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S. S. STEWART'S BANJO & GUITAR JOURNAL

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S. S. STEWART

Nos. 221 and 223 Church Street, Philadelphia, Penna

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T. J. ARMSTRONG, } MANAGERS.
C. N. GORTON,

Banjo and Guitar Concert



TO BE GIVEN AT

THE AMERICAN ACADEMY OF MUSIC

BROAD AND LOCUST STREETS

PHILADELPHIA, PA.

SATURDAY EVENING, JANUARY 14, 1893

Manner of Awarding Prizes

Three competent, disinterested judges will be selected to award the prizes, as follows: Points are *Harmony, Expression and General Excellence*.

Each of the three judges will note down the number of points he concedes to each; 100 for each point being the limit. The sum of the points, divided by three, gives the average for the club.

The average of each of the three judges being added, will be the combined average. The Club having the highest number of points will be awarded the First Prize; the next highest, the Second Prize, and so on.

On this occasion the following valuable instruments will be awarded as Prizes to competing Clubs,

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- FIRST. S. S. STEWART \$125.00 Presentation Banjo.
- SECOND. S. S. STEWART \$100.00 Presentation Banjo.
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- FOURTH. S. S. STEWART \$60.00 Banjo.

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SEVENTH. Fine "Bay State" Guitar, value \$48.50, manufactured and contributed by Jno. C. Haynes & Co., Boston, Mass.

EIGHTH. Fine "Bay State" Mandolin, manufactured and contributed by Jno. C. Haynes & Co., Boston, Mass. Value, \$42.75.

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Cases included with each instrument.

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TAR AND MANDOLIN
CLUB.

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THE "AMERICAN STU-
DENTS."

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THE HAMILTON MANDOLIN AND GUITAR CLUB.

In addition to the Banjo and Guitar Clubs contesting for Prizes, a number of proficient solo performers will also appear, and a

GRAND BANJO, GUITAR AND MANDOLIN ORCHESTRA

of from 75 to 100 selected performers, especially organized for this occasion.

A. A. FARLAND, of Pittsburgh, will play "*Mendelssohn's Violin Concerto*" on the Banjo; he being the only performer ever having accomplished this.

"Banjo Clubs," "Banjo, Mandolin and Guitar Clubs," and "Banjo and Guitar Clubs," may compete for any of the prizes.

"Mandolin and Guitar Clubs" may also enter upon the same basis, provided a Banjo is used among the other instruments; but Mandolin Clubs not using a Banjo cannot compete.

In order to enter the contest there must be at least one Banjo in the Club, among the Mandolins and Guitars.

EACH CLUB WILL PLAY TWO SELECTIONS—

ONE PRINCIPAL PIECE, AND
ONE ENCORE PIECE

CONDITIONS OF ENTRY.

Clubs wishing to enter may do so by applying to the Managers before January 1st, providing the program is not already full.

Clubs entering must be composed of not less than five members, or performers.

Do not delay securing your seats: Last year a great many were unable to get seats on account of leaving it until too late.

Tickets may now be had, and seats secured: Address, S. S. Stewart, 223 Church Street, Philadelphia, Pa., or Thos. J. Armstrong, 418 N. Sixth Street, Philadelphia, Pa. Also at the Academy Ticket Office, in Fisher's Piano Warerooms, 1221 Chestnut Street, one week before the concert.

Reserved Seats in Parquet and Parquet Circle, 75c.
Reserved Seats in Balcony, 50c. and 75c.
First Row in Family Circle, 50c.
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A Few Orchestra Seats, \$1.00.
Private Boxes, \$8.00 and \$10.00.

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NOTICE TO BANJO PLAYERS.

Those, not only banjo players, but also guitar and mandolin players, who have consented to take part in the Grand Banjo Orchestra, to render the opening number of the program, at the Academy of Music, Saturday Evening, January 14, will receive notice by mail of the first rehearsal, in a short time.

The two pieces to be rendered by the combined orchestra are the Normandje March and Martaneux Overture. All who have not yet got the parts (printed music) will confer a favor by dropping the publisher of the *Journal* a postal card to that effect without delay: All parts should be committed to memory, as nearly as possible, before the first rehearsal.

If there are any performers whose names we have not yet got, who would like to play the two pieces in the Orchestra, let them send name and address at once and receive the music. A stage ticket will be furnished each performer and no one will be admitted to the stage without such ticket.

The "Banjo Orchestra" will open the concert at the rise of the curtain: The orchestra will be seated upon the stage: After the two pieces are rendered the orchestra will disband at once. This will be followed by a short concert of solo attractions. The contest of banjo and guitar clubs will then follow. The curtain will rise at 8 o'clock, and in order to have all in readiness, performers should be on hand by 7 o'clock, or not later than 7.30. No performer will be permitted to go on the stage

if not ready to play at 8 o'clock *sharp*, and the length of program admits of no late opening.

Be on hand early, no matter how the weather is. Such events occur rarely, and the weather will have to be accepted for just what it is, clear, fair, warm, cold, snowy or rainy.

Come any way.

Come early.

And, don't forget to answer calls to rehearsals.

MERRY BANJOISTS.

BY CHARLES H. DAY.

During my twenty-five years' experience as a manager and advance agent in different branches of the show business, I have met many of the clever comedians who have added to their fame and salaries by "picking on the old banjo."

For many years Billy Arlington reigned a supreme favorite in Chicago and on the western circuit, and I will commence these rambling recollections with the ex-blacksmith who found it more profitable to jingle the tambourine and "plunk plunk," than to labor at the forge.

Those wags "the boys" tell it, that after Arlington had achieved a reputation in the growing "windy city" by the lakes, he brought his pile to that place and opened a shop, displaying a sign "William Arlington and Father, Blacksmiths," which was very much like William, who is at this date getting up benefit performances on the Pacific coast, whereby societies and associations are benefited more or less, and the instigator thereof is guaranteed successes, "a dead sure thing," something so frequently heard tell of and so infrequently realized except in romance.

Billy probably did not play by note, and the quality of his instrument was something which gave him very little anxiety, and there is no record that it made any particular difference to him whether the instrument

was in tune or not. In the matter of wardrobe he was strong; in his make up he looked for all the world like a big baboon, and, Oh those trousers! was their like ever seen before or behind? They began to diverge at the knees, the fit may be imagined.

The audience almost went into fits at the fit of those pantaloons, and in the midst of the hilarities the minstrel would tickle the strings of his banjo and warble. Yes he warbled, the least said about Billy's voice the better, but the people "down in front" laughed, and Billy took all the liberties of a popular favorite. If the fancy took him, he came out with a broom, and it must be confessed, got just as much music out of that as he did out of his African harp.

Sam Sharpley was a banjoist cut off in his prime, a most excellent comedian, a man of intelligence and a shrewd manager. His banjo brought him a fortune which was wasted in ventures outside of minstrelsy. Before he could regain his losses he died, leaving many to mourn his genial wit. Sam was a man with a ready tongue, and all the topics of the day furnished him food for banter both as an end-man and a manipulator of the banjo.

