

April and May, 1890.

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S. S. STEWART,

PHILADELPHIA, PENN'A.



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N order to greatly increase our circulation, and extend the usefulness of the JOURNAL, we now offer the following premiums to Banjo and Guitar teachers:

For **sixty** subscribers, with \$30.00 to pay for sixty annual subscriptions; we will present to the teacher sending same, one of our

SPECIALTY BANJOS.

ten and one-half inch rim, as has been fully described in a recent number of the JOURNAL.

For eighty subscribers, with \$40.00 to pay for the same, we will present an elegant

"THOROUGHBRED BANJO,"

eleven and one-half inch rim.

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ADDRESS.

S. S. STEWART,

221 AND 223 CHURCH STREET, PHILADELPHIA, PA.

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SUBSCRIPTION, FIFTY CENTS PER YEAR.
With Premium, consisting of a copy of the

Banjo and Guitar Music Album.

SINGLE COPY, TEN CENTS.

BANJO CONCERTS.

The following report of the Brooks and Denton Concert appeared in the New York Sun, of Sunday, January 26.

It appears somewhat facetious, and inclined towards ridicule; but players who assume the title of "Champion" and render music that is entirely out of the sphere of their instrument, should not think it strange if those who are not students of the banjo pass harsh remarks upon their performances.

Had the late Ole Bull, the renowned violinist, associated himself with another violin virtuoso, and had themselves billed as the "Champion Violinists of the World," their performances might have caused some unfavorable comment. True music cannot be associated with "championship." One may possibly assume the championship in playing upon an instrument,—so far as mechanical execution goes—but such performances are often merely an acquired dexterity in manipulating the strings of an instrument—true music and a true musical performance lying above and beyond the sphere of this class of performance.

It is quite possible for a performer upon the banjo, or any other instrument, to acquire a brilliant execution by practice and training, just as it is possible to train a horse for the running or hurdle races. But such execution may not always be music, and therefore these terse remarks of the Sun may contain more truth than many of our readers suppose. The article alluded to is here appended:

WAGNER ON THE BANJO.

THE GREAT MARCH FROM TANNHAUSER TAKES ON UNSUSPECTED BEAUTIES.

Plunk-a-plunk plunkity-plunk went several score of banjos in Chickering Hall last evening, and a large audience listened so intently that if a pin had dropped everybody would have supposed the players had picked a high note on the E string. Players and per-ormers alike were in the most formal of formal dress,

and the proceedings began at the ultra-fashionable hour of 8½. At that time a placard at the box office announced that standing room only was to be had, and several hundred persons availed themselves of this. More than that, about 300 listeners were accommodated on the platform.

Mr. James H. Phipps got up the affair for Messrs. Brooks and Denton, said on the programme to be the "Champion Banjoists of the World." The proud possessors of this title had the assistance of the Stevens Institute, Columbia College and New York Banjo Clubs, and various individuals. Among the latter was Mr. James S. Burdett, a funny man who told a lot of laughable stories while the banjos were resting. He took the audience best when he remarked incidentally that he had heard that John Wanamaker was so pious that he opened oysters with prayers. Another interesting individual was Miss Mibel Stephenson, who recited poetry and imitated birds.

The clubs twanged all together and in groups, and everything was encored, but the climax of banjoism came when the champions, after several encores, essayed the great march from "Tannhauser." Whew! how valiantly they wrestled with it! Mr. C. A. Weber tagged after them on the piano, and he came pretty near keeping up. The banjo champions stopped at nothing, gliding and plunking and picking their way easily over the cantabile melodies for the wood wind, the broad sweeping passages for the violins, and even the thrilling fanfare at the end. It was enough to upset anybody's ideas of the composition, throwing a new light on it, as it were, and Wagner's ghost, uneasy in its Saturday night repose at the Metropolitan Opera House, went over to Hoboken to roost for the night. The audience applauded with great vim, but it was nothing to the genuine enthusiasm aroused by the Stevens Institute Club when they performed the grand tune identified with Mr. McGinty.

Incidentally there was some music in the performance, brought out by the Hatton Male Quartet, Sig. Luis T. Romero on the guitar, and Mr. F. W. Isenbarth on the gither.

THE GUITAR.

Having constant inquiry about guitars, we wish to say, once for all, that we do not manufacture guitars at all, but give our exclusive attention to the banjo and to banjos with six string guitar necks, for guitar players.

Those who want really good guitars can obtain them from J. C. Haynes & Co., No. 33 Court street, Boston, Mass. We are pretty familiar with about all the American guitars manufactured, and know whereof we speak when we say that the best guitars for the money are manufactured by J. C. Haynes & Co. In writing to them for catalogues or prices, state what kind of a guitar you want, and you are pretty sure of obtaining just what you want, and at a fair price.

