for BANJO AND PIANO. A very fine arrangement of this beautiful music. Something far beyond the ordinary run of banjo music..... 1 00
- 348 Claudine Waltz, for the banjo and piano, by J. H. Lee. E and A..... 35
This is an engraved plate edition of the waltz, number 257 in our catalogue, which some time ago appeared in the *Journal*. This arrangement for banjo and piano is very pretty and effective. The banjo part is printed over the piano part in this edition. This may be classed as a remarkably fine production.
- 349 Waltz, The "Dawning Light," for the banjo and piano, by S. S. Stewart. E and B..... 75
This waltz is written especially for the banjo and piano, and the banjo part is not complete without the piano part. It is therefore not recommended as a banjo solo without the piano part, but the banjo and piano parts are separately engraved and printed, and the waltz has a very fine lithographic title page.

- 350 Nellie Schottische, for two banjos, by D. C. Everest. E and A..... 10
Excellent for teaching.
- 351 Topeka Clog, for two banjos, by Everest..... 40
Good teaching piece.
- 352 Broncho Waltz, by Everest..... 10
- 353 Moonlight Schottische, by Everest..... 10
- 354 Ol' Shepherd's Tennessee Reel, for the BANJO AND PIANO, by Thos. J. Armstrong..... 25
strong
- 355 "Minuit" (Midnight) Polka, by Walteufel, arranged for two BANJOS, by J. H. Lee..... 40
- 356 Flower Song, by Gustav Lange, arranged for the BANJO AND PIANO, by J. H. Lee..... 50
Very artistic.
- 357 "The Fantastics," Waltzes, by Zikoff. Arranged for the BANJO AND PIANO, by Baur, and published without abridgement..... 1 00
- 358 Le Gitana Waltzes, arranged (complete) for the BANJO AND PIANO, by J. H. Lee. This is a very popular and attractive set of waltzes..... 75
- 359 The Bloom is on the Rye, for BANJO AND PIANO, arranged by J. H. Lee..... 25
This is an arrangement in instrumental form of this beautiful Scotch melody by Bishop.
- 360 The Flower Schottische, for the BANJO AND PIANO, by C. E. Mack..... 10
An easy and pretty piece for young players.
- 361 Near to Thee Waltzes, by Walteufel, for the BANJO AND PIANO, arranged by J. H. Lee..... 75
These waltzes are very popular and will be in demand for the banjo and piano.
- 362 Farewell Waltz, by Lowthian, arranged for BANJO AND PIANO by J. H. Lee. These are very fine waltzes, by the composer of Myosotis Waltzes..... 50
- 363 Kerry Dance, by Molloy, arranged for the BANJO AND PIANO, by F. O. Oehler..... 50
This number doubtless will become a general favorite in the parlour.

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..... 25
For two banjos..... 50
For quartette of first and second banjos, piccolo banjo and tenor banjo or banjeurine..... 1 00
For trio of first and second banjos and banjeurine 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 Stewart. Viz: First and second banjos, first and second piccolo banjos and first and second banjeurines. 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 banjeurine 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 banjeurine. Price..... 1 00
- Merry War March, arranged by Baur..... 1 00
(See number 346 in catalogue.)
- Grand Inauguration March. (See num. ber 283 in our catalogue.) Price..... 75
- Marteneaux Overture. (See number 203.) Price..... 75

IMPORTANT WORK. NEW BOOK. THE BANJO

A DISSERTATION,
By S. S. STEWART.

This volume should be in the hands of every Banjo-player and every student of the Banjo.

No Teacher can well afford to be without a copy of this volume on his table.

No one who intends to take up the Banjo should fail to secure and carefully read this book; for "much depends upon starting right."

In all the Banjo Instruction Books before the public there is a lack of instruction in the things that every Banjoist should know. In fact, you cannot obtain any work on the Banjo which contains a course of musical instruction, and at the same time is a literary production. As THE COMPLETE AMERICAN BANJO SCHOOL supplies the musical portion of instruction, so this book, THE BANJO, is intended to supply the literary portion.

It elucidates and explains the Banjo in its construction, and defends it as a musical instrument. It points out the way of mastering its technical points, and aims to make good players of the rising young Banjoists.

Its arguments in defence of the Banjo are the strongest and most invincible ever presented in print.

It aims to open a new field to the Banjoist of the day, and to show him how to progress aright in his musical studies.

This work is not written in the interest of any particular Banjo or Banjo Manufacturer whatsoever;—nor in the interests of any one or more performers;—but is written in the interests of the Banjo and in the interests of all performers alike.

The Banjo, as an instrument, has long needed a book of this kind; something that could be read with interest by those who know nothing about a Banjo; and at the same time, a book that gives valuable hints to those who are students. A work that is neatly gotten up, and as a volume is attractive for the centretable or for the book shelves.

Teachers, by having a copy of this work on their tables, will have ever at hand a valuable assistant and ally in meeting the attacks and prejudices of those who are ignorant of the Banjo. It is a volume which cannot fail to command respect for the instrument and put to silence the objections of the musical bigot.

The book is issued in octavo, 112 pages, bound in cloth cover.

PRICE 50 CENTS PER COPY.

Mailed on receipt of price.

The work contains a new portrait of the author, together with several other portraits of Banjo players.

We also have a few extra finely bound copies, stamped in gold, which may be had at
ONE DOLLAR per copy.

S. S. STEWART'S BANJO AND GUITAR JOURNAL

VOL. V. No. 4. (Whole No. 48)

OCT. and NOV. 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.

NO. 48.

This being our forty-eighth number of the *Journal*, we have treated our readers to an extra quantity of music—and all of good quality at the same time.

THE JOURNAL SELLS FOR 10
CENTS PER COPY.

Subscribers who notify us of change in address after the current issue of the *Journal* has been mailed, should enclose 10 cents if they wish a duplicate copy sent them.

We cannot be held responsible for undelivered copies of the *Journal* which have been mailed according to the addresses upon our subscription lists.

We mention this for the benefit of those who notify us constantly of change in address, expecting duplicate numbers for those mailed to a former address; the notification of change coming too late.

Gentlemen know that the *Journal* is worth 10 cents per copy, and will forward this amount in requesting "sample copies." Others should make themselves acquainted with the price of the paper before sending postal cards requesting or demanding "specimen copies."

DIFFERENCES OF OPINION.

Our article, *The Booser*, in a recent issue, has been the subject of some comment, pro and con.

There are a few small-minded persons, who, mistaking the aim and purport of the article, were led to apply to it meanings somewhat different from what were intended. Intelligent people among our readers have pronounced it

an excellent "temperance" article. But there are some strange people in this world. We heard of a person once who declared that he would shoot himself before he would taste either whisky or bear. It is evident that stiff-necked bigotry was a prop of the constitution of this person;—for think of it—he would rather commit the most cowardly known crime than to taste beer.

It is evident, however, that the *Journal* is beginning to wake up some thick-headed people among the banjo and guitar-players.

We have not the shadow of a doubt that our new book, "*The Banjo*," will meet with some adverse criticism. This we believe, and indeed hope to witness. It was written and published because it was necessary, and because the banjo needs badly all that is said in the book.

It was not written to cater to the tastes or whims of a few self-conceited persons, either in or out of the banjo business; and there is not a fair-minded person having the interests of the banjo at heart, who will not thank us for the book.

More need not be said upon the subject, as the work is explicit in itself.

"SIMPLE METHOD."

Simple Simon is still walking about. There are yet plenty of fools left on earth to contribute to the support of the "Simple Method" Banjo teacher. Were this not so—"Banjo taught perfect in one quarter"—"I teach you to play a lively air the third sitting"—"Accompaniment taught in one lesson," and similar idiocies, would scarcely thrive. As it is, such advertisements set forth by unscrupulous persons, succeed ever in catching some gudgeons. The only right way to learn to play the banjo, is to begin at the beginning and progress gradually and by degrees, in precisely the same way as anything else is learned or any other art acquired.

The teacher who professes to impart immediate knowledge of the banjo and banjo-playing is always a knave, and his pupils are those who have little reasoning power or common sense.

In a circular sent us recently, issued by a "teacher" in a distant part of the country, we find the following clause:

"MY METHOD OF TEACHING"

Is entirely different from all other teachers." (So it seems.) "I do not teach by note" (he cannot teach by note, more probably); "as the pupil could not get the value of price," ask for lessons by note." (We think not indeed—a man might as well deposit his money in the stomach of a swine as to deposit it in the hands of a "teacher" who declares such principles as this one does.)

"I specify no limited time for lesson—but teach them all I can each lesson, which generally lasts from one to three hours, when I undertake to teach a pupil." (He carries on business in the old way—a bag of stones on one side—a bag of corn on the other; entirely without method of any kind.)