Sam Sharpley was original. He always had something new in song and story to bring with his banjo, but he had two horrors, one was a stupid audience who needed surgical operations before they could see the points of his satire and his song, and he equally hated one of those greedy tumultuous gatherings who guffawed and yelled and whistled and stamped that he might remain before them for the balance of the evening.

Before Sharpley was managing he commanded a very large salary, because of the freshness and the aptness of his talk and songs, and wherever he appeared the audience waited in delightful impatience and anticipation for the number of the programme calling for "Sam Sharpley and his banjo."

Poor Sam, he was carried off by that insidious disease, cancer of the stomach.

During his last illness, while pain-racked, he made many quaint remarks, one of which we recall. An old friend visited him and trying to cheer him up exclaimed:

"Brace up, old fellow, you will be all right soon, pretty quick we'll see you out and ahead of the procession!"

"Yes," smiled the dying comedian, "I will be at the head of the procession, but I will be in the box in the hearse."

Harry Stanwood was my intimate friend and chum for years. He was a Canadian by birth, and for several years worked at clock-making at the Jerome manufactory in New Haven, Conn.

Harry came from a musical family, his brother Roe doing a general music trade at Detroit. Their father was a music dealer at Colburg, Canada.

Stanwood's liking for music drew him into an amateur minstrel troupe in the Elm City, from which he graduated to the professional burnt-cork stage. Harry was a valuable man in minstrelsy. He played brass in the bands of the traveling shows and was a handy man for the management as he could "take an end" and acquit himself creditably.

Harry Stanwood was a handsome fellow, but he was neither a Nancy or a dude; he was neat and natty and his appearance was a credit to any organization. Besides he was "popular on the outside," his friends were myriad.

Stanwood was a better banjoist than most that were going at his time. As a player he was not the equal of E. M. Hall, nor did he ever attain Mr. Hall's figures on the salary list, but his "chiming" was good and he could entertain his audience with a solo; as a wit he was better off the stage than on it. His repartee was instantaneous, and as a conversationalist he was highly entertaining and amusing. Harry Stanwood was indeed "great company."

Harry's "study" and his industry were of the minus quantity, the learning of a new song was an aversion, and many a sharp reminder did he get from Dan Bryant while he was a permanent feature of that mythical minstrel managers band of dusky troubadours and jolly jesters.

Dan Bryant expostulated in vain; Harry Stanwood still sang about "The Cream Colored Horse" and "Personals in the Herald."

Stanwood made a capital "dandy coon" in sketches, and he always was happy in studying the swell darkey as he found him in New York. If he was a barber he patronized him and he often sought the gentlemen of color who gathered at Major Poole's pool and billiard room on Wooster Street.

The "Major" was a swell in black himself, and was looked upon by his dyed-in-the-wool patrons as a very great man indeed. Major Poole was a good deal of a sport, and counted as his patrons many a man about town who placed their money on a horse or a card. Frequently Stanwood there met Horace Weston, and then there would be a bit of banjo talk, while black Horace's admirers would gather about and listen to the chat. Usually both picked a little on the banjo, and Weston showed Stanwood some

things which he could not accomplish, but which were as easy as rolling off a log to the unapproachable Horace. Harry never made any excuses, and when he was beaten he doffed his hat and "acknowledged the corn."

All the colored folks at Major Poole's agreed, "Mistah Stannard's a gemmen, if he cant play de banjo like Horace Weston."

Sam Devere has achieved lucre and reputation with his banjo. Sam like the other Sam—Sharpley—is fully up to the times with his chaff and his songs.

A remark which Devere made some years ago, while playing in Philadelphia, was related to me by the late D. L. Morris, the Dutch comedian, professionally known as "Dutch" Morris. One night Devere rushed off after a half dozen encores, and exclaimed to Morris, who stood at the wings, "There, I've grabbed ground!" The remark struck Morris in a humorous way, and ever after if any performer, where he was playing, succeeded in pleasing his audience, Morris always insisted that he had "grabbed ground."

Sam Devere has "grabbed ground" and is sure of his footing. Anyone who is credulous can examine the footing of his bank account in confirmation of my assertion.

Billy Carter is a banjoist who is always hunting new "stuff," and he gets it. He throws no chestnuts over the footlights to empty the house; his songs and his side-talk are right up to date, although Billy sometimes kicks at those who appropriate his property.

Some years ago Billy was playing at the Olympic Theatre, New York, under the management of John Duff. The companies played there were prodigious ones, in immensity of aggregated talent and total of salary list. The Theatre Comique, Tony Pastor's and the Olympic were all open on Broadway at that time and competition was lively.

Billy Carter arrived from Boston with his banjo and a new budget of songs and a large consignment of comical conversation. He opened on Monday night and met with a rousing reception. The management and the audience were alike satisfied, and William was quite satisfied with himself too.

On Tuesday night it was somewhat different, as I will explain. Carter's act was well down in the bill with the rest of the big best cards. Up towards the top was placed Bonnie Runnells, a very young and very fresh "Dutch Comique" who sang, danced and talked with Teutonic embellishments. This Tuesday night Master Runnells told all of Billy Carter's brand new "gags," and when the banjoist appeared he was somewhat disconcerted.

Carter did not dislocate the youth's neck. He was too young to kill, but spoke a piece to the boys pa, and the management added remarks which prevented a repetition of an exhibition of any further such unprofessional smartness and concentration of gall.

The banjos of to-day are very unlike those the merry minstrels of days of yore tuned and thummed. Now Billy Arlington's Cremona on a pinch could have been put to other uses. It would have been handy to a boat with, while Harry Stanwood's pet

would have well fitted the delicate hands of one of those charming soubrettes who counts banjo playing as one of her greatest accomplishments.

The monarchs of ancient history died too soon: their jesters had no banjos to banjo and badinage to barter for their stipend. What if those old rulers could have had, to make merry in their court, Billy Arlington and those pants, Sam Sharpley and his quaint conceits, Harry Stanwood and his "Cream Colored Horse," Sam Devere, the man who grabbed ground, Billy Carter and his songs and sayings! Who knows but their lives would have been the merrier and that they would have been less the tyrants than they were?

I confess a loving for the banjo and often in my travels when I have visited the colored barber in his shop and he has laid down his "banjer" to give me a shave and a rasp, I have forgiven him his butchery and a dull razor, because I knew that Clem or Pomp had been "plunking, plunking ker plunk" when he should ought to have been busy with the razor at the hone and the oil stone.

The Hottentot and the resident of "Dark-est Africa" may know naught of the banjo. The child of slavery days in our own southern clime may not have discovered it, but he has learned its uses and it resounds in many a humble cabin played upon by an individual as uncouth in appearance as his rude and crude instrument.

It is a wise manager in minstrelsy or vaudeville who reserves one number for the comedian and the banjo; and as for a minstrel show people without a banjoist, it is but Hamlet without the Dane. Managers if you are shrewd, if you would please and profit, survey the field and book for everybody's edification, those who make music and fun and alike enjoy the striking of the strings and the singing of the songs. The dear public—those who pay, crave for and enjoy the MERRY BANJOISTS.