In writing please mention STEWART'S JOURNAL.

E. M. HALL'S BANJO BOOK.

E. M. Hall at last announces the issuing of his Banjo Method. This book is now ready, and comes out after long and careful preparation. The work is published by the author, and can be had for \$1.00 by mail. It contains about seventy-two full size pages and includes several new and choice compositions of the author. We regret that we have not space in this number for a fuller description of the book. Address, E. M. Hall, Eleventh Street Opera House, Philadelphia, Pa. Enclose also twelve cents for postage.

Please mention STEWART'S JOURNAL in writing.

NUMBER 57.

We cannot but feel pleased at the steady progress made by our little JOURNAL. The present issue, number 57, begins its seventh volume.

Those of our readers who have followed the publication during its few years of existence, cannot fail to have noted the great and growing interest manifested in the banjo, and in the art of banjo playing, and the increase in the popularity of the banjo over five or ten years ago.

In the JOURNAL is given the direct evidence that our favorite instrument, the banjo, has become preeminently respectable, and is now a welcome visitor in the parlors of the refined, when accompanied by an equally respectable player.

Those who have been readers of the JOURNAL for five years or more, cannot fail to have marked the general progress of the banjo and banjo playing, and likewise the popularity of the JOURNAL as its leading exponent. For it is a fact not unworthy of notice that our little paper is becoming widely circulated, and is perused, with interest, by musical people throughout the land. The status of banjo playing has been elevated until its music ranks with that of other recognized stringed instruments, and sheetmusic publications for the banjo have become a recognized institution, and an article of commerce as well as of art.

One is no longer compelled to pay some performer or teacher an exorbitant price to be taught a favorite selection he has heard and wishes to learn, for the music can in nearly every instance be readily purchased at a fair price, and that too handsomely printed from the best engraved plates. Nor is a player any longer compelled, when he desires to purchase a fine instrument, to send to some plodding maker of banjos and wait for weeks to have a banjo made, and at the same time run the risk of its not proving satisfactory. To-day banjo players can write to Stewart, describing exactly what is required, and be sure of obtaining it at a fair price, and with promptness and dispatch. Good teachers, too, are becoming more numerous, and here in Philadelphia, one has not far to go to find a competent instructor. in whom gentlemanly deportment will be found to run parallel with aptness of instruction. That the JOURNAL has helped to bring this state of things to pass is a matter of some pride to its publisher, to whom its publication and conduction was, for a long time, more of a labor of love than of pecuniary gain.

BANJO STRINGS AND HEADS.

Every banjo player of any experience whatever, and, we might add, every violin and guitar player, knows how utterly impossible it is to at all times obtain strings that are perfectly reliable. One lot of strings may prove very good, the next lot of the identical brand, very bad. There never has been any way of avoiding this difficulty, and there probably never will be. No dealer can guarantee strings to be strong and true; no dealer will do so unless he be a fool or a knave.

It is as truly impossible to obtain supply after supply of true strings-strings that are of perfectly even thickness throughout, and, at the same time, elastic and strong—as it is to guarantee that because one day proves clear and shiny the following day will be the same. String manufacturers have to depend upon the material they use in the manufacture of their strings and in the state of the weather. as string manufacturing is carried on mainly in the open air. They cannot always get good material, and no two lots of material can be precisely the same, hence they do not and cannot produce always the same string. Now the wholesale and retail dealer cannot undertake to make a test of each and every string he offers for sale, and therefore cannot be expected to know whether the strings he sells are good or not. It is true that he can tell, to some extent at least, whether the strings are of even thickness by closely inspecting each string; but he cannot tell whether they will "stand at concert pitch" without testing them, and at the same time ruining their market value. Therefore the retail dealer does the best he can do under the circumstances when he tests samples taken from a few bundles. But as here and there poor strings are found mixed in with the best (perhaps on the principle that black sheep are found in every flock), it is quite impossible to guarantee that strings are good because a few selected samples have proved so.

Thus the dealer in strings has always a difficulty to contend with. If it were possible to at all times obtain reliable strings, a dealer could obtain a good customer trade in them, and it is therefore to the interests of all dealers to furnish the best strings possible. Nobody but a fool would sell a customer poor strings if he knew it.

Some of these remarks apply also to banjo heads. The experienced player of the banjo knows full well how difficult it is to obtain really good heads. How often has he broken one, two or three heads before he found one that would stand the test of stretching and then remain firm and hard? The inexperienced performer knows very little, if anything, about it. The female performer, in the form of a young lady, just beginning to play the banjo, will often ask to have a head taken off of a banjo and one of another shade of color substituted, just to gratify some foolish whim; then when the tone of the instrument is impaired, she may, if she has sense enough, begin to see that the head had better have been left where it was until it broke of its own accord.