"I have been teaching for a number of years and have yet to see the first pupil who did not learn rapidly under my instruction." (A person who declares his entire ignorance of music, as this one does, is utterly unfit to judge of the advancement or ability of a pupil.)

"Some of the leading professional and amateur players of the present day have taken instructions" (taken his "simple method pills") "from me." (Well! This is perhaps better than to have taken the seven years' itch—but not much.)

He then goes on to name some of his pupils.

The fact is that there are always everywhere found a large class of persons who are *superficial*, and this class is often in excess of the more intelligent class. With such persons, study is often out of the question; they are incapacitated for it through their unstable and fickle natures. These are the class who learn to handle a banjo or guitar in a certain way, without notes, and are hence always "under the thumb" of some crafty person whom they must pay to teach them new "tunes." For they cannot take a sheet of music and sit down and learn it—they cannot read music—cannot even spell it—must ever rely upon someone else. Such people are utterly incompetent to judge of the merits of a teacher, for they have no knowledge by which to comprehend any true method of teaching. It is just such a class that has caused musicians to heap ridicule on the banjo, and every true artist on the banjo should lend his aid towards discouraging the efforts of such crafty teachers.

The average pupil of six months' practice, with the aid of musical notation, can, if he so wishes, "down" any one of these so-called "air players" in ten minutes, simply by setting before him one or two pieces of new music and asking him to play it.



Be sure to read the "Banjo World" from beginning to end.

Stewart's Favorite Quickstep for Banjo Clubs, number 337 in our Catalogue, by Emil Hebringer, is a very fine musical composition. Every banjo club should have it.

John H. Lee has been sick for some time with lung troubles in New York City.

It is said on good authority that Miss Effie I. Canning, composer of the song "Rock-a-bye Baby," is a fine pianist and good singer. She is also practicing on the banjo, and promises to become a good player thereon. She comes from the State of Maine, the same as E. M. Hall, the eminent banjoist.

A new studio of music has been opened in Scranton, Pa., by A. W. Tyler and H. C. Hoffman. The banjo, guitar, zither, mandolin and autoharp are among the instruments taught.

In our last issue we gave an interesting article, copied from an exchange, on horseback exercise, etc., for brain workers. In this number we give an article from the London *Truth*, on the banjo, as a solace for brain workers.

James O'Neill, has opened banjo instruction rooms in Cleveland, Ohio.

Chas. E. Sharf, of Baltimore, Md., sends us one of his latest publications for the banjo.

Joseph Ward, Freehold, N. J., writes: "The banjeiraune I bought of you a long ago is the sweetest toned instrument I ever heard. I use it every day. I have four scholars on the banjo and two on the guitar since I got the banjeiraune. I have had five engagements to play, three of them in last week. That was a very good article you wrote in last week's *Cigar*. I appreciated it very much. Allow me to thank you again and again for such a sweetened instrument. Everyone here who has heard it likes it very much. Your last *Journal* is 'immense' in reading and in music. That Ardmore Mazouza by E. Frey is certainly fine. I am doing all I can to praise your famous banjos, and push them along. Wishing you the success you deserve, I remain, etc."

Miss Josephine Howland, of Union Springs, New York, is one of the leading teachers.

Have you read "THE BANJO PHILOSOPHICALLY," yet? It has been published two years, and some nine thousand copies have been circulated.

Wm. J. Hure, of Kansas City, Mo., writes: That he purchased a Stewart banjo in St. Louis for \$50, and it is "a dandy." Mr. Parlee of that city offered this amount for it but he would not sell.

W. H. Sandland, Waterbury, Conn., sends a finely executed cabinet photograph of the Banjo Club. He says, "We are in a flourishing condition, and hope this fall to continue our success of last winter. We use most of your music, and all of our banjos were made by your firm—consisting of four Orchestras and one Champion, and they are all 'bummers.' I must also compliment you for the last number of the *Journal*; it was immense."

Waltz, "The Dawning Light," by Stewart, for the banjo and piano, price 75 cents, never fails to please when fairly well played.

We have received the following letter from E. M. Estabrook, of Bangor, Maine:

"Since receiving the new instruments I have deferred trying you until such time as the excitement naturally attendant upon receiving four such elegant instruments has subsided.

I was carried away by their beauty, and so could not trust myself so well to judge of their tone. I keep these banjos in a walnut case, made specially for them, and always wipe them carefully with a silk handkerchief before putting them away. I am a great admirer of the S. S. Stewart banjo, and a persistent advocate of its exceptionally fine finish and brilliant tone. Every particle of work in these banjos has been done in a workmanlike manner, and reflects great credit upon yourself and the skillful workmen you must necessarily employ."

Ferguson & Smith have opened a music store in connection with their teaching business in Rochester, New York.

George A. Morrison, Fox Lake, Wis., writes: "I received the piccolo banjo yesterday. It is a perfect beauty and the tone is immense. It far exceeds my expectations."

We have Zikoff's Fantastic, Waltzes, for the banjo and piano, arranged by Baur. It is published in full. See catalogue number 357. No. 358 is an arrangement of those now popular waltzes, *La Gitana*; this number will surely be in demand by banjo players, and Mr. Lee's arrangements are always popular.

DeWitt C. Everest wrote us from Paris, France, on July 17th as follows:

"Saturday, the 14th, was the great fête day in France, and the display of flags and flowers was grand. I never saw such fireworks in my life as I saw on that evening.

Last evening I played the banjo at Mrs. _____ again to a small company, and it was again the feature of the evening. Thursday evening, the 19th, I play at Madame Marchesi's house as she will give a soiree musicale, and a number of French people are anxious to hear the banjo."

Another letter dated the 21st, has the following:

"Thursday evening my sister and myself dined at Madame Marchesi's—there were twelve distinguished people present. After dinner about forty people came expressly to hear the banjo. After I played, Countess _____ came to me and said, 'what a lovely instrument you have. It sounds more like the harp than any instrument I have ever heard.' Baron H. _____ said the same thing. One lady there had seen banjos but had never seen any as fine as my Stewart."

Sommers and Walters have gotten out a very fine lithograph, representing them in their white-face banjo act.

George H. Maxwell, Fort Spokane, Washington Ty., writes, July 25th. "I was most pleasantly surprised upon opening the two numbers of the *Journal* to find that you had kindly enclosed an album. I purchased one from you some time ago, but had it in use so much that it was like unto a trumpet 'big leaves,' much the worse for wear. I had intended to send for another copy, but you having sent one with my subscription, obviates the necessity of my so doing. I received two sample copies—'a penny sheet,' with the request that I would favor them with a subscription; but the honor was too great; I had to decline. I am satisfied with the *Journal* and would pay double the price for the many points of interest to banjo players which would remain an unexplored region to me, situated as far from civilization as I am (65 miles from A. R. K.), were it not for the columns of the *Journal*."

Charles Morrell, of San Francisco, Cal., writes under date of August 17th: "You may keep my advertisement in the *Journal* for another year—which will make the fourth year; and I will bet ten to one that it runs four years longer. That is more than I would bet on our next election. Business is first rate with me at present. I bought a lot last month, and this month I am building a nice residence, for my family. All from the banjo and banjo books."

Chas. H. Parlee, of St. Louis, wrote on July 21st. "Copies of the *Journal* arrived yesterday, and, as usual, were welcome visitors. I have been taking a much needed rest the past few days, and will settle down to work again September 1st. The town is full of Jay Teachers, who use patent sectional wood rim, and other kindred factory tubs, but the opening of cold weather always freezes them out. My wife and myself play at the Exposition again this year, during the entire season."

Harry L. Keith, Chicago, writes: "Please accept thanks for the *Journal*. I had forgotten that it was published every two months instead of every month. I hate to wait that long for it. I was up to look at some of _____'s banjos the other evening. (He has opened a saloon, called 'Tux Banjo'). His instruments look very much like some of the patrons of his saloon, 'Dizzy.' Your *Journal* is very interesting and instructive to anyone interested in the banjo or guitar. I am glad to say that I am permanently located and can see it regularly."

NOTE.—So there is a saloon in Chicago called "The Banjo." Well, it is in keeping with such a family as the proprietor represents, to operate such institutions as saloons. Boozers and saloons were the landmarks of old time banjo playing; it was the saloon that assigned the banjo in the eyes of intelligent people. But the saloon, the bar-room, the lunch-counter and the boozier, have all lost their power to harm the banjo of the day. It's star is in the ascendancy, and long after those who disgraced it to-day have been laid in the Boozier's grave and forgotten, the Banjo will continue the companion of the music loving people of America. The name and the instrument will live long after the saloons and their keepers have perished. As is shown in the new work, *The Banjo*, by S. S. Stewart, there are a higher and better class of people becoming interested in the banjo; and its musical possibilities are to be still further studied and developed. The saloon class of players will be forced to seek solitude.