Advancement.

When Lew. Brimmer, only a few years ago, delighted minstrel audiences with his performance of the "Bell Chimes" on the banjo—when E. M. Hall "set them crazy" with his variations on Home, Sweet Home—little was it thought that the year 1892 would witness a far more advanced state of banjo art, and that what was then being done with the banjo was not much more than a beginning or a faint foreshadowing of what was to come.

E. M. Hall to-day plays music that is far ahead of what he played a few years ago, even if he does not make a practice of rendering such music on the minstrel stage; and the banjo on all sides is advancing.

Where we had only a few performers, scattered here and there, that could read music intelligently on the banjo; and where there were very few who could play any thing beyond a very ordinary Polka, March or Schottische, we now have players in every large city who are capable of performing with ease some very difficult music, and we have a number of players who have surpassed everything in the line of instru-

mental performance and execution on the banjo that was deemed possible a few years ago.

The so-called "classical performances" of certain players a few years ago would be smiled at, if not ridiculed, were they placed before an audience at a first class banjo entertainment to-day.

Sets of waltzes, played upon the banjo, with accompaniment on the piano, is not an uncommon banjo performance nowadays, although such a thing was not more than thought of a generation ago. And now comes a genius who has devoted many hours per day to banjo practice, until he is able to render a much higher class of music on the banjo than has been heretofore thought possible, or if possible, practicable. The name of this genius is Alfred A. Farland, of Pittsburgh, Pa., a young, talented and ambitious musician and an ardent lover of the banjo, of which instrument he is now a successful teacher, in the aforesaid city of Pittsburgh.

Among the high class music played by Mr. Farland, are Concerto, by Mendelssohn, Moszkowski's Spanish Dances, Grand Waltz, op. 18, by Chopin, together with Waldteufel's Waltzes, etc. Although such music is now being rendered on the banjo of the day, it is nevertheless a fact that but comparatively a few people are aware that it is being done. Although banjos are now made that so closely approximate perfection that pure musical tones may be brought from them, yet it is a fact that thousands of people live, eat, drink and perambulate the earth's surface who are unacquainted with the fact.

Some persons "live to eat"—some "live to drink," and others live for dear knows what—excusing themselves for living every day, and have not discovered the beautiful fact of the progress the banjo is making and the altitude its music has reached. These people are in the majority. Now there are a few, in the minority, who live for something better than eating, drinking and sleeping; there are some whose only substance is sweet musical tones. There are others who draw the line half way and live for all the good things of life—eat, sleep, drink, think—and hear music as well.

For such who reside in the city of "Brotherly Love," or within easy reach of said city, a grand opportunity will be afforded of hearing A. A. Farland perform upon the banjo in a scientific manner, at the Academy of Music, Broad and Locust Sts., Philadelphia, Saturday evening, January 14, 1893. This night has been set apart as a grand gala night for the banjo and on this occasion Stewart, Armstrong & Co., will give their second Grand Prize Banjo, Guitar and Mandolin Concert at the Academy of Music, aforesaid. All lovers of good banjo and guitar music should make a note of this date, either by pasting same in hat or marking upon the calendar, so that it is not overlooked.

All the prominent banjo and guitar clubs will take part at this entertainment and no one should miss the grand opportunity of hearing the greatest aggregation of banjo players ever brought together in one entertainment. It is not proposed to give only

"heavy" music; not by any means. There will be all kinds, both light and heavy music. Therefore all who take an interest in the banjo will be delighted with such an entertainment.

All kinds of People.

"It takes all sorts of persons to make up a world."

Some of our correspondents are very careless.

Some one sends an envelope containing fifty cents worth of U. S. postage stamps, without enclosing letter or order of any kind. We suppose the stamps were sent as subscription to the *Journal*, but have no means of knowing who is the sender.

Another writes his order and mails it properly, but when we come to look for the name of the writer, we find only empty space—not as much as a "scratch of the pen."

Another writes and sends his order, stating that a remittance for the amount is to be found enclosed; and enclosed is found everything except the remittance.

Then there are other cases.

Some do not include the name of the State in which they live, in giving their address; others sign name only and leave us to speculate on the address.

We say again to all correspondents:—Write your names and addresses plainly and thus avoid delays and errors.

The Origin of Music.

By Jonathan Jay Wayback.

Sound is said to travel nearly eight hundred miles an hour, but we have known the sound of a cat falsettoing on the back yard fence to remain right in the same spot for three midnight hours. All noises are of two kinds, musical and otherwise—generally otherwise.

The origin of music is surrounded with hash, I mean mystery. By the way, that's the same thing anyhow. Some say that Adam woke up one fine morning and went out in the field to kill a spring chicken for Eve's breakfast, and he heard the first cow singing a beautiful contralto, and it made our forefather feel very glum; but it made him feel worse to go in the house and find Eve singing "Comrades" to Cain, who afterwards became a murderer and I don't blame him.

Several years after that "Annie Rooney" was composed and then began the Dark Ages.

Apollo is the God of Music. He used to keep a grocery store in Camden, N. J. One day he saw a red ant running up and down the scales, and thus discovered music. Since that time music had many changes, but there is no change in me or any other musician. No science or art has had so many followers as music, not even poker.

Among the greatest musicians the world has ever seen are Chopin, (pronounced Showpin,) and Mozart. They are both dead, but the man who wrote "Beautiful Snow" still lives. This is something that men of science cannot explain, but astronomers are working on it now.

The ancient bands of music always played *forte*, but it sounded like sixty. Sappho gave guitar lessons in ancient Rome, and became so famous that she had a ferry boat named after her.

Pan was also in the music business for a while, but he did not advertise and so lost all of his pupils, who went to a young lady named Miss Echo that could sing duets with herself. She tried to organize a banjo club, but Stewart wasn't in business then and she couldn't get any banjo players. This so discouraged her, that she pined away until nothing was left but her voice.

Damon and Pythias were a couple of musical mokes that played dates on the Pythagorean Circuit. They loved each other very much, notwithstanding the fact that they used to cut each other's hair. Pythias was late at a matinee one day, and Damon would not go on without him. This so enraged the manager, that it broke up the partnership.

Amphion, a Theban prince, was the champion lyre player of the world. He is best known by a beautiful painting called "Last song of Amphion." Over his grave is the following touching epitaph.

"He loved to take his golden lyre and sit a while to play.
He picked it and he plucked it in a most ecstatic way.
But the neighbors all began to kick and howl about the fact
When they found that he could only play 'where did you get that hat?'"

Short and Long Necks.

WITHOUT COLLARS

There has been some kind of late for banjos of eleven and eleven and one-half inch rim, with eighteen inch neck, in place of the "regulation" nineteen inch. The reason for this is that some performers wish to tune to a higher pitch than usual, that is a tone higher in pitch than it is customary to tune.

There are some who like a short, sharp, tone and, of course, the higher the banjo is tuned, the sharper the tone.

The question is, is there anything to be gained by such proceeding? We think not.