The very large demand for banjos during the last few years, and the consequent increased demand for heads, makes it at times extremely difficult to obtain a sufficient supply of good heads to meet the demand. A great many players demand "all white" banjo heads. Now, there are not one-tenth enough naturally white heads in the country to meet this demand -for the truly white head is the result of nature and not of art-and hence an enormous number of " white heads" are manufactured which are not even fit to put on a second or third rate banjo, and yet some persons will buy and use them in preference to better heads of a more opaque or transparent color. Thus is the reign of fools; soap pills for the bilious, and colored water for the hypochondriac. There is more trouble to day in getting good reliable heads than in the manufacture of any other part of the banjo. Banjo heads will be selected, put on, stretched, and the banjo ready for testing when the head suddenly breaks. So it is all the time, with a few intermissions. One good lot of heads, that will average say six or eight first-class heads to the dozen, then another supply which averages from six to eight inferior heads to the dozen; so it goes. A banjo is sent out to a particular customer; when he unpacks the box he finds the head broken. The head-maker says, "I can't help it, it is the skins; I cannot get good skins." The banjo manufacturer has nothing to do but to put up with it. He replaces the broken head with a new one, and is well pleased if this time he has one that turns out good.

This trouble is not only occasionally; it is almost incessant. The same difficulty is experienced with the heads of all the different drum and banjo-head manufacturers. The Rogers are no exception to the rule, and because a head is stamped "standard" or "warranted" does not make it any better. This assertion is so absolute a truism that it is scarcely necessary to say that we can readily back it up with proofs. The every day experience of every manufacturer of banjos of a high grade, where heads must be drawn tight, is the same.

How is this to be avoided? It can only in a measure be avoided at all, by turning a deaf ear to the cry for "white heads" and encouraging the headmakers to leave the heads in nature's colors. Then you can put them on your banjos, and, if you choose, rub a little almond oil over the outer surface and wipe it off with a dry rag. Then, if you have got a good head, you will have one that will last longer than the ordinary or average life of a head.

This may be homely language; it certainly is not penned as an artistic literary production. It is simply the truth.

TO BANJO CLUBS

BE SURE TO GET THE

"Lights and Shadows," Gavotte,

By Stewart.

This gavotte is arranged for four banjos; first and second banjo, piccolo banjo and banjeaurine.

Price, for the four parts, only, - - 50 cents.

The Grand Inauguration March, By Stewart.

Arranged for four banjos, by J. H. Lee. The parts are arranged for three banjos and banjeaurine, or two banjos, piccolo banjo and banjeaurine, as may be desired.

Price, for four parts, - - - 75 cents.

Excelsior Medley, Arranged by Armstrong.

Complete for banjeaurine, piccolo and first and second banjos.

Price, - - - - - - - \$1.00

All of the above are OLD FAVOR-ITES, and every CLUB newly organized should have them.

We have, also, to offer, some new music for banjo clubs—by special request

JUST PUBLISHED.

The Bella Bocca Polka.

For banjo club, as follows: First and second banjos, banjeaurine, (leading part) and piccolo banjo, also guitar part.

Price, - - - - - - - - \$1.00

"In Wild Haste," Galop.

Arranged in same manner as Bella Bocca Polka.

Price, - - - - - - - - - 81.00

Address.

S. S. Stewart.

221 and 223 Church Street, PHILADELPHIA, PENNA.



The banjo is growing more popular everywhere. This is no wild assertion, but is a fact borne out by our daily correspondence.

Read Stewart's book, "The Banjo," price 50 cents.

"The American Banjo School," by Stewart, is the best banjo instruction book; price \$2.00 by mail.

It may appear as "stale news," to some of our readers to tell them that Brooks and Denton gave a banjo and guitar concert at Chickering Hall, New York City, on the evening of January 25th last, but the fact is that our last issue went to press on the day of the concert-a week or two earlier than usualand hence was unable to give the information at an earlier date. The concert was a brilliant success both musically and financially. The hall was full, many attending in full dress. A quorum of the members of the Philadelphia Banjo Club went over from our city to attend the concert, returning on the midnight express. They found the seats all occupied upon arrival, and therefore, occupied "standing seats" until the management kindly found room for them on the stage. The banjo and guitar orchestra of one hundred performers rendered the "Nadjy Waltz," with striking effect. The Stevens Institute Banjo Club were also heard in their selections, the most striking of which was the well-known melody "Down Went McGinty." Reuben R. Brooks accompanied by Mr. Denton, gave his favorite banjo selections, which were received with their usual applause. Miss Nina Drummond also appeared in banjo solos. Sig. Luis T. Romero, guitar virtuoso, gave Rigoletto, by Verdi, showing himself to be a perfect master of the guitar.

It is plain to be seen that the banjo is no longer a negro minstrel instrument.