Miss Lena A. Rackett, Greenport, L. I., writes: "My American Princess Banjo arrived safe and sound. I think the workmanship is very nice, and the tone is so fine that it is a pleasure to play on it. Many thanks for sending it so soon."

We had a pleasant visit from Mrs. Dufour, the well-known lady teacher of the banjo, of Washington, D. C., recently. This lady has taught the banjo to a large class of ladies and gentlemen in Washington.

The Boston Ideal Banjo, Mandoline and Guitar Club, gave a concert at Richfield Springs, N. Y., on the evening of August 10th last, in the Summer Theatre, on which occasion they were assisted by Miss Jessie Edna Oliver, soprano, and Miss Pauline Hammond, contralto.

The concert drew the largest audience of the season, which was composed chiefly of society people of New York, Philadelphia and Chicago. Every number on the programme was encored.

McCauley and More, banjo teachers, of Washington, D. C., gave us a call recently. They have quite a class in banjo playing, and report a lively interest in the banjo in that city.

Miss Katie Dohmeyer, of Elizabeth, N. J., writes: "The Banjo I received all O. K., and I must say that I am well pleased with it. Everyone who sees it says it is a good instrument."

G. L. Lansing wrote under date of Aug. 24th, that the Ideal Club had made a big success during their engagement at Saratoga Springs. He states that Stewart's waltz, *The Wayfarer*, was played with splendid success.

Arling Shaeffer, of Denver, Colo., was evidently much pleased with the Presentation Banjo recently ordered. He writes: "It is just a wonderful little beauty, and more than convinces me that Stewart is the truly man in the world who can make a really fine banjo."

John Davis, of Springfield, Mass., resumed his classes in banjo instruction on September 3d.

From the *Santa Fe Daily Union*. "The Boston Ideal Banjo, Mandoline and Guitar Club, which has been furnishing such delight to the guest of the Worden for the past two weeks, have, we understand, booked a large number of dates in various cities for the coming season. The banjo as played by Messrs. Lansing and Grover of this organization is as pleasing a performance musically as one could wish to hear. During the young men's stay in Santa Fe they have made many warm friends, who deeply regret that they may engagements elsewhere calls them away. The young men will give their concerts to-day as usual in the afternoon at 3.30, and in the evening they will render an extra effort in the dining-room of the Worden."

Goldby and Shepard advertise their "Progressive Studies" for the banjo in this issue.

No piece of music for the banjo and piano, so far published, has had the success of the *Waltz, The Wayfarer*, published some time of one year ago, by S. S. Stewart. It has a banjo, and is a catalogue, price 60 cents, may well be considered the greatest success of any banjo publication.

Mr. Ulric D. Fairbanks, of New York, ordered in advance the first copy of our new book, *The Banjo*.

Fred. O. Oehler is one of the best arrangers of guitar music in the country, and is rapidly acquiring the same knowledge of banjo music.

We received a complimentary ticket to the First Annual Clam Bake of the Poughkeepsie Banjo Club, held on Sunday, August 26th last, at Barnegat.

We neglected to send our regrets, for which an apology is herewith tendered—press of business being our excuse.

Webb Lansing, of musical fame, has been summing up at his home in Knoxville, Tenn.

A correspondent in Washington, D. C., writes as follows:

"To show you the injustice being done you by one of the music stores, I will cite the following instance. I dropped into their store yesterday to look at some 'patent tail-pieces,' and they asked me to look at their new banjos, which they are endeavoring to force on the market. After they showed me their superiority (?) I asked to see some 'Stewart's.' They showed me one which they claimed to be your best \$25 banjo. I evinced some surprise, as I had seen your \$20 ones which were better. I finally found out that it was a second-hand one, and had been exposed to the sun until the neck was blistered and the keys were warped. They offered it to me for \$—, and if I had need of it I would have taken it in preference to any \$30 — they showed me."

E. J. Hughes, Chicago, writes: "Your *Journal* received, and was surprised to see what you gave for fifty cents a year. I think your *Music Album* is worth the subscription alone—it is nice. I have been looking for something that is devoted to the banjo, and now I have found it, and I think that it is the best thing of its kind published."

S. S. Stewart's Chart of the Banjo Fingboard, *The Banjoist's Assistant*; or *Noto Reading made easy*, was published in the year 1880. It is a complete chart of the banjo fingboard, printed on best white paper from engraved plate. Price 25 cents per copy.

William K. Bedford, Worcester, Mass., has published two of his banjo compositions, the *Killier Schottische* and *To the Lake, Waltz*. Each of them is for two banjos, and may be had of the author. See card in another column.

T. M. Sullivan, Little Rock, Ark., writes quite a lengthy epistle, from which the following is extracted:

"Enclosed find two dollars, for which send by mail one 16-inch head, a quantity of strings. I went up to Joe Griffith's last Friday night and took my banjo with me. He has a banjo, said to be made by

I don't remember the agent's name that was on the silver plate on the neck. If that is a sample of the — Parlor Banjo, it is N. G. The neck is not in the centre of the rim—all onesided.

It was to see it, I know, that he would feel mortified to look at such a banjo with his name on a silver plate, as a parlor banjo. I asked Griffith why he received such an instrument, and why he did not send it back—and he said if he had bought it he would have sent it back, but it was a present to him by his cousin. I told him that if my cousin was to present me with such an instrument, I would have to decline to receive it, as the tone and instrument is N. G. I have a good instrument and made him ashamed that he owned a bad one. We are organizing a banjo and guitar club and have the ladies interested. I talk Stewart Banjo every chance I get. I had the pleasure of playing on one of your banjos in Augusta, Ga., on my way out here. Yours are the best I have ever heard, and I have played up to a good many in the last ten years. I will have to have one of your banjos this winter, as they are the instrument to my taste. Your *Artistic Banjoist* is just immense. In regards to that crank that could get music to suit him nothing, hand and good enough to let him try the Carnival of Venice, The Grand March of the Drums and Annie Laurie, with variations in the *Artistic Banjoist*, and I think he will have a hand-full, and more than he can learn in the next six months; and if I am not happy, I will be glad to let the man who tried to carry a red-hot stove but had to give it up, as it was too much for him to manage. It makes me laugh to read B. and G. *Journal*. Hoping that you will excuse this long letter," etc.

Will J. Tomkins, Pierre, Dakota, writes under date of September 1st:

"I have been out on the plains, in the northwest corner of Dakota Territory for over a year, following my chosen occupation of cow puncher, and have not, in all that time, had a single permanent camp established, from which I could write you for the *Journal*, or for some sheet music till now. For that reason, for years I have managed to get around to civilization about once a year, and have, each time, sent for your issue of the *Journal*, just ended—and thus have managed to keep posted on banjo matters, still have my old Dobson; it accompanies me, tied on to my pack-horse in an old slicker, and many is the cowboy audience I have entertained with it on the round up. It is as well known among the cowboys of North-West Dakota, as Harrison is among the republicans of Indiana. I hope to be able to camp permanently in some little frontier town before long, where I can discard my old 'Dobson' and get me a Stewart 'Orchestra'; but as it would be wrong to trail around the prairie, strapped on to a Texas broncho, like I have the Dok, I think I had better wait awhile. Please excuse the few illiterate remarks, and consider that I only write two letters per year, one to home and one to S. S. Stewart."

A recent number of the *Chicago Indicator* publishes a lengthy letter from a London, England, music hater, talking from a first in Chicago a lot of weird songs, among which are a number of banjos. The order contains this sentence:

"We shall be pleased if you will polish the handles of all our banjos, as most of the American banjos sold here have finely polished handles, and wish to give the same to compete with other wares."

It would appear from this that the London firm had been importing some of the cheapest kind of "Tubs" in the American market; as only such are made with handles polished. But no moment of polishing of handles will make a good banjo out of "store fud," as our green London dealer will find out.

September has proved itself a very damp month, and bad for banjo players generally—their instruments included.

Interesting letter from an inquirer, concerning the late Lew Brimmer. Perhaps some of our readers can enlighten the writer.

Galesburg, Ill., Sept. 1st, 1888.