All the banjo music of the day is so arranged that the piano or guitar parts will harmonize when the banjo is tuned in "C and G." Hence, it follows that a change in tuning pitch, necessitates a transposition of all piano parts. Here is a disadvantage at once.

Again, more strings are bound to be broken, for the relief of one inch taken from a banjo finger-board will still leave an additional strain upon the strings, the distance from the nut to first fret on the nineteen inch neck being about one and one-half inches.

When the banjo, even with eighteen inch neck, is pitched in D, it becomes almost impossible to raise the "fourth string to B," as it is called, without having it break, and this is another disadvantage, inasmuch as so many fine selections are written for this tuning.

Then again, such banjos, with eighteen inch necks, if tuned to C, the usual pitch, will sound flat, and it is necessary to so tune them when used in "Banjo Blues."

It will therefore be conceded that nothing is to be gained by changing the nineteen

inch neck banjo to an eighteen inch neck banjo, and performers should consider the matter well before doing so.

Let those who wish to tune in "D" use a small banjo—one adapted to the purpose—such as our "Specialty" banjo, which has a ten and one-half inch rim, and eighteen inch neck. Have such a banjo for the D pitch and a larger one for the C pitch, that is the only proper way to do.

All players must make their own experiences. After having "gone through the mill," and tried all the experiments, and arrived back near to the starting point, we will then be "ready for business."

Reminiscences of a Banjo Player.

(TWELFTH LETTER)

—BY A. BAUR.—

In the whirl and excitement of a busy life, incidents crowd so rapidly across one's vision that unless they are for some special reason indelibly stamped in a person's memory, they are forgotten, never to be recalled unless in indistinct recollections of bygone days. A few days ago I had reason to open my eyes in wonder at the contents of a box that I had not opened for years. In former letters I have said that years ago I arranged anything in the shape of music that I could get hold of. After playing the pieces until I began to tire of them, I laid them aside. In this manner my collection of music for the banjo accumulated very rapidly. I always had a mania for preserving music and as I tired of the pieces I put them into boxes, trunks, or anything that made a convenient receptacle. In 1880, when I decided to make New York and vicinity my place of residence, aside from my other belongings, I packed and took with me three immense boxes and one trunk, packed as full as they would hold, with music for almost every known musical instrument; keeping together as much as possible in the trunk that music which I had already arranged for the banjo and intending to arrange the remainder as often as an opportunity offered.

Of course, as many of my readers are aware dozens of new pieces are published every day by the different music publishing houses, and as I very seldom went home without from one to two or three dozen new pieces of music, the opportunity for arranging the music in my boxes never came, and when I left New York for Pittsburgh, in July 1884, my stock of music had been increased by one or two boxes. I took it all with me, however, and after remaining in Pittsburgh a year, brought it with me here from where I had started five years before. I concluded though that I must dispose of some of it, or at the rate it was accumulating I should be compelled to keep an additional house in which to store my music. Acting upon this thought, I distributed about three thousand copies of all sorts of music to whoever cared to accept it. After doing so I still had left several boxes and the trunk full. This was about six years ago; since that time I have on a half dozen occasions given enough music to persons who could not afford the outlay, to last them through a

year or two's practice. In all this time there has been one box that for some reason or other had not been opened.

Last week I received a letter from a person who asked a question concerning a certain piece of music, which I knew to be among my collection. The answering of this question necessitated the going over nearly my entire collection to arrive at facts. In doing so I came across the long unopened box and determined to examine its contents. I found there, some of my earliest arrangements for the banjo. I can easily tell the date of any of my arrangements from the fact that it has always been a habit with me when arranging a piece of music for the banjo, to put the date upon which I finished the arrangement at the upper right hand corner of the piece. I found many dated in the sixties and none later than 1871. Among the rest I found a Medley on airs from *Il Trovatore*, dated in September 1867, and having an accompaniment for a full orchestra of twenty instruments. The Medley included "Fierce flames are raging," "Miserere," "Anvil Chorus," "Stride La Vampa," and a finale. There were also several Polkas, Galops, Schottisches and Waltzes with both Piano and Orchestral Accompaniments and Selections from "Moses in Egypt," and "Blue Bells of Scotland," the two latter with variations and arranged as duets for violin and banjo. Some of these pieces were dated in 1866 and others in 1867, 1868 and 1869.

When I saw them I at once remembered having arranged them as a surprise for some of my musical friends, and to show them the capabilities of the banjo when properly played by regular musical notation and in combination with other instruments. They ridiculed the idea of my attempting anything of the kind and I became so disgusted with the reception of my efforts to elevate the banjo, that I laid the pieces aside and forgot entirely having arranged them until they were resurrected a few days ago. The surprising part of it is that until well along in the "seventies," no one attempted to play the banjo in any way except as a solo instrument: Until then the banjo was always heard alone. About this time we occasionally heard some one playing the banjo with piano or orchestral accompaniment, but the instrument was still in its infancy and its wonderful capabilities unknown, therefore the few performers who played with an orchestral accompaniment were looked upon more as jugglers than men who had attained a scientific accomplishment which was to add to the list of recognized legitimate musical instruments, the banjo, of which every American born citizen should be proud, and to be the master of which even the most cultured musician should feel honored. It makes my chest swell with pride when I think that even my feeble efforts, may have had something to do with advancing to its present position, the only musical instrument that America receives the credit for having perfected.

A united and determined effort on the part of those interested, will in the next five or ten years advance the banjo farther towards perfection, than has been attained

in the past twenty-five years. I am constantly receiving letters from all parts of the country, asking for information concerning the banjo; some of them asking me to speak on certain subjects in my letters to the *Journal*, some asking my opinion as to what style of music the writers should play, while others name certain pieces that they already play, and asking me to name a course of exercises and pieces for them to follow, while not a few are ambitious to become teachers and ask my advice as to how to become proficient in the art of banjo playing, to such a degree that they may become teachers. Yesterday I received a letter from a young man who resides in Louisiana. He states that he has read my letters in the *Journal* and has gained a great deal of valuable information from them, and that he would like to have me answer in the *Journal*, if I considered the "The Pestalozian Music Teacher" published by O. Ditson & Co., a good method to teach the banjo by.

For the benefit of this particular aspirant and many others who have written me concerning the requirements of one who is desirous of becoming a banjo teacher; I will say, I have never seen the work referred to, but to become a teacher of any instrument, it is necessary to study well the rudiments and theory of musical notation, which can be done from any of the numerous theoretical works published in almost every city in the United States and on sale in any music store. After having mastered the rudiments, if the student wishes to become a banjo teacher it will then become necessary to study some good instruction book for that instrument, which, in addition to that part pertaining to the banjo, contains also the rudiments and theory of music. As regards such a work I will here say, I know of no book better suited for the student, professional or teacher, than "*Stewart's American Banjo School*." It contains about all that any one would want to know concerning the banjo, and very many facts and studies that cannot be found in other books. There are other books by the same publisher, which may at the same time be studied to advantage, while if the study of the rudiments becomes monotonous the course may be varied by selecting pieces within the capabilities of the performer from the endless list comprised in Stewart's Catalogue.