W. A. Huntley, the banjo artist and composer, favors us with the program of the "Seventh Annual Banjo Concert" of Fairbanks and Cole, given in Boston, at Music Hall, on the evening of January 22d last. The features of this entertainment were a grand orchestra of banjos, mandolins and guitars; Mr. Huntley's celebrated banjo solos; the banjo solos of Reuben R. Brooks; Gad. Robinson's banjo solos; the Imperial Quartet; the Boston Banjo, Mandolin and Guitar Club; the Manchester Banjo and Guitar Club. The grand orchestra of banjos, mandolins and guitars comprised some one hundred and seventy-five performers.

Banjo clubs are becoming numerous. Almost every city now has its banjo club, or banjo and guitar club. Boston, doubtless, has greater resources to draw from in that direction than any other city, for the reason that this city, with its suburban towns has more banjo, guitar and mandolin players than are to be found in the same territory elsewhere, and the banjo has been

so long a popular favorite in that vicinity, that a large audience can readily be found to sustain a banjo concert, especially when all the participants are engaged in the matter of selling tickets to their acquaintances.

Mr. Geo. L. Lansing, with the Boston Ideal Club, was the first to get up a concert with a large number of players, forming a "Grand Orchestra," and this form of entertainment proving a novelty, and meeting with success, the idea has been carried out to a still greater extent by other enterprising managers. There is some danger, in an artistic sense, that the "Grand Orchestra" will be overdone by being carried too far, however, as the old saying "'tis the last feather that breaks the camel's back," may be found to apply to the banjo orchestra.

Most persons would prefer to listen to a small band of really good performers than to a large number of mediocre players.

There is a great deal of genuine pleasure to be derived from a good banjo performance, and the amateur who cannot obtain the assistance and co-operation of friends to form a "club," may still entertain his friends by parlor solos, with piano accompaniment, and he may still be surprised to find how very many persons there are who have never yet had an opportunity to hear any of this class of music.

The banjo in the parlor—played fairly well, with a nice piano accompaniment—is always welcome. See that it becomes more and more so by playing a good assortment of pretty pieces, especially arranged for banjo and piano. Make your selections from Stewart's catalogue.

The Philadelphia Banjo Club played at "The Burlington," Burlington, N. J., on the evening of Feb. 1st, last. The club "made a hit."

Miss Daisy Zublin, Banjo artist, writes:

"I read your article regarding the care of Banjos, and it made me think to tell you that my Banjeaurine is a wonderful instrument. It can be heard above an orchestra of ten pieces."

Among the most popular of Banjo compositions by T. J. Armstrong, may be mentioned "The Voyage," a descriptive fantasia for banjo and pianos, price 75c; "The Arctic Mazouka," for banjo and piano, price 35c. These two pieces should be had by every banjoist. S. S. Stewart, Publisher, Philadelphia.

G. E. Dorn, Banjo Teacher, Holyoke Mass, writes:

"The banjo I ordered October 29th, 1889, has given the greatest of satisfaction. The young lady pupil for whom I ordered it, says that S. S. Stewart cannot again produce its likeness, so pure is its tone."

B. A. Bloomey, the well-known teacher of Manchester, N. H., writes:

"I have been a subscriber to your Journal for nearly ten years. I can't be without it. The last numbers are fine."

A correspondent says:

That N. J. Noland, of Columbus, Ohio, has been engaged by the Wilbur Opera Company, to teach the ladies of the chorus the Spanish mandolin and the guitar, which they will introduce in several operas this season.

Al. Snoots, Chicago, Ill., writes:

"The book, 'The Banjo,' to hand and must say I am agreeably disappointed. It is much more than I expected and advise all banjo players, especially amateurs, to procure a copy."

Every reader of the *Journal* should have a copy of Stewart's book, "The Banjo," price only 50 cents by mail.

Chas. Wheelock, Rome, N. Y., writes:

"Think your *Journal* immense. I have learned more points about the banjo in one copy of it, than I did in three instruction books that cost \$2.00.

George D. Norton, Boston, Mass., likes the Journal. He says:

"On arriving home from a visit, I found your note, stating that my subscription to the *Journal* has run out. Enclose please find price of subscription for another year. I think the *Journal* is doing good work in the field of banjo music."

Philadelphia, Pa., Dec. 7th, 1889.

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

Dear Sir:

The last banjo I bought of you has given me perfect satisfaction and has been pronounced by all who have played on it, an exceptionally fine instrument, both in tone and finish. I have had nearly all the leading makes and consider yours as far ahead of most others, as a Martin guitar is ahead of a "Jew's harp," and would indorse no other.