"Mr. S. S. STEWART,

Dear Sir:—I see, now and then, the name of Lew Brimmer mentioned in the *Journal*. If it is the one I used to know, we used to call him Lew Brimmer. I knew him when he was a boy. He was born at Schenectady, Otsego Co., N. Y. At the age of about 10 or 12 years he removed with his parents to Cooperstown, N. Y., where his father died—who, by the way, was a drummer at general training. Shortly after his arrival in Cooperstown his banjo life started and everything he got into his hands was substituted for a banjo and received a good drumming. Some time in the 50's Cooperstown got too small for him except during the County Fairs, where he could be with a troupe and give exhibitions in banjo, as Brimmer's Minstrels; and no man on earth could yell louder to get a crowd than he. In '63 he was playing at Hooley's, in Brooklyn. I saw him there. A few years after he was playing in New York City, and a girl, well connected, of that city, became infatuated with him, and followed him to Hudson, where they were found by her relatives, and Brimmer was arrested for abduction. With the assistance of her evidence, he got clear and they were married, and soon after came to Cooperstown and lived a long time with his mother and a widowed sister, Mrs. Akens and his wife I think had a sorry time of it, and many times she relented her rash step, as her family had disowned her from the first.

He was the best performer on the banjo I ever heard; he always played by ear, and knew nothing about the rudiments of music. He would play and sing about bar-rooms and saloons just for his 'Bidge,' and was the player that could win it every time. I think he has a nephew now living in Oneonta, N. Y., a barber, and I think a nice, too. If Brimmer had taken to morality and saving, as he did to music, he would have been worth millions."

I knew him personally and his family, from the time that he was ten years old, until he left Cooperstown; and from the time he was eighteen years old you had to get him pretty early in the day to find him sober. I heard a few years ago that he died on Bedford's Island, in the poor house. If it is the same Brimmer I would like to know.

Respectfully,

R. J. WILBUR,

We believe this to relate to the same Lew Brimmer mentioned by Mr. J. C. Hennessy in former issues of the *Journal*. Let it be a warning to the banjoists of the day.

EDITOR.

J. Donald Harris, Leybourne, Australia, writes: "There is not one number of your *Journal* that I have not learned something from; besides, there is a 'snap' about the writing that I like."

The following advertisement is clipped from a copy of the *Morning Journal*, New York:

"BANJO CHART shows exact position of the fingers on the strings in all the chords, and any one can play accompaniment at sight; sent post paid, price 10 cents. William Sherwood, 1348 Third Avenue, New York City."

There is little use in saying that chords are, ham-bugs, pure and simple. No one can learn to play "at sight," except by persevering practice and study. No chart or charts can teach this. All that can be expected from any fingboard chart is to assist the learner in locating the notes. Tune and rhythm are the foundations of music; this no chart can teach. The "poison" of the fingers alluded to, is evidently a mistake of the compositor, or else the advertiser would poison his fingers by applying his own chart.

Sam Payne, Lewisham, England, in ordering music writes: "I am glad you sent the *Wayfarer Waltz*, as I think it is one of the prettiest waltzes there is for the banjo."

The *Journal* shows a considerable increase in the number of its subscribers, and also in the demand for its music dealers and booksellers. And yet there are many banjo and guitar players still suffering for it.

Be sure to read the new book, "The Banjo," for full information concerning the banjo and its manufacture and various points of interest.

The interest taken in banjo playing by Parisians, when hearing Mr. D. C. Everest performed upon in the hands of Mr. D. C. Everest, convinces us more than ever of the brilliant future in store for this instrument.

When the banjo comes to be taught in the French schools of music it will no longer be snubbed by bigoted "half-shell" musicians in America.

Miss Edith E. Secor, whose portrait appears in this issue, is one of the finest lady banjists we have ever listened to. Her present P. O. address is Bayonne City, N. J.

William A. Huntley is fully under headway with his fall teaching season in Providence, R. I.

The La Gitana Waltzes for Banjo and Piano are published by us, arranged by John H. Lee. Price 75 cents.

Near to Thee, one of Waldfreud's popular waltzes, may now be had, completely arranged for the Banjo and Piano, price 75 cents.

Benjamin L. Parry, Massillon, O., has a good class in banjo and guitar playing.

D. C. Everest arrived home from Europe on September 4th, in good health and spirits.

Mrs. Harbaugh, Banjo Teacher, of Washington, D. C., called upon us recently, en route from Atlantic City, N. J. She reports a lively interest in banjo playing in Washington.

Miss Ada McClelland, of St. Louis, Mo., has been engaged by the Illinois Conservatory of Music, at Jacksonville, as teacher of the banjo, guitar and mandolin in that institution for this season. Miss McClelland is a competent lady for the position.

J. E. Henning, who has been for some time at his home in Ottawa, Kansas, expects to resume teaching soon.

The following is from the *Indicator*, Chicago: "Banjo playing is rapidly elevated to the dignity of a drawing-room art. Many society ladies and gentlemen in Chicago are skillful manipulators of this instrument, which has a real fascination when properly understood and handled. A professor of note says that it is a genuine comfort when a man is in hard luck."

C. W. St. Cross, of Kilburn, N. W. London, Eng., writes under date of August 9th: "Such a work as your *Journal*, published periodically here would have a very great sale. It is precisely what we want. We have no responsible *Journal*—no authoritative publication to look up to. True we have a *Banjo Journal* which contains that sort of music, which any decent educated person could knock up by the sheet in a very little time. You would find a great number of subscribers in my own immediate neighborhood. The *Journals* you have sent me have been handed around amongst my pupils until they have read nearly all the ink off."

Another letter bearing date of August 31st, has the following:

"Yours of 20th inst. to hand last evening 10 P. M. It took me till 3 A. M. to get through the *Journal*, (which seems to improve with each issue). I can only lament with others of the craft, here in England, that you cannot publish an English edition of the *Journal*. I have very peculiar facilities for finding the opinions of banjists with regard to this matter, and I tell you for sure that such a publication is bound to be a success right along. I know what I am talking about, too."

Coming with the above was a handsome cabinet photograph, of Mr. St. Cross, for which we tender thanks.

Thomas J. Armstrong resumed his business of banjo instruction on September 15th.

The Examiner, Catskill, New York, of September 1st contained an account of a concert given at the M. E. Church, in which Mr. Grant Brower gave his artistic banjo solos. In the account it is stated that Mr. Brower is a very fine banjist, skilled in technique and with an expressive touch.

This may sound strange to those who have never heard the banjo properly played upon. But the frequent appearance of the "Star of the East" in the form of a banjo, at church and other high-class entertainments is becoming noticeable. The banjo, at one time, a despised and tabooed instrument, is making it self many friends among the cultivated classes. For fuller information on this subject read the new book, "The Banjo," just published.

"History of the Banjo." We learn that a banjo manufacturer in England, has had written or compiled for him, a *History of the Banjo*. It must be apparent to banjists generally, that the modern banjo is almost too young to have a history of its own. We have been told by a prominent literary gentleman—and well told in verse too—that it was Ham, a son of Noah, who invented the original banjo, and strung in with the hairs from a "possum's tail. But as such history is more or less shrouded in mist, and many intelligent persons doubt the existence of either Ham, Noah or his ark, we may be pardoned for expressing our candid doubts as to the reliability of such unauthenticated historical remnants.

The real history of the banjo dates only from the advent of the "silver-rim" banjo, as made by Farnham, Wilson and Clarke, something over a generation ago. A "Biography" of the banjo will be next in order to give worthy and ambitious writer.

Miss Elma F. Mills, Ishpeming, Mich., says of the *Journal*. "Please inform me when my subscription runs out and I will remit at once. I should be lost without the *Journal*." We have a large number of just such letters coming from ladies and gentlemen, who appreciate our efforts to give them a good paper—a paper intended to elevate the sphere of the banjo, by speaking in plain language of the affects, effects, defects, etc., of the banjo and its votaries; pointing out the good and the evil—the true and the false.

We herewith tender thanks to our many friends and supporters for their kind appreciation of our labors in this line.

SOLACE FOR BRAIN WORKERS.

Wales plays the Banjo.

THE ENGLISH HEIR-APPARENT STRUMS TO HIS DELIGHTED FAMILY.

Labouchere in London Truth.

I can well imagine the feelings of the New Orleans Darkey, as he existed before the war, if he could only visit a London drawing-room in full season, and hear the young scions of the aristocracy twanging the once-derided "plantation" instrument in the ears of damsels of high estate. The aged tenant of an Ohio cabin holding would probably be equally astonished could he but see the most exalted males in this realm, throwing aside those troubles which the inhabitants of the Greater Republic are pleased to consider the cares of state, and giving a bouidoir performance on the banjo before the princess and their daughters.