After having mastered the rudiments, it is but a step to easy exercises and pieces, the constant practice of which will lead to more difficult pieces. To become a thorough and capable teacher requires hard work. After having attained sufficient skill to play ordinarily difficult pieces, the work resolves itself into a pleasure, and the student will keep adding to his "stock in trade" as he continues his practice. After becoming proficient enough in his musical studies to transpose at sight, he can play pieces which have been arranged for other instruments, and if they suit his fancy, he can arrange and lay them aside for future use. After becoming tired of his arrangements he can lay them aside; and after years have gone by (as was the case with me), he can resurrect the old pieces, which will become an endless source of amusement to him. For months

at a time in the past two years, I have laid aside my banjo and not touched it only to try over a piece now and then, until I got the new "Universal Favorite Banjo," spoken of in my last letter, and when I opened the box of old music the other day, it was an additional incentive to me to "settle down" to practice again. I have played over all these arrangements of twenty to twenty-seven years ago, and although old, they were new to me, and "added fuel to the flame," and I am retouching one here, and another there, and rearranging others, altogether, so that by the time I have gone through the collection I shall have a large lot of new pieces, besides having fortified myself with renewed energy, I shall be ready to make an onslaught on any thing in the musical line that may offer itself.

An opportunity to hear something exceptionally fine will soon be presented to banjo players. I allude to the "Prize Banjo Concert" to take place at the "Academy of Music," in Philadelphia, Pa., on January 14, 1893, under the auspices of Messrs. Stewart and Armstrong. I have no doubt that attractions will be offered that will be well worth a trip of several hundred miles to see, and every banjo player, more particularly teachers, should avail themselves of the opportunity to hear the banjo orchestra of to-day, so that if they live to hear one ten or twelve years hence, they may be able to note the improvement in the banjo playing of the future over that of to-day. I am going, if I can possibly do so, and shall be terribly disappointed should anything occur to prevent my going. The first large banjo concert, or "tournament," it was then called—was given in Steinway Hall, N. Y., I think sometime in 1883. It was supposed to be a contest for prizes to be awarded to the best players: Horace Weston, Ruby Brooks, Charles E. Dobson, Ed. Dobson, of New York, Frank Ecland, of Boston, Jerome May, of Providence, R. I., and others were among the contestants. The matter had all been arranged beforehand. The valuable prizes were awarded to the originators of the affair, while several inferior banjos were awarded to the players, who in the opinion of the large audience should have been the successful competitors. I did not stay to see the end of the affair. It became so monotonous that I left long before the last performance. Some of the performers had an accompaniment upon a piano, while others played the banjo without any accompaniment.

The present combination of banjo club had not yet come into existence. The mandolin, now so effective in the club, was just being introduced, and at the time was an unknown quantity. Looked at from a musical standpoint, the Banjo Concert of 1883, was a very tame affair compared with that of 1893. As the Concert of January 14, 1893, will be a link between the past and the present, so it will be a link between the present and the future; and as the advancement of the banjo promises to be more rapid in the next ten years than it was in the last, every banjost who can possibly do so, should be present, so that he can make a personal note of the progress made in the instrument

in the future. Not only for this reason alone should all banjo players attend. Many players will take part and as you very seldom find any two whose performances are alike, a person present and paying strict attention to the different styles of playing and execution, would learn more from one such a performance than he would in a dozen lessons from the same teacher; besides, the natural tendency of all mankind to excel in each particular line, stimulates an onlooker to renewed efforts to become proficient in what he has witnessed others successfully perform. I do not think, however, that it is necessary for me further to urge upon banjo players the importance of encouraging performances of the kind and magnitude of those given by Messrs. Stewart and Armstrong. They are bound to elevate and awaken an interest in the banjo, and the more enlightened and more refined the audience, the more it will help the instrument, while the benefit to the banjo player who attends is incalculable.

I shall be compelled to make my letter shorter than I intended, therefore shall be unable to speak of subjects I intended for this letter. Friend Stewart wrote me a few days ago that on account of advertising the Concert in the next Journal, he wished to begin work early so as to have it out long enough before the Concert for its many readers to hear of the good things to be offered as inducements for them to be present on that evening.

I have many misgivings that my letters are not as interesting as they might be, therefore will try to think of something new that may interest the readers of my next one.

The Stewart Banjo and its Imitators.

When any concern secures a musical instrument produced by another, and taking this instrument to pieces, weighs and measures the parts, and constructs a duplicate of the instrument—thus using it as a model—it is evident that the concern so doing looks upon the model as the STANDARD, and the perfected article from which to copy. Thus, when the musical instrument manufacturing house of Lyon & Healy of Chicago, took the Stewart Banjo apart, as recorded in our last number, weighed and measured the pieces, and went to expense to procure tools and machinery to make Banjos on the model of the Stewart, they at once acknowledged the Stewart Banjo a fitting model and worthy of their imitation. They acknowledge by their actions that the

"STEWART IS KING."

Were this not so, no sane man believes they would have used the Stewart Banjo as a model from which to copy.

Of course the Banjos made by this house are not STEWART BANJOS, any more than the cheap trade fiddles which bear a false Cremona label are Cremona Violins.

They did not succeed in procuring the STEWART TONE for their instruments—a fact that has been attested by eminent performers on the Banjo.

Why?

Simply because the work on the imitations

is done by hired workmen, who possess no knowledge whatever of the principles of making a good Banjo, and the mind that controls the work is governed only by mercenary motives, possessing no love for the instrument, and no knowledge of musical principles.

The evidence of this is borne out upon its face.

Did they understand the principles of Banjo making, would they dissect a Stewart Banjo, weigh and measure the parts and copy it?

No, certainly not!

Then it follows that as principles are not understood, even if a good Banjo is made once in awhile, by chance, the majority of the instruments so made will be below the standard.

Such attempts by large houses, governed by small souled men, to secure the business of another, will not always work successfully.

The Stewart Banjo has established a reputation superior to all others, and the manufacturer has shown himself to be a man who understands his business.

The firm mentioned, by their actions in attempting to copy the Stewart, have shown themselves, as Banjo makers, not a success, but merely second-rate copyists.

Before this or any other house can hope to absorb the Stewart Banjo business, it will be necessary to come up to the following:

First—Produce a Banjo that is equal to the Stewart.

Second—Convince the public that you have as good or better Banjo for less money than the Stewart.

Third—Demonstrate the claims for your Banjos in books of practical information on the subject, making them as good as Stewart's.

To accomplish this it will be necessary:—

To find a man of intelligence, and one who possesses the requisite knowledge and experience, to superintend the Banjo manufacturing department.

When such a man is found, employ him if you can, at a salary that will admit of making and selling a good Banjo as cheap as Stewart's.

This is what Lyon & Healy will have to accomplish before they can hope to compete with S. S. STEWART in the making of

FINE BANJOS.