Sincerely yours,

D. C. SPOONER.

E. S. Trites, Toledo, Ohio, writes:

"The banjo came in good order. Was tried by members of the quartette and pronounced perfect. Miss Demick, for whom the banjo was ordered, feels that she cannot express her appreciation in words. As for myself, I am perfectly satisfied with both tone and finish."

Mr. C. E. Burke, Cleveland, Ohio, writes:

"I have five other makes, and of all, I much prefer yours. Its tone is much stronger, in fact, it is the best all around banjo I ever played upon. Several of the players here are talking of buying one of yours and selling the ones they have. I tell them they will make no mistake in doing it."

Pierre Hartshorne, Sandusky, Ohio, writes:

"Please find enclosed, six cents, upon receipt of which you will please send me one of your banjo bridges. Received the Journal and catalogue you sent and was very glad to get them. Have ordered the Journal for one year through an agent of yours in Sandusky. I don't think the Journal can be beat."

Geo. F. Mayo, Teacher of Banjo and Dancing, is located at No. 222 North Tenth St., this city.

A. Baur, the well-known writer of banjo music, of Brookville, Penna., was elected on the 18th of February last, to the office of Justice of the Peace for the borough of Brookville. A correspondent in Newark, N. J. writes as follows:

"I have been queered for some time. My home has been lonely and sad, and thinking that a lot of Christmas presents would set everything right, I so invested; but it made no difference. Things went from bad to worse, and it was not until this morning when I found out where the trouble was. I have not of late received your *Journal*. Now, for heaven's sake, Stewart, don't stop sending it, nor let this occur again.

"Enclosed you will find fifty cents. If this will be any inducement to you, please send your indispensable Journal for the ensuing year."

J. G. Liddicoat, Cleveland, O., writes as follows:

"The banjeaurine arrived all O. K., and it is a very fine instrument; in fact, it is perfectly satisfactory. Please accept my thanks for the *Fournals* and for the book on the banjo, as I enjoyed reading it very much."

S. S. Stewart is now publisher for R. J. Hamilton, of Chicago, Ill.

Chas. F. Van Dusen, Battle Creek, Mich., writes:

"Please send to me the following instruction books:

"Two each of Part 1st and Part 2nd of the 'First Lessons in Banjo Playing.' I have forgotten the right names; but they are listed at 25 cents each. There is more in them for 25 cents, than in any dollar instructor that I ever saw."

C. L. Smith, Wilson, Wis., writes:

"My 'Thoroughbred' is improving in tone, and I think it cannot be beat. Your 'Wayfarer Waltz' with the piano, is immense."

A recent letter from Frank E. Butler, manager of the "Wild West Company," now in Naples, Italy, states that Annie Oakley, the champion rifle shot, had her Stewart banjo stolen. Mr. Butler stated that Miss Oakley had hopes of recovering the banjo, which was highly prized and noted for its sweet tone, and wrote to ascertain the number of this particular instrument. It was a 10-inch rim banjo, style "American Princess," and was numbered 2922.

Banjoists generally should make a note of the numbers stamped in their Stewart banjos to aid in their recovery in cases like the one just cited.

Leonard F. Fish, banjoist and teacher, of Fultonville, N. Y., called recently. He reports that he has one of our fine "Thoroughbred" banjos, also a "Banjeaurine and Piccolo" banjo, together with all our books and publications.

Wm. A. Huntley is still issuing new banjo music, which is meeting with success all over the country. We extract the following from a recent letter from him: "I have used your banjos, both on and off the stage, for over ten years, which is proof of my high appreciation of them—and of which make of banjo I prefer to use. I never have seen or heard a banjeaurine that had the tone of the Stewart, and I have tried all makes."

The Philadelphia Banjo Club gave a concert at the U. S. Naval Home, this city, on the evening of February 21, upon which occasion they were assisted by Mr. L. G. Armstrong, humorist. The programme included the following selections by the club: "Fruhling March;" "Overture to Said Pasha;" "Selections from Faust;" Mr. Everest gave his violin solos: Mr. Armstrong rendered a baritone solo and also gave a humorous recitation; Thomas J. Armstrong (leader) gave an Xylophone solo, with accompaniment played by the remaining members of the club on banjos and guitar; Mr. Ross rendered his banjo solo, the "Pan-American March," and Messrs. Ross and Lockwood appeared in banjo duets. After the entertainment the members of the club repaired directly to Mr. Stewart's residence, and gave a private performance for a few friends, being assisted by Miss Viola and Miss Edith Secor, the talented lady performers. During the evening, Mr. Stewart, who had not played a banjo for several weeks, was induced to manipulate the strings once more, and by request gave his "Carnival of Venice," accompanied on the piano by Miss Viola Secor.