I am, indeed, informed by those who ought to know, that the Prince of Wales, like his relative, the Czar of Russia, is no mean performer on the banjo, and as he has an excellent musical memory, without pretending to too much technical knowledge, that he can, after returning from the opera or the opera-bouffe, pick out

the tunes on the banjo with astonishing facility. But the revival of banjo playing in London is not confined to the Royal Family. Mr. Gladstone himself is said to favor the instrument, which also solaces the few intervals of leisure in which other brain-workers are able to indulge.

AUTHORS SPRING UP LIKE MUSHROOMS.



In a book published recently in England, called *Ellis's Thorough School for the Banjo*, we note the following:

In his preface, the author (?) of the work admits the superiority of the American five-string Banjo over the English six and seven-string Banjos. He says that he has *compiled* the work; which is, at the same time, according to his statement, the *result of long theoretical study and practical experience*.

If this is so, the work being a compilation, according to his own statement, he must mean that he has appropriated the work of others of long practical experience, for he certainly cannot mean himself; nor can he refer to his own work so far as the book is concerned.

Passing on to the next page, we find that he gives a somewhat confused and vague account of the obsolete and unrecognized instruments, of which the American Banjo is supposed to be an improvement. He names several of these ancient instruments, presumably to display his familiarity with Ancient History, such as the Nonfre, Kissar, etc., but of what interest this can possibly be to the beginner we are unable to perceive.

The writer states, at the bottom of the page, that for some of the above facts he is indebted to Mr. Dobson. But, indeed, it is a fact, that he has presented not a single fact, and can therefore be indebted to Mr. Dobson for nothing whatever.

The author fails to tell us, however, to whom he is indebted for the balance of his work. But indeed so slight a mistake is easily rectified. We can tell Mr. Ellis, who certainly must be without practical experience in the banjo business, just where he obtained the material for his book: it came from the different American Banjo books; but principally from those of our own publication, namely: The Complete American Banjo School, and Stewart's Thorough School for the Banjo. Mr. Ellis has simply transposed the musical portion of these various books into what may be termed the English keys, and altered the phraseology to suit himself.

It is easy to make a book when you have the result of another's labor before you.

"TALAPOOSA MAZURKA"

FOR TWO BANJOS.

By S. S. STEWART.

The musical score is written for two banjos, labeled "1st Banjo" and "2nd Banjo". The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score consists of five systems of music. The first system shows the initial melody and accompaniment. The second system continues the piece, featuring a 5* fingering. The third system includes a first ending (1) and a second ending (2) marked "FINE". The fourth system begins with a forte (f) dynamic and includes a 2 0 1 0 fingering. The fifth system concludes with a first ending (1) and a second ending (2) marked "rit. D. C.". The notation includes various musical symbols such as treble and bass clefs, notes, rests, and dynamic markings.

ALBERT, JR. POLKA.

FOR THE BANJO.

By A. BAUR.

Banjo.

Slur. 2

Slur. 2

1

2

3

8*

5* Bar.

5* Bar.

1

2 D.C. at Fine.

FINE.

For the Pupils of T. J. Armstrong.

CLARA WALTZ.

FOR THE BANJO.

Tune Bass to B.

By S. S. STEWART.

Banjo.

p *Dolce.*

m.f.

p

MID-NIGHT WALTZ.

FOR TWO BANJOS.

Tune Bass to B.

By OTTO H. ALBRECHT.

1st Banjo.

2nd Banjo.

Tune Bass to A.

AVALON WALTZ.

FOR THE BANJO.

THOS. J. ARMSTRONG.

Waltz tempo.

Banjo.

1

224

3 Pos.....

1

12

3 Pos.....

mf

13

972

FINE.

5 Pos

023 1

5 Pos.....

4 Pos.....

 f

173

D. C. al Fine.

HEIMWEH. (Longing for Home.)

Arr. by FRED. O. OEHLER.

FOR THE GUITAR.

By A. JUNGMAN, Opus 117.

Andante con espressione.

Guitar.

do.

f

cres

cen

a tempo.

cres

cen

do.

f

p

7th Pos.

ritard.

a tempo.

ritard.

a tempo.

f

3.

ff

cres

a tempo.

pp

do.

f

pp

ff

SADIE POLKA.

FOR TWO BANJOS.

By GEO. E. WEITZEL, Pupil of Otto H. Albrecht.

1st Banjo.

2nd Banjo.



A correspondent writes that she will have to "throw up" the banjo, owing to the fact that during the recent hot period it cost her thirty cents in a single week for strings. She wants to know why it is that strings break—or if it is the fault of the banjo.

ANSWER—Such letters are excusable when coming from a woman. From a man they would be too insignificant for notice. To consider the matter of thirty cents in a hot week for strings is indeed something frightful. Why! just think how many hairpins that sum would purchase for a woman, and how many glasses of beer for a man. Such persons should keep one, two, three or five horses for a while, and compare the expense of keeping a horse with the expense of keeping a banjo. Some of them would "throw up," indeed, if the food did not cost so much. Hot weather will break strings—especially when the air is heavy and muggy. Then again many players are victims to perspiring fingers, which also helps to break strings. Long and sharp finger-nails are another cause for strings breaking. Sometimes the air enters their cause. When this is found to be so, just get a piece of an "e" bass string and run it through the holes until the sharp edge is removed.

A little practical experience is necessary to all performers, whether it be upon the banjo or any other instrument.

A correspondent in the good old State of New Hampshire sends us the following:

"Although I have a banjo, I may desire to buy another one some time in the future, and would like to get information on a few points. 1. What would be the difference in tone between a banjo with a nineteen-inch neck and twelve-inch rim, and one with eighteen-inch neck and thirteen-inch rim? Which would be apt to be the loudest, other things being equal? 2. If you have been playing on an ordinary banjo (nineteen-inch neck and eleven-inch rim), and want a more powerful one, will you get what you want if you get a banjo with a 12½ inch rim and a 17½ in. neck, which will not be any more difficult to finger? 3. The size of the rim remaining the same, what will be the effect of lengthening the neck? Will it make the tone louder or sharper? 4. Of two banjos of the same size rim (12 inch) to be made with raised frets and to be 'picked,' which will be the loudest and sharpest, one with an eighteen-inch or one with a nineteen-inch neck?

I enclose a stamp for a reply and hope you will answer my questions."

ANSWER—There is an old saying that any fool can ask a question, but it requires a wise man to answer. We do not, in this case, for one moment, mean to insinuate that our correspondent is a fool, nor that we are correspondingly wise enough to reply in a satisfactory manner to each of his questions. We have not, however, the time to answer such queries by mail, even when a stamp is enclosed to pay the postage on such a reply, but will give our opinion on the different questions for the benefit of our correspondent, as well as for other readers.

1. The length of the neck has little to do with the banjo's loud or soft. The requisites for producing a bound or soft-toned instrument lie in the head and rim part mainly. When a longer neck is put in a rim, the length of vibrating string is of course increased. Now, putting you have the same rim, the nineteen-inch neck will cause the strings to be drawn more tense in order to tune it to the same pitch as the rim with the eighteen-inch neck was tuned. This will cause it to sound sharper or louder, but should the tuning be in accordance with the increased length of neck—that is, the same tension used on the strings—it is not probable that the instrument with nineteen-inch neck will sound any louder or softer than the same rim with an eighteen-inch neck. By taking the length of vibrating string on over the neck and placing more of it over the rim—as the case when the neck is shortened and the rim enlarged

—there is an increased body of tone generally; as is seen in our banjoaires over banjos of smaller size rim with longer necks, but having the same length of string.

2. Not always. You may get a banjo made with a 12½ inch rim and 17½ inch neck and it will not nearly so musical or so loud as the one with 11 inch rim and 19 inch neck. Such rules are good enough for schoolboys to calculate on, but are shown not to be exact in the manufacture of musical instruments. Take the violin for instance, everyone knows that two instruments may be constructed precisely alike in size and from presumably the same woods, and yet one of them is louder or more musical than the other.

Our reply to query number one embraces this also—likewise query four.

It must also be taken into consideration that the larger the rim of the banjo is, the more stretching capacity will the head have, and the more liable will it be to absorb dampness, which in itself detracts from the power and beauty of tone.

A correspondent in Arlington, Mass., writes:

"Enclosed please find stamp for copy of Adventures of a Banjo Player, etc., as advertised in your illustrated catalogue kindly sent me a few days since, and for which please accept thanks. I have read it through, and with great interest, but friend, and in Boston have prevailed on me to purchase a —

The few days I have had it (the disease?) it has proved itself worthy of all — claim for it, and is a very satisfactory to me (glad to hear it). If I should ever make any change, may I have a stamp for a \$10 bill? It will be for a Stewart. As I did not purchase your make, I cheerfully enclose stamps for catalogue sent."