SILK COMPOSITION STRINGS FOR THE BANJO

The Celebrated Muller Twisted Silk Strings for the Banjo, imported by

S. S. STEWART, 223 Church Street, Philad'a, Pa.

Orders filled by mail, at the following prices:

Single string, either 1st or 2d.....	\$.15
One dozen, 1st or 2d strings.....	1.50
Box of 30 strings.....	3.00
Third strings.....	each, .30

These strings can not be had at lower prices than the above.

We also have the smooth silk strings (not "twisted silk") either first, second or third, at 10 cents each, or \$1.00 per dozen.

We can fill your order for either string you desire. The Muller strings are put up, every string in a separate envelope, while the other silk strings are put up in bundles similar to the gut strings: Make no mistake.



The "Banjo World" is at this time very active. The Grand Banjo Concert and Carnival to be given at the Academy of Music on Saturday evening, January 14, is the leading feature and topic of conversation in this city, at present.

C. H. Morris, New London, Conn., writes:

"I received the Banjeurine Friday last. To say I am pleased with it would poorly express. I am more than pleased. Thanking you for your promptness, I remain, &c."

Rufus W. Payne, Newport Barracks, Ky., writes:

"Please continue my subscription to the *Journal*. It is getting to be such a necessary addition to the musical world that I can't afford to do without it. The present number is simply 'out of sight.'"

As soon as the card of a new teacher appears in the *Journal* he begins to receive circulars, cards, samples of music, etc., from various parts of the country. They are not always acceptable, but it shows that the *Journal* is read.

We learn from a correspondent in Australia that a new invention in the shape of a Banjo with pistol attachment, operated by a new invention in the shape of a new performer, has been doing the halls in those parts, and making a big noise.

The Banjo used is an eight inch rim, with closed back and twenty-inch neck. The thing is made of steel throughout, even to the strings. The performer has a pistol attached to the peg head, and fires it off with a lever worked with his thumb. His principal selection is *Ten-ra-bomb-de-ay*, and the pistol is fired off on the bomb.

He has made a hit—or the pistol has, and threatens to visit America and exhibit his steel banjo at the World's Fair. May heaven forbid.

Chas. Richards, Toronto, Canada, writes:

"The Banjo I ordered for you in June last, for a pupil, is great. He is thoroughly satisfied with it. I have great faith in your Banjos, and this makes the fourth I have had from you."

Secure your seats now for the Great Prize Banjo and Guitar Concert at Academy of Music, Philadelphia, Jan. 14, 1893. Tickets may be secured by mail.

A. D. Grover, of the Boston Ideal Banjo, Guitar and Mandolin Club, Boston, writing under date of Oct. 5th, says:

"Please find enclosed check for \$1.50 in payment for my ad. in *Journal*. It has already paid for itself, as I have sold four books to people who saw it."

"Sampson saw a thousand Philistines with the jaw bone of a horse."

Bolover Gibbs took the jaw bone and wrote a melody upon it commemorative of the occasion. This melody is popular to-day, and is called "The Funeral March of an Old Jaw Bone." We make this explanation in order that the ignorant public may better understand why this beautiful melody was given such a peculiar name.

For two Banjos, . . . 25 cents.

S. S. STEWART, Publisher.

Brother Devereux says that since his card appeared in the *Journal* he has been the recipient of a varied collection of cards, circulars, pamphlets, postal cards, letters, newspapers, notices, etc., etc.

C. S. Patty, of Peoria, Ill., the well-known poet and banjoist, writing under date of Oct. 8th, says:

"I have travelled a great deal in the past two years, and I find that all musicians know the Stewart banjo, and speak of it as *the best*. The *Journal* will always have a warm place in my heart, for I can well remember when it was launched into the world as a little craft that has grown to be a record-breaking ocean liner. Those who came to our convention to see and wish. Wishing you the success that years of toil with hand and brain has so well deserved, I remain, &c."

Shakespeare is reported to have said, "Some are born great, some achieve greatness, and some are greatness thrust upon them."

We have, in A. A. Farland, the wonderful banjo player, a combination of the two latter named examples.

He is not born great, but achieved greatness by diligent application to his art. Now he has greatness thrust upon him in coming to the "City of Brotherly Love" to play the banjo for the Philanties. Long live brother Farland! Born not great, but with great talent, he wins greatness by developing his talent through application and labor. Now he has further greatness thrust upon him, and how much greater he may yet become none can tell.

At our Prize Club Concert, given last January, at Assinippi Hall, Philadelphia, a great many were unable to obtain admission. This season the Grand Prize Concert will be given at the Academy of Music, with a seating capacity of 3000. The tickets have been placed at the low price of 25c, 50c, 75c, and a few choice orchestra seats at \$1.00. It will be well to secure your seats as far in advance as possible, to avoid the rush.

S. G. Latta, of Friendship, New York, writes that the \$55.00 Banjo he purchased of Stewart a few years ago was burned up in a fire at Cuba, N. Y. He would not have sold it for anything like he paid for it, he says, as the tone was growing better all the time, and consequently the loss was felt keenly. But such is life.

The Grand Banjo and Guitar Club Concert to be given at the Academy of Music, Philadelphia, comes off on Saturday evening, January 14, next. It is given on Saturday evening in order to accommodate out of town parties who desire to come.

Seats may be ordered by mail, 50c, 75c, and \$1.00.

S. S. S.

"Soup, Soap and Salvation" is the concise motto in the rooms of the Baltimore Free Sunday Breakfast Association.

The above bears no relation to the S. S. Stewart Banjo. Nor does the S. S. S. (Specific) of which so much has been heard.

Charles R. Bill, of Princeton, N. J., writes:—

"When I first purchased my banjo, nearly two years ago, I was delighted with it, and wrote a note to you telling you so."

After nearly two years of constant use, I am most heartily glad to tell you that it has not only retained its full sweet tone, but has greatly improved by use—everybody who heard it when I first got it, and who hears it now notices the difference. Your Banjos are surely the instruments, and are unapproachable both for beauty of finish, and fullness and richness of tone, combined with the most delightful brilliancy.

Besides, they are *ten times* as easy to play on, as any other Banjos made. I have two other instruments, one of which is considered an *excellent* one by a great many, but when I play first the Stewart Banjo, and then my Stewart, the—banjo is *not in it at all*. My banjo is a Universal Favorite, 11 inch rim, and 19 inch neck."

W. P. Stone, Monson, Mass., writes:—"Rec'd books and music all right and I thank you for being so prompt in sending same. During all my experience in banjo playing and teaching I have never seen a book on the banjo as good as Stewart's American Banjo School."

Daniel Acker, the enterprising teacher of Wilkes-Barre, Pa., is always wide awake, and pushing the Banjo to the front. No Daniel in the Lion's Den! had greater faith than his namesake in Wilkes-Barre. Moreover, there is no *Barre* chord on the Banjo capable of bothering our Daniel, who has resided long enough in *Barre* to be able to discount all barres. Stewart's Banjos and his Wilkes-Barre Banjo Club and may all that he undertakes prosper.