E. H. Frey, our favorite contributor, writes:

"Many thanks for your book, "The Banjo." If that doesn't enlighten a person on the subject of the banjo, nothing else on earth will. I think it the grandest work that could be gotten up on the subject. It is worth ten times the cost of the book to any musician who is ignorant of the capabilities of a banjo in the hands of an artist. You certainly deserve credit for bringing the common banjo to such a beautiful toned instrument as you manufacture. From the experience I have had in teaching, etc., I do not hesitate to say that you make the only banjo in the world."

A. W. Tyler, Washington, D. C. writes:

"You will no doubt be surprised to hear that I have left Scranton. I sent you an order for a banjo through a music store a few days ago. I have four of your instruments now, and I would not part with them for any price. By the way, I have a pupil who has one of your banjos, and he tells me the instrument has stood more abuse than a human being. He says that while out on a lark in a boat on the Potomac river, his banjo was knocked overboard and it was in the bottom of the river for three days and he payed a negro three dollars to dive down and get it, and do you know that the neck was perfectly straight and did not warp a particle. I played on it the other day and every note was perfectly correct. Now I think this was a very severe test, don't you? He says now that your banjo is the only onliest.

From the Brooklyn Daily Eagle, Feb. 6, '90.

THE BANJO AT HISTORICAL HALL.

The banjo has for some years been a favorite instrument with the sons and daughters of fashion, and many a girl has found it more to her advantage to be able to thrum a jolly negro melody from its strings than to sing a serious ballad well. Mr. Grant Brower further emphasized the claims of the plantation instrument to attention last evening, by giving a banjo recital at Historical Hall. That title sounds as if such an affair would be a tremendous bore, but Mr. Brower did not attempt to put too much banjo into his programme. He called in the aid of Miss Minnie Dorlon, recitationist; Miss Mattie Dorlon, contralto; Mr. M. J. Platt, baritone; Mr. C. Emme, pianist, and Miss Lottie Burr to assist him in his banjo duets. The entertainments was thus pleasantly diversified

and it pleased the large audience so greatly, that the original twelve numbers of the programme were lengthened to twenty-five by encores. Mr. Brower played a gavotte by Gillet, a bolero by Moszkowski. and with Miss Burr, two duets of his own, "Bedford March" and "Sweet Repose Waltz," a very pretty thing, and added half a dozen extra numbers to meet the insatiable demands of his audience. Such art as there is to banjo playing, Mr. Brower has mastered: he has a good ear and musical taste and he makes very pleasant music. Miss Burr played a tasteful second in the duets. Mr. Platt sang Cherry's "Will o' the Wisp" and Roceket's "The Happy Three," in good voice, and Miss Mattie Dorlon sang Robyn's "Answer" and Molloy's "Love's Old Sweet Song." pleasantly. Miss Minnie Dorlon made a three act melodrama out of Aldrich's "Garrant Hall," and for an encore piece, gave charmingly some verses with an imitation of a bobolink for a refrain." She also recited "The Photograph Album." Mr. Emme played something from "Rigoletto" and a Chopin

Miss Carrie Daniels, banjoist and guitarist, late of New York, is now in London, England.

Benj. S. Leigh, of Galveston, Texas, writes:

"Through your agent in this city, I was induced to send you an order for one of your 12-inch orchestra banjos.

"I have been using it about one month and must say I am more than satisfied as to workmanship and tone. In fact, it is a superior instrument to what I expected for the money.

"Mr. Steele is using his best efforts to place your banjos in the front in Galveston, and I am sure should you fill his orders with as good instruments as mine, he will have no word of complaint and make a success."

Brother Elmer J. Compton, Wilmington, Delaware, writes:

"I have quite a number of scholars on the banjo and recommend your Journal to them. I teach them all music from your Journals, and they like them very much. The music is not at all tiresome to them like the other Journals. Some of my scholars have made great headway through your 'Banjo instructor,' and are still pushing ahead. I think that your Journal is very bright and interesting and is adapted to both amateurs and professionals. I am using one of your 'U. F.' \$40 banjos and would not use any other, if I could not duplicate this one."

Gatty Jones, San Francisco, writes:

"After thoroughly testing the banjo you sent me, I have come to the conclusion that it is the best I have ever owned.

"It has that fine ringing tone that no other maker has yet produced."

H. W. Harper, Ludington, Mich., writes as follows:

"Your notice that my subscription to the *Journal* expires with the February issue at hand, and I hasten to renew it for another year.

"Remittance enclosed. I couldn't think of doing without the *dear old Journal*. Nor can any one afford to, that wishes to keep up with the times in the 'Banjo World.'"

"I have received the banjo all right, and I must confess it is far ahead of anything I ever saw or heard, in regard to tone.

"Well, by thunder! I don't know as I can find words to express the true and wonderful ments of the 'S. S. STEWART,' as I call it.

"I will put it against any banjo in Hancock county, outside of its own relation.