COMMENT—We believe this correspondent to be a well-to-do young man—and a well-to-do young man. But we fear he has indeed a long way to go before he will make a banjo-player. We might be so facetious as to call him "the young man prevailed on by his friends."

ANSWER TO INQUIRY ABOUT FRETS.

On long (or large size) banjos there is always more or less trouble with raised frets, and the frets with thicker strings than the shorter banjos—or else are tuned very high.

It is easily seen that a long string, vibrating more slowly than a shorter one, is much more apt to buzz, or jar upon the frets (generally upon the fret next to the one on which the string is stopped). Hence, we have always advocated the frets on smaller banjos only. For an experience of many years has shown us that frets on the banjos of large size are never entirely free from causing some annoyance. It is next to impossible to prevent the strings from buzzing on the first few frets of long banjos, if the banjo is played strong; for to raise the strings such a distance from these frets that this is possible, causes them to fall too far from the frets in the middle of the finger-board, and makes it difficult to finger; to say nothing of falseness liable to be caused by change in tension of strings, in pressing them down to the frets.

Again many performers pull the strings of the banjo upwards, causing them, if at all slack, to make a snapping noise against the fret coming next to the one at which the strings are stopped. Long strings, all things being equal, are more liable to do this than short ones.

Again there are few banjos made, of which the necks—and consequently the finger-boards—remain absolutely level, and perfectly true. It has been many times demonstrated that no wood in Christendom can be so prepared as to make it absolutely fire-proof or water-proof. And for the majority of banjos to stand the handling of many players, they would have to be made not only fire-proof, but water-proof.

Banjos made with good frets can, with a fancy touch there, and with four frets can readily be "trued up," should they require it at any time.

If all banjos were made of a "standard size" of say to 10 inch rim and seventeen or 18 inch neck, and tuned in D and A, so that the strings would be short and the raised frets would be more appropriate and practical than they are to-day on so many larger banjos.

REMINISCENCES OF A BANJO-PLAYER.

(THIRD LETTER.)

BY A. BAUR.

I have often been asked, "What qualifications are necessary to become a banjo-teacher?" This is a question not easily answered; but to illustrate plainly what is necessary in a teacher and what is sometimes expected of a teacher who is right in the "whirl," I will give some of my experience, hoping that those who are ambitious of becoming teachers may be benefited thereby.

Until the war broke out I had always lived in New York, where I enlisted in 1861. Having been severely wounded, I was sent from Chattanooga, Tenn., to the Central Park Hospital in New York, where I received my discharge in 1864, before my wounds had healed. Upon the advice of physicians I came to Western Pennsylvania, where the climate seemed to agree with me, but I did not mend as rapidly as I wished. Like all New Yorkers, I always thought there was no place on earth like that city, and out of it life was not worth living. In the meantime I kept writing and arranging banjo music, and practising diligently; some days playing as much as ten or twelve hours out of the twenty-four.

I made several visits to New York and found that the climate near the seashore did not agree with me, consequently I continued to live in Western Pennsylvania, continuing my practice and piling up music. In all this time I very seldom heard a banjo, except my own, played. In time, this sort of life became so monotonous as to be almost unbearable. In 1879, my health being fully restored, I determined to remove to New York and engage in business. It was not until 1880, though, that I was able to get away.

In May of that year I arrived in New York to become, as I thought, a permanent fixture there. It did not take me long to secure a home in one of the pleasant suburbs, after which I engaged in the real estate business, intending to drop the banjo entirely, except as a source of amusement.

One day, not long after my arrival, I called at a music store where I was known, and almost the first question was "How long are you going to remain?" When I told them I had come "bag and baggage" and would remain there permanently, they said I was just the person they wanted to see; they were receiving applications daily for a banjo-teacher, and that I could make their place my headquarters; that I would soon have over a dozen pupils, etc., etc. I told them I could not think of it, as I had already made arrangements to engage in other business. They would not have it that way, and wanted my address, which I gave them, never expecting to hear anything further from it, as I had so emphatically stated that I would not teach. In a few days, however, I had a note, in which they requested me to call at the store at once. I did so, and found they had secured three pupils for me. I declined to take them, but they insisted so strongly that I concluded to take those pupils, but no more. In a day or two they sent me several more when I also declined to receive, but with the same result as the last—I took them. From that time on, during my four and a half years' residence there, I had more pupils than I could attend to. There was but one other banjo-teacher in the

city, and therefore no necessity for the cutting of prices. There were any number of "Simple Method" fakirs and several who pretended to teach by note. They could talk glibly about everything pertaining to music, such as major and minor chords in all the keys, the dominant and sub-dominant, etc., but when put to the test, were ignorant of even the simplest rudiments of music.

The prices then were:

\$40 for term of 20 half-hour lessons.

\$2.50 for lessons less than a term.

Strings 15 cents each.

No reduction for lessons missed by pupils.

The "Simple Method" teachers charged from 25 to 50 cents per lesson.

In all my experience I never had but one gentleman take lessons. Pupils were plentiful, and I preferred lady pupils because it is very seldom a lady does not know something about music. After the rudiments are mastered the music is comparatively easy. When I had a pupil who knew the rudiments of music I considered her exceedingly dull if she did not play four or five little pieces after the fourth lesson.

I resided seven miles from the city, and to reach there in time for morning lessons I had to leave home on the 8 o'clock train, arriving in the city at about 8.45. This gave me ample time to reach the residence of any of my pupils at 9 o'clock. I generally found my pupils ready for work, and as I was always supplied with music for each one, but little time was lost in getting to work. From three to five lessons, and very often six or seven before lunch made the morning seem rather short.

The number of lessons depended very much on the proximity of residences of pupils. Nearly all my pupils lived on Madison and Fifth avenues, or on streets near these avenues. I never had less than two, and sometimes as high as eight pupils at one time at the Windsor Hotel, on Fifth Avenue, and as many more at ladies' fashionable schools in the immediate vicinity of this hotel. This enabled me to give ten or eleven and sometimes as high as thirteen or fourteen lessons a day. This, however, only happened on days when I had a number of lessons to give on one place.

When it is taken into consideration that in addition to lessons I had to visit the music store at least once a day to inquire for orders or applications, and put in order some banjos, or have one or two sent to pupils desiring to purchase, also to look over stock to see if anything new in the musical line for arranging for banjo had been issued, I was getting through with an immense amount of work.

The life of a conscientious and pains-taking banjo-teacher is by no means an easy one. He cannot go to a music store and make a selection of one or two hundred pieces and distribute them among his pupils according to their capabilities as is done by most teachers of other instruments.

Banjo music is and was scarce at that time. Nineteen out of twenty banjo pupils who want to learn the popular melodies of the day, therefore it is necessary for the teacher to be thoroughly posted and a ready arranger, capable of adapting a melody to any form in which it may be needed—simplifying for one pupil and arranging it more difficult for another. Very often a pupil may have visited some place of amusement and has heard something played by the orchestra, or an instrumental or vocal solo and can remember only a bar or two; this is "hummed" to the teacher who makes a note of it, and on his next visit to the music store he must find the piece and arrange it for his pupil, taking care to finger it correctly. Another source of vexation is when a pupil expresses a desire for a certain style of piece or

song, the teacher arranges it and on the next lesson day, the pupil having heard the teacher play the piece, says, "Oh! I don't like that piece at all." This is very annoying and apt to try the teacher's patience.

I always found it advisable to study the disposition of a pupil and arrange music that I thought suitable, increasing the degree of difficulty with each lesson; taking particular pains to see that the pupil learned each lesson thoroughly before starting a new one. I have had pupils to give me lists of fifteen to twenty pieces saying, "I want all those pieces right away." Had I gratified the wishes of all pupils I would never have been through writing music. I always considered myself the best judge as to what music they should have.

When my day's work of teaching was over, which was at about 6 o'clock, I was glad enough to leave the city and enjoy a half hour's rest on the cars, journeying homeward. I allowed myself one hour for dinner, after which I enjoyed an hour or two playing, or in conversation, until the family was ready to retire, when I got out my music paper, pen and ink, and laid in my stock of music for the next day—writing a simple jig for this one, an easy polka for that one, a catchy schottische for another, a set of variations for another, a set of exercises for another, and so on until I had a full stock of music for next day. This generally took me until 2 or 3, and very often as late as 4 o'clock in the morning. In addition to this, in 1882 I arranged and had published between the first of June and the middle of December over 500 pieces of music.

The banjo and banjo-music is still in its infancy, and both have a bright future. Every day is convincing more people that anything that can be played upon any treble instrument can also be played upon the banjo. The greatest drawback to the banjo in the past has been the society of incompetent teachers and properly arranged music. But the time has come when the banjo is considered a musical instrument. The "Simplified Method" teachers (the "banjo's natural enemies") are dying off, or are being relegated to back seats; a new generation of players has stepped upon the stage. The latter have the benefit of scientifically constructed banjos and an abundant supply of music, from the simplest exercise to the most artistic and difficult solo with piano or full orchestral accompaniment.