A. P. Conville, Interlochen, Mich., likes the *Journal* very much, but thinks we ought to print the Banjo music on separate sheets so he could cut it out. If we sell enough *Journals* we may print the music on a single paper after awhile. Any more suggestions?

Noticing an advertisement in a recent issue of the New York *Clipper*, by Thompson & Odell, of Boston, Mass., in which the firm advertises "Agents Wanted" for the "Luscomb Banjo," in Philadelphia and New York, brings to mind an amusing incident. Some time ago a prominent house in Philadelphia, had the agency for the "Luscomb Banjo," but for fear that the use of those instruments had a habit of dropping off, or coming loose from the heavy metal rims, to which they were attached, the house soon got tired of handling them—hence, the manufacturers are now advertising for new agents.

Their chances for a successful agency in Philadelphia are exceedingly slim, however, as the rims of those instruments if not made heavy enough to weary a performer, are so easily pulled out of shape that a tight head is impossible, and the rim part being so heavy, there is constant danger of breaking at the base of the neck. T. J. Armstrong who is a ready wit, was several times asked for a letter of recommendation for that make of banjo; one day being pressed rather hard, he took a sheet of paper and wrote:—"The Luscomb Banjos are so good that my doctor advises me to use none other."

James M. Herring, Baltimore, Md., writes—"The Piccolo Banjo that I purchased from you last winter, and had sent to Annapolis, Md., has made lots of friends for me and myself also."

I carried it with me in my travels this summer and the people would ever it—never having heard or seen anything like it. In Annapolis many of the Navy students admired it, and their expressions were very flattering to S. S. Stewart.

I gave \$20.00 for it, and would not now take \$50.00 for it."

Otto H. Albrecht recently had his portrait in Philadelphia *Music and Drama*. Otto seems to be getting along in the musical world.

The Virginia Military Institute, at Lexington, Va., has a well organized banjo and glee club.

H. K. Sargent, of Portland, Oregon, is now Principal of the banjo department in the *Portland University*, conservatory of music and art.

W. H. West, Fargo, N. D., writes:—"The Stewart Banjo I persuaded a member of the Marquette Orchestra to purchase from you arrived all safe and has given universal satisfaction. We could not get along without it; it is the necessity to a club."

We hope to get the orchestra in shape soon to give a series of concerts."

James M. Firth, Watsons Bay, Sydney, Australia, under date of September 2d, 1892, writes:—"I have rec'd the new *Orchestra Banjo*. Although thousands of miles away from our order has been faithfully executed, for which I thank you."

H. W. Harper, of Oshkosh, Wis., writes:—

"I wish to inform our friends through the columns of the *Journal*, that the American Banjo and Guitar Club of Oshkosh, is making a short concert tour through the State of Wisconsin, and so far, has met with very flattering success."

The club is in fine form, and the public seems to thoroughly appreciate each number."

George B. Ross, the Philadelphia teacher, is in Europe at present, but expects to return in time for the World's Fair, which he expects to attend.

W. H. Harrison, Albany, N. Y., writes:—"I have been a subscriber to the *Journal* for two years, or more; and have also your 'Lecture' and 'Disquisition on the Banjo' and can say I have learned more information from your works than I had in the five years previous, and I think, more than I would have done in a lifetime without them.

I use no other instrument than yours, and recommend no other. I never saw one of your make in a pawn shop, but heard there was one in a Green Street place and rushed over to get it out. I felt so badly, but, in the fifteen minutes intervening it was sold; so I did not see it there.

'Hylarion' I like very much—especially his referring to those especially fine compositions, as I have in my folio nearly all the pieces named, and can appreciate his good taste. He is certainly a natural musician, and I hope he will ever continue to write for the *Journal*. I played your Phantasmagoria Waltz before a number of critical musicians—my wife accompanying me on the piano—on Columbus Day, and they were unanimous in their praises of the melody and the instrument."

Essex and Cammeyer will give a Banjo concert in London, England, in December.

J. E. Rabe, is organizing two Banjo and Guitar Clubs in Erie, Pa., and expects good results ere the present season is over.

E. M. Keating, of Corning, N. Y., has organized a banjo quartet, of three banjos and guitar. It is to be called the "Crystal City Banjo Quartet."

Mr. Keating says there are no Banjeurians in Corning, or he would organize in the modern improved way—with Banjeurians to play leading parts. A banjo club without banjeurine and piccolo banjo is much like an orchestra without clarinet, cornet or flute.

Those who wish for an opportunity of having all the best banjo clubs on one occasion will have such an opportunity at the Grand Club Prize Concert, in Philadelphia, at the Academy of Music, January 14th, 1893.

R. W. Devereux and A. P. Seabrook will play 'cello in the Grand Banjo Orchestra, at the concert to be given at the Academy of Music. In order to add to the harmony and furnish deep bass tones, two violoncellos have been added to the banjo, guitar and mandolin combination.

These gentlemen are known as fine performers upon the 'cello, but have kindly consented to play the parts allotted to them in order to aid the banjo orchestra.

Mr. Devereux is a performer of ability on many instruments, and Mr. Seabrook is a 'celloist of note and distinction. The best talent has been secured for this concert, and the management expect to make it the success of the season.

John Davis, of Pascoag, R. I., writes under date of October 26:—

"At a musical concert given in the Music Hall of this place on the 21st inst., a partner named Bowdish and myself played the Ocean Spray Schottische, and the Louisiana Hoe-Down, which took so well that the people called for more banjo music when the next person went out on the stage.

That is what I call a big thing for the banjo, in this part of Rhode Island.

You know how a good many people look upon the banjo; but we captured them all."

Miss E. E. Secor, is a painstaking teacher of the Banjo. Ladies or gentlemen wishing lessons may address her, as per card in our Teachers' Columns.

Miss Viola R. Secor, arranges music for piano, also piano parts for banjo solos, and may be communicated with at same address as Miss Edith.

These ladies will take part in the Grand Concert, at the Academy of Music, January 14.

S. S. Sanford, the veteran minstrel manager, will have a grand entertainment in the Chestnut Street Opera House, Philadelphia, on the afternoon of Feb. 16th, 1893, in celebration of the 50th anniversary of the birth of minstrelsy.

Mr. Sanford has been for fifty years a manager and this event will commemorate the half century of his management of various minstrel shows, the first having been held in New York in the year 1843.

Charles S. Lewis, of Auburn, Me., has a good class on the banjo. He is also dealer in musical goods.

We receive so very many letters commenting on the *Journal* in the most flattering terms, that it is a great relief, as well as a novelty to receive something with an opposite tendency.

A recent letter, from one H. T. Parker, of Waterbury, Conn., contains the following, regarding the *Journal*, which it gives us much pleasure to publish. It is brief, but the point:—

"I tried to take your *Journal*, but the everlasting brag contained in it sickened me and I quit it."

There is nothing like an "honest confession." It sickened him and he quit it. And he did perfectly right. Boys who attempt to smoke and chew should bear this in mind. If it sickens you quit it."

The *Journal* has "sickened" a great many of the "Simple Method's" victims, but the progress of the banjo on that account is most marked.