"I want to tell you what our best violinist said when he picked it up to look at it. Says he, 'Gentlemen, (the room was full) I want one and all to understand, this is none of your half-bloods.'

"I could not get away from town for three hours after I opened it or took it out of the case. Everybody wanted to hear it and it would have done you more good to have heard the compliments that were passed upon it, than twice the price of the banjo."

Yours truly,

B. A. ARLIN.

Fountain Green, Ill.

The Princeton College Banjo Club, played at Association Hall, Philadelphia, on the evening of March 7th.

The "Coming Banjo player," is said to be George Weston (colored). It is stated that when his Uncle Horace is not around he can play equal to the renowned Horace himself.

His friends recently presented him with a fine Stewart Banjo.

Frank L. Wilson, Atchison, Kan., writes under date of March 7th:

"The exceptionally fine-toned banjo you sold me is, by far, the sweetest-toned banjo I ever heard. Please accept my heartiest thanks for such a magnificient instrument. The banjo is perfect in every position—which is something one cannot say of every instrument. Most banjos, if good in the lower register, fail in the upper. My banjo is an exception; while the tone is rich in the lower register, it is as sweet as the chime of silver bells in the upper."

[Horace Weston's permanent address is No. 195] Bleeker Street, New York City. He was recently in Boston, Providence and other cities.

The letters acknowledging receipt of banjos from our many customers, and of the many hearty testimonials coming in daily, we have space for but a few.

It is to be regretted that we have not more time to devote to writing for the *Journal*, as it would then be quite easy to make it a twenty-four page paper instead of sixteen, but we have not the time to attend to it, and therefore keep the paper as it is, sixteen pages.

We will mail every reader of our paper a finely printed portrait of the "Philadelphia Banjo Club." If you desire one of these handsome pictures you have only to address us enclosing a two-cent postage stamp to pay return postage on same.

"The half has not been told." The many hundreds of flattering letters, written by purchasers of Stewart's banjos praising the Stewart banjo in the very highest terms, received during each year, would astonish the "one horse" banjo maker, who thinks

his little shop the greatest banjo factory in the world.

The number of high priced and finely made banjos manufactured by Stewart in one year, six or seven years ago, is now exceeded by the number of fine banjos manufactured in one single month.

Those who have not studied the subject up any do not know to what an extent banjo playing has grown, and what an enterprise banjo-making now really is. Philadelphia leads the world in the manufacture of the modern banjo. Philadelphia is the home of the really fine banjo.

A Boston blowhard recently wrote to a banjo player in the west, that certain players used his make of banjos in preference to the Stewart banjos. Mr. Stewart's attention was called to the matter and he wrote the manufacturer that he would give him \$500 if he could prove his statement to be true. This shut him up.

It is a well-known historical fact that all good players use the Stewart banjos.

Do not overlook the matter of new music. You will find, in this issue, a list of new music just published, which is bound to become popular.

E. M. Hall can be addressed, care of Carncross Minstrels, Eleventh Street Opera House, Philadelphia, Pa., until May 1st. After that date, all letters should be addressed to his residence, as follows: 4207 Vincennes Avenue, Chicago, Ill. Be sure to order one of his books. Enclose postal note or P. O. money order, or enclose a one dollar bill, with twelve cents in stamps, in a registered letter, and Mr. Hall will forward the book by return mail. This book is bound in boards and the postage costs twelve cents per copy.

SUBSCRIBE FOR THE JOURNAL. PREMIUM LIST.

Every subscriber who sends 50 cents for subscription or renewal to the *Journal* may select any one of the following named books, which will be sent free as a premium.

The Banjo and Guitar Music Album, a book full of Banjo and Guitar music.

The Guitarist's Delight, a book of instrumental Guitar music.

Rudimental Lessons for the Banjo. a small book of lessons for young pupils, useful for pupil and teacher.

 Either of the three above named books will be given free to any subscriber sending 50 cents for one subscription.

Any one wishing a copy of Stewart's book, "The Banjo," will receive the same on receipt of 50 cents for subscription, and 25 cents extra—that is, 75 cents in all; thus getting the book at half price.

Every Banjo and Guitar player, and student in the land should subscribe to Stewart's *Journal*, they cannot afford to be without it.

Write name and address very plainly—name the book desired as premium and enclose postal note for one year's subscription.

> S. S. STEWART, 221 and 223 Church St., Phila., Pa.

"LITTLE ANN WILL RUIN ME."

PARODY ON "LITTLE ANNIE ROONEY."

By John H. Anker.

A winning hand, she holds in style,
Calls for cards and wins my pile,
Takes all the "chips" in a little while;
Little Ann will ruin me.
Every evening, just for fun,
She drops in and gets our mon',
Never leaves until we're done;
Little Ann will ruin me.