Where we formerly had only a teacher or two in the large cities we can now count them by the hundred, and the supply is so abundant that almost every hamlet in the land can boast of its banjo-teacher—still there is room for more. Good, reliable, competent, and above all, sober banjo-teachers, are in demand. And the demand will increase as the banjo keeps marching on. The banjo-teacher of the future must be as far ahead of the teacher of the present, as he of the present is ahead of the "plunkety plunker" of the past.

(TO BE CONTINUED.)

PRESIDENTS ON HORSEBACK.

"President Cleveland would hardly look well on horseback. He is too fat and heavy to sit at horse well. President Arthur during the latter part of his term, took horseback rides almost daily, and the presidents of the past have nearly all been fond of equestrian exercise. George Washington once flogged a stable boy because he did not rub his horse down when he brought him in wet with the exercise of a hard gallop. Jefferson was fond of horses, and he rode on a saddle to the inauguration. John Quincy Adams was residing near Washington when Jackson was inaugurated, and he used to walk

to the race-course to see the running. A tip which a man once gave Andrew Jackson on the race-course saved that man's life when Andrew Jackson became president; and Harrison pranced up at his inauguration at the Capitol on a milk-white steed, because he thought in this he was imitating the Roman Emperors as they rode along the Appian way. John Tyler had good horses, though he did ride in a second-hand carriage; and Zach Taylor looked his best when he was on horseback. Frank Pierce used to gallop about Washington at midnight on a spirited steed which was totally blind, and James Buchanan had a set of harness which cost him \$800. Lincoln liked horses, and he rode them, wearing at the time a tall silk hat, and no one thinks of Grant without associating him with his horses."—*Live Stock Commercial*.

OUR NEW BANJO BOOK.

JUST PUBLISHED.

S. S. Stewart's latest work on the Banjo; a book which explains the Banjo; is now ready, as per advertisement in another portion of this paper.

The book is set in bourgeois type, mainly, single-lined, thirty-five lines to the page, and is bound in flexible cloth covers, presenting a neat and attractive appearance.

The entire book contains 112 pages, and ten portraits. The number of words contained in the entire book throughout is about 30,000.

The work treats upon the banjo in such a way as to make it of interest alike to the beginner, the more advanced pupil, the teacher, and the player. It also contains a complete defence of the banjo as a musical instrument, and will silence any objections put forth by musical bigots. In short, musicians are challenged to meet the arguments here presented, which are believed to be invincible. This is the first and only book which is a complete exponent of the banjo, and at the same time a teacher. It is the first and only work which is in itself a complete refutation of the charges of bigoted musical (?) minds.

No work of this character has ever been published; and this cannot fail to meet with the success it deserves. It has been placed at the low price of 50 cents per copy in order that a large edition might be sold.

A MANDOLIN PLAYER'S LUCK.

HOW AN ITINERANT ITALIAN MUSICIAN MARRIED A WEALTHY ENGLISH LADY.

London Letter in Irish Times.

"Among the marriages celebrated the week before last at a fashionable West-End Church, was one which was arrived at under specially interesting circumstances. The bride is a lady who inhabits one of the best houses, keeps her carriage and lives otherwise in a manner of a person of property and position. The bridegroom was, up to a short time before the nuptials,

a member of the troupe of mandolin players connected with the Italian Exhibition. These musical experts performed in a huge tent in the Exhibition grounds, and their display forms an attractive feature of the programme. They are to a man typical Italians, swarthy, handsome fellows, part brigand, part opera singer, and their highly picturesque costume is in effective accord with their physical appearance. One of their number was lucky enough to fascinate this fair enthusiast—a widow it seems—at any rate the wooing, we hear, was principally the work of the woman. She contrived to convey her sentiments, and finding the foreigner reciprocate, the course of love ran at a rate that very soon brought the pair to the point of matrimony.

It brought them at the same time to a very awkward hitch, for the mandolinist was under engagement to perform till the close of the Exhibition. He appealed to the management to release him, pleading the peculiarity of the case, but he was held to his agreement. The lady solved the difficulty, determined that her husband-elect should be relieved as soon as possible from the daily obligation of making a show of himself. She interviewed the management, and bought the signor out of the company. No further obstacle intervening—at least to the knowledge of the lady—the marriage took place as reported, in spite, it appears, of the most energetic opposition by the friends of the bride. This is quite authentic, and is proof that the Italian mandolinists are quite as brilliant social successes in the British capital and just as irresistible to the British female as their predecessors, the cowboys of the Wild West."

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.

GET THIS BANJO MUSIC.

The Voyage, Banjo and Piano, by Armstrong 75
Arcotic Mazourka, Banjo and Piano, by Armstrong 35
Milo Schottische, Banjo and Piano, by Stewart 35
Irene Loraine Mazourka, Banjo and Piano by Stewart 50

S. S. STEWART, Publisher, Phila.

Morell's NEW METHOD for the Banjo.

PRICE 50 CENTS.

2-Cent Stamps Received.
Every position illustrated and thoroughly explained. The advantages of this method are: That every one, talented or not talented, is sure to become a good player of ACCOMPANIMENTS. It costs less time, less lessons, less money, and yet brings earlier, surer and better results. It improves all the fingers, no matter how stiff or spoiled by bad teaching. Every scholar can attain such knowledge and comprehension that he can perfect himself without a teacher. This book of 32 pages, contains, besides many songs arranged in different keys, The TWENTY MAJOR CORDS with all their relative minors. If any who have had instructions, and also those who have not, will try this method, they will discover a marked improvement in their advancement, and there will be no longer any limit to their progress. Address, C. MORRELL, 450 E. WASHINGTON ST. SAN FRANCISCO, CAL. Copyright, March 20, 1887.

GUITAR MUSIC.

Stewart's Wayfarer Waltz, arranged by
EMIL HERBERGER.

For the guitar, price..... 25
For two guitars..... 50

S. S. STEWART,

No. 223 Church St.,
Philadelphia, Pa.

BANJO ORCHESTRA.

JUST OUT.

The Merry War March. See No. 346, new
music. Price..... 1 00

S. S. STEWART,

No. 223 Church St.,
Philadelphia, Pa.

E. M. HALL'S BANJO MUSIC.

For sale by S. S. STEWART.

Marie Waltz,
Glady's Schottische,
Lilla Waltz,
Tres Jolie Polka,
Alberta Mazourka.

PRICE 40 CENTS EACH.

N. B. These prices are each for single Banjo. We have no piano parts or second banjo parts for them.

S. S. STEWART,

No. 223 Church St.,
Philadelphia, Pa.

BANJO AND PIANO.

JUST OUT.

The Jolly Horseman's Galop, by J. H. Lee,
or the Banjo and Piano. Price..... 40

S. S. STEWART,

No. 223 Church St.,
Philadelphia, Pa.

WALTZ,

"THE DAWNING LIGHT," for
BANJO AND PIANO.

By S. S. Stewart.

Price 75 cents.

Handsomely printed, lithographic title page.

"LITTLE SUNSHINE"

SCHOTTISCHE, for Banjo and Piano.

By Stewart.

Price 40 cents.

IL TROVATORE SELECTIONS,

for Banjo and Piano.

Arranged by L. A. BURRITT.

Price \$1.00

Very fine.

S. S. STEWART, Publisher.

NOW READY.

"MINUT" (MIDNIGHT) POLKA.

By Waldeufel.

Arranged for two banjos by Lee.

Price 40 cents.

S. S. STEWART, Publisher.

DARLING LITTLE FLO.

BANJO SONG,

By J. H. Anker.

Price 20 cents.

S. S. STEWART,

Publisher, Phila.

ASK your teacher for Goldby & Shepard's Progressive Studies for the Banjo. Everything connected with the art of playing the Banjo fully explained. Price 20 cents, each. Used and endorsed by all leading teachers. If you have no teacher in your vicinity send direct to

GOLDBY & SHEPARD,

P. O. Box 179,

Patterson, N. J.

NEW BANJO MUSIC.

To The Lake Waltz, Duett, 30 cents.
Killner Schottische, Duett, 30 cents.

Published by WM. K. BEDFORD,

No. 177 Austin Street,
WORCESTER, MASS.

XYLOPHONE
SOLOS.

WITH PIANO
Accompaniment.