She's my sweatmeats,
I'm her pie;
She's my Jonah,
I'm her Guy,
Soon she'll "do" me,
She ought to hang;
Little Ann will ruin me,
She's joined the gang.

The parlor's small, but large enough,
For her to sit and make a "bluff,"
Play'm stiff and take our "stuff";
Little Ann will ruin me.
The fire shines in her eye so bright,
She holds 'em "pat" most every night,
Plays us "suckers" with delight;
Little Ann will ruin me.

She's my joblots,
I'm her jobs;
She's my sniflets,
I'm her "slobs."
Soon she'll break me,
I'm too slim;
Little Ann will ruin me,
She's in the swim.

We've been enraged and angry mad,
For Ann's great luck has made us sad,
The way she robs us is too bad;
Little Ann will ruin me.
My friends declare they'll take a rest,
Their pockets will not stand the test,
To gamble with this little pest;
Little Ann will ruin me.

She's my "Jack-pot,"
I'm her "chips";
She's my "ante,"
I'm her "flipps."
Soon she'll "shuffle,"
Never come back;
Little Ann will ruin me,
If she draws that "Jack."

NEW BANJO MUSIC

IS BEING CONSTANTLY ISSUED BY

S. S. STEWART,

The Great Banjo Manufacturer and Banjo Music Publisher.

SENSATION POLKA.

FOR THE BANJO.





LITTLE DAISY SCHOTTISCHE. FOR BANJO AND GUITAR.





"LEW BRIMMER'S JIG."

FOR THE BANJO.



The above Jig is an "Old Timer," but as there has been some inquiry for it we publish it for the benefit of our subscribers. There is quite a demand for some of these characteristic Banjo pieces, and, as it is difficult to obtain them properly arranged, many of our readers will be pleased to obtain them in this way in their favorite Journal.

AN ANNEX GIRL'S FUNNY-DANCE. FOR THE BANJO.



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MEDLEY OF SONGS.

GUITAR SOLO.





"ROSE POLKA."

FOR TWO BANJOS.



The foregoing is arranged as an attractive duet for Teacher and Pupil. It is in the key of F Major throughout, and although it does not go beyond the "first position," it is yet quite pretty and effective.

EVENTIDE SCHOTTISCHE.

FOR THE BANJO.



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NEW MUSIC

Published by

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---:o:--

437 The Acrobat Galop. By E.

H. Frey, price 35

This selection is for the Mandolin, Guitar and Piano, is also suitable for Mandolin, without Guitar part. It is written in key of C, with relative changes.

438 Garden City Grand March.

By R. J. Hamilton . . . price 75

This number is published for Banjo and Piano, with a part for second Banjo, to be used if desired. It is also a good duet for Banjos, without the Piano part. In key of A, with relative changes.

439 Monarch Reel. By R. J.

Hamilton. For the Banjo and Piano.

Price 25

This is a very good reel. It is in the key of A major, with relative minor. This number has no part for second banjo.

440 The Ardmore Mazourka. By

E. H. Frey price 35

This composition is the same as No. 374 in our catalogue, except that it is a new arrangement for the Banjo, Mandolin and Guitar. A most excellent concert piece. Always played with success.

441 "Little Darling," Schot-

tische. By M. J. Catlin. For the

Banjo and Piano . . . price 35

A very pretty schottische, in A and E.

442 "The Coon's Picnic,"

(Minor Jig.) By Hamilton, price 60

A nice "A minor" Jig.

443 Bella Bocca Polka, (Wald-

teufel.) Arranged for "banjo club"

by Thos. J. Armstrong . . price 1 00

This number is arranged in five parts; first and second Banjos, Guitar, Banjeaurine and Piccolo Banjo. May double any of the parts if desired.

444 "In Wild Haste," Galop.

(Faust.) Arranged for "banjo club"

by Thos. J. Armstrong . . price 1 00

There are five parts, same as No. 443. The Philadelphia Banjo Club use six instruments in playing these numbers. The Banjeaurine which plays the leading part, is doubled, there being two Banjeaurine players.

445 Vernon March. By Grant

Brower price 50

This March has been played by the composer as a concert piece and has become quite popular.

It is here published for the Banjo and Piano.

446 Carlton Club Quick-Step.

By R. J. Armstrong . . . price 60

For the Banjo and Piano, with part for second Banjo, "ad libitum."

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ton price 60

For the Banjo and Piano, with part for second Banjo "ad lib."

448 Golden Gate Waltz. For the

Banjo alone, by Gatty Jones, price 25

This is a pretty waltz, not too easy and not very difficult. It is written in the "bass to B" tuning.

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Edith E. Secor price 35

For the Banjo and Piano, with part for second banjo "ad lib."

The same for two Banjos, without the

Piano part price 25

E. M. HALL'S -

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