Carnival of Venice, 50 cts.
El Pine Chase Galop, 50 cts.
Tourism Galsop, 50 cts.
Also, just out, TWO GOOD PIECES FOR BANJO.
Triumph March, for one Banjo, 20 cts.
Triumph March, for four Banjos, 75 cts.
Amarantine Polka Mazourka, for one Banjo, 20 cts.
Amarantine Polka Mazourka, for four Banjos, 75 cts.

Be sure and get them.

Address, THOS. J. ARMSTRONG,
418 N. Sixth St., Philadelphia, Pa.

JOHN H. LEE.

John H. Lee, the well-known composer and arranger of music for the Banjo, has been for some time very sick, and was for a few weeks confined to his bed in the St. Vincent Asylum, New York. Before going to press, the information reaches us that a consultation of physicians has been held, and the conclusion reached, that unless he is transported to Southern California very quickly, he cannot live. His trouble is mainly in the lungs. As Mr. Lee is entirely without funds, his friends, headed by Mr. Leslie A. Burritt, of Bayonne, N. J., have set to work to aid him in getting to a climate adapted to his condition.

Several subscriptions have been already sent in, and those of our readers who are willing to do anything should forward contributions, without delay, to

Mr. L. A. BURRITT,

No. 78 Warren Street,
New York City, N. Y.

As Mr. Lee is a man who has done as much, if not more, than anyone else to elevate the sphere of Banjo music, he is justly entitled to consideration, and to aid from the Banjo fraternity. We publish this on our own authority solely, and unknown to Mr. Lee.

New Music for Banjo

is being constantly

published by

S. S. STEWART.



EDITH E. SECOR.

S. S. STEWART'S Banjo and Guitar Journal

Is published each alternate month. Subscription 50 Cents per year in advance, with Premium, consisting of a copy of

THE BANJO AND GUITAR MUSIC ALBUM.

Single copies of the Journal 10 cents each.

Address S. S. STEWART,
No. 223 Church Street,
PHILADELPHIA, Pa.

WHAT A PROMINENT MUSIC HOUSE SAYS OF THE STEWART BANJO.

The Knight-McClure Music Co., of Denver, Colo., writes as follows:

Denver, Colo., September 6, 1888.

S. S. STEWART, ESQ.

Dear Sir:---We write to-day to place another order with you for your Banjos, but before doing so we wish to say a few words about our former orders. We have had splendid success with the Stewart Banjo; having defeated all others which came in competition with us, and can truthfully say that the Stewart Banjo has no equal.

We have taken plenty of time to test them, and know what we are talking about when we say that the Stewart Banjo is perfect in finish and workmanship---pure, clear and sympathetic in tone---of life-long durability, and stands pre-eminently without a peer. Our customers are very much pleased with their Stewart's, and speak of them in the highest terms possible.

(Signed) THE KNIGHT-McCLURE MUSIC CO.

W. A. HUNTLEY'S New Banjo Music.

Queen of Beauty Waltz, E and A.....	50
Swing de de 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 Mazurka.....	50
Huntley's Grand March.....	60

All for 2 Banjos.

Address,
S. S. STEWART,
223 Church Street,
Philadelphia, Pa.

NEW MUSIC. By EMIL HERBRUGER.

FOR SALE BY S. S. STEWART.

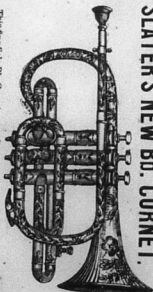
"On the Margin of the Palizada," for the Guitar, A.....	25
Lolita Polka, for the Guitar, A.....	25
Siempre Anugos Polka, for the Mandoline and Guitar, D and G.....	25
Siempre Alegre Polka, for the Mandoline and Guitar.....	25
Mikado (Two Gems in Waltz Time), for BANJO and GUITAR (Duets), A.....	20
The Flowers that Bloom, etc. From Mikado, for Banjo and Guitar, A.....	35
Also, the two above complete in one number, Grand Triumphant March, for the Piano.....	40

S. S. STEWART'S BANJO STRINGS

ONE DOLLAR Per Doz., by mail.

S. S. STEWART,
223 CHURCH STREET, Philadelphia.

These fine solo BB Cornets, composed of the best materials, and finished with the most perfect workmanship, are for sale at a special price. Each Cornet is guaranteed to give the most perfect results. The price is \$1.00 per pair. M. SLATER, 42 Cortlandt St., New York.



SLATER'S NEW BB. CORNET.

Banjo Teachers' Cards

Cards inserted in this column of two lines each at \$1.00 per year, ten line cards at \$5.00 per year.

THOMAS J. ARMSTRONG, Banjo and Xylophone, No. 418 N. Sixth Street, Philadelphia, Pa.
H. S. RODENLAUGH, Jr., Banjo and Guitar, No. 317 E. Marshall St., Norristown, Pa.
FRED. O. OEHLER, Guitar and Banjo, Hoboken, N. J.
ELMER E. VANCE, Banjo and Guitar, 228 N. High Street, Columbus, Ohio.
OTTO H. ALBRECHT, Banjo and Guitar, No. 241 N. Eighth Street, Philada.
M. R. AND MRS. E. G. HARSHAUGH, Banjo and Piano, 412 Sixth Street, N. W., Washington, D. C.
C. S. MATTISON, Violin, Banjo and Guitar, 817 Avenue H, San Antonio, Texas.
"AUTUMN BREEZES," The popular Song and Dance Melody, sent post paid on receipt of 25 Cents. GEO. L. LANSING, Tremont Temple, Boston, Mass.

BALLENGER BROS., Banjo, Violin and Cornet, Salem, N. J.
L. A. BURKITT, Banjo, Bayonne, N. J.
MISS EDITH E. SECOR, Banjo and Xylophone, Bayonne City, N. J.
BYRON A. COUSE, Banjo, 94 Lark St., Albany, N. Y.
FREDERICK H. EATON, Banjo and Guitar, 48 First Avenue, Gloucester, N. Y.
JOHN C. FOLWELL, Banjo, Guitar and Mandoline, No. 272 Erie Street, Camden, N. J.
A. J. WEIDT, Guitar, Banjo, Mandolin, Zither, A. Violin, No. 21 Seymour Street, Buffalo, N. Y.
EDMUND CLARK, Banjo and Guitar, No. 2 Shawmut Avenue, Boston, Mass.
MRS. MYRA MARIE COBB, Banjo, Mandoline and Guitar, No. 4 Madison Street, Boston, Mass.
WILLIAM FLETCHER, Banjo, No. 39 Clinton St., Trenton, N. J.
THEDE H. MILSTEAD, Banjo, 214 South 7th Street, Philadelphia, Pa.
MRS. J. M. DUFOUR, Banjo, 1203 T Street, Washington, D. C.



BAND INSTRUMENTS AT WHOLESALE PRICES.

SINGLY OR IN SETS.
Send for Catalogue naming instrument wanted.

BENJ. B. DALE,
(Formerly with Gilmore's Band.)
35, Liberty Street, NEW YORK.

Genuine Cornets' Solo Cornets and Band Instruments always on hand.

GUITAR MUSIC. FRED. O. OEHLER'S PROGRESSIVE STUDIES for the GUITAR.

The best collection of GUITAR SOLOS ever published. Send for descriptive circular.

Address, **FRED. O. OEHLER,**
P. O. Box, 109. HOBOKEN, N. J.

THEODOR LOHR,
293 Grand St., New York City,



Importer of Musical Instruments. The largest variety of Zithers, Zither Strings and Zither Music in America.

S. S. STEWART'S American Banjo School

In two parts. Price \$2.00 each part. Is the most thorough and complete banjo instructor published. Every banjoist, teacher and student should obtain a copy. Both parts \$4.00, less 25 percent, or \$3.00 for both parts. Cash must be sent with all orders. Postage 12 cents extra. Both volumes bound in cloth \$5.00 less 25 percent, \$3.75 net, postage 25 cents extra.



BAY STATE & WM. B. TILTON GOLD MEDAL GUITARS.

WARRANTED PERFECT AND NOT TO WARP OR SPLIT.
\$10 to \$75 each.
HAYNES' VIOLINS. A. HYDE, maker.
Orchestra, \$25. Solo, \$35.

Warranted American Hand Made and to give entire satisfaction.

GREAT \$10 B FLAT CORNET, with G. S. Pistons, Water Key and Silver-plated Mouth-piece. Warranted.

RUDALL, CARTE & CO. FLUTES and PICCOLOS. The best of the world produces.

STEWART'S WORLD-RENNOWNED BANJOS and MUSIC. BAND INSTRUMENTS for Sale or Rent.

Old Instruments bought or taken in exchange for new

PRICE LISTS and CATALOGUES FREE.
J. C. HAYNES & CO., 33 Court St., Boston, Mass.

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.