Our correspondent in Fargo, N. Dakota, writes:

"The Marcato Banjo, Mandolin, and Guitar Orchestra of this city was organized Sept. 17, last. The following named compose its membership: W. H. West, Solo Banjo and Mandolin. Mrs. A. Hamlin, Lead Banjeurine. A. Hamlin, First Banjo. E. Berg, Piccolo Banjo and Traps. O. Gupit, Second Banjo and Guitar. P. A. Salling, Bass Banjo and Guitar. Mr. West, Guitar and Banjo. W. R. Addison, Mandolin and Solo Guitar.

The Orchestra is under the leadership of W. H. West, and is doing good work and the probabilities are it will be one of the best Orchestras of its kind in the north-west. They intend giving concerts through Western Minnesota and the Dakotas, about the beginning of the new year and rehearsing regularly every Monday, Wednesday and Friday.

The Marcato uses only first-class instruments, such as Washburn Mandolins and Guitars, and the World Renowned S. S. Stewart Banjeurines and Banjos, of which they have the following: one No. 2 Banjeurine; one No. 1 Banjeurine; two No. 1 Orchestra Banjos; one No. 2 Piccolo, and one Bass Banjo, all furnished with Stewart's fine leather cases.

Recently, The Hasking Bee, a laughable farce-comedy, was given under the auspices of the Literary Tea Cup Society, and the principal feature was Mr. Charles Schofield's Banjo Solos, with Orchestral accompaniment. Mr. Schofield used a Stewart Banjo, which could be distinctly heard in all parts of the house."

The Alma Banjo Club, of Williamsport, Pa., have entered the Banjo Club Contest, for the Grand Concert, at the Academy of Music, Philadelphia, Saturday evening, January 14.

All the leading Philadelphia Banjo Teachers are aiding in pushing along the Grand Concert at the Academy, for January 14. T. J. Armstrong will conduct the Banjo Orchestra, which will open the entertainment, at 8 o'clock.

Paul Eno is drilling a number of players especially for this Orchestra, and will also enter two or more Clubs under his direction for the prize contest. Mr. Eno is a hard worker and a master of several instruments. O. H. Albrecht, Henry Meyers, D. C. Everest, Geo. B. Ross, W. S. Leidy and other teachers will all be represented in the Orchestra.

Erastus Osmond, Composer of "The New Coon Reel," has signified his intention of performing in the Grand Banjo Orchestra, at the Academy Concert.

W. B. Leonard, Cortland, N. Y., is a great "Banjo Enthusiast."

A. Baur, the well known writer, of Brookville, Pa., will endeavor to be in Philadelphia, at the time of the Grand Concert, and will doubtless occupy a private box.

Geo. B. Ross, when last heard from, was leaving London, for Berlin, Germany. He will return to America in December, or January, and proceed to the Windy City, to look after matters at the World's Fair.

Since the collapse of a sheet called the New York Musical Era, another fungus has sprung up, called "The Banjo and Guitar Item." The item is a curiosity; its editor spells accompaniment, as though it were an *accomplishment*. The "*Elite Banjoist*" was another "frank" that came up in the night and faded out in the morning; and the "*Banjo Herald*," which began and ended with "Vol. 1, No. 1; was another of the amusing curiosities which lived only long enough to gasp and die.

Come! Who'll be the next to step up? Bring on your freaks.

Mrs. B. A. Son, of Utica, N. Y., is crowded with pupils on the Guitar and Banjo. This lady is a hard worker and merits the success she is achieving.

Mrs. Marie M. Cobb, of Boston, Mass., is another painstaking teacher and writer, and we are pleased to note a meeting with success.

Geo. L. Lansing, and all the members of the Boston Ideal Club, in Boston, are full of business during the time they remain at their studio. The Club will not make an extended tour of the States this season, as has been previously done.

A. A. Farland performed "Spanish Dances," Nos. 1, 2 and 3, by Moszkowski, and "Grand Valse Brillante," op. 18, by Chopin, at the concert of the Knights Templar, in Pittsburg, October 27th, last.

Geo. F. Gellenbeck has been winning fresh laurels in Omaha, Neb., with his Banjo Quartet. The Club played for the benefit of the Presbyterian Church of that city recently.

We learn from a gentleman in Europe that our Phantasmagoria Waltz is published in that country, "transposed into the English key," under the name of "Phantom Waltz." There are some contemptible individuals connected with the Banjo business, and the changing of a name is not out of their line of business. We also learn that a number of Stewart's other pieces are published in the "English Key," in London, but whether under the original names or not we do not know.

E. M. Keating, of Corning, N. Y., is a great lover of the Stewart Banjo. He pushes things along and has lots of pupils.

W. A. Huntley, the well known banjoist, vocalist, composer and teacher, of Providence, R. I., writes, under date of November 1st:

"Please make and send me six *American Princess* Banjos with dark necks, and small at nut, same as I usually have. Please have them here by the first week in December.

"Teaching business has been fine since the first of October, in fact, the best since I opened my studio. At the beginning of the season some of the newspapers hereabouts announced that the Banjo in the parlor was no longer fashionable. However, it is not the case, as most of my pupils are ladies from some of the wealthiest families in this city, and it looks as if I would have to refuse pupils before the season is half out."

Ned, De Almo, Boston, Mass., writes:

"I must say that your *Journal* is a 'Beast,' and so is the Editor. The way you 'call down' Would Be's and 'Ham' players' is very amusing. Regardless of this fact, however, the music therein is of great value both to young and advanced pupils."

Chas. D. Westcott, Ithaca, N. Y., writes:

"I received the \$50.00 Imperial Banjeurine, which I ordered through J. T. Newman, music dealer, of this place. Have had the instrument two weeks. I cannot find words to express the beauty of its workmanship and the sweetness and clearness of its tone.

"In the instrument sent me, it seems to me that the very limit of beauty in workmanship and in tone has been reached. From its marvellous sensitive-ness it seems that music almost supernatural may be drawn from its quivering strings, by means of the tremolo movement. All can say I suppose has been said before in hundreds of letters, but I cannot refrain from adding my commendation, such as it is, the commendation of one who is passionately fond of music."

Chas. A. Hughes, of Wanganora Station, Hellston, Lachlan River, Australia, writes under date of August 30th, last:

"Yours of 13th of July to hand, also *Journals* 69 and 70 for which I thank you. Since I wrote to you I have been very busy with the Postal authorities, with the result (after receiving two parchment forms and various other documents) that I received Nos. 68 and 70—No. 69 being missing and could not be traced, but thanks to you, I am now supplied.

"I do not know whether you suffer inconvenience such as we do, but I expect the red tape system exists there also. In any case I can sympathize with you. I regret to have caused you extra expense, but if I were you, I should take it as a compliment.

"I do not think every man would write so many thousand miles for a whole year's subscription, but I should certainly write as many million for one copy of your *Journal*. My brain is full of compliments and good wishes for you, but as I am not an adept at such things, the above is a condensation of the whole but rather crude. I think, however, my heart is in it. I think next year I will have my *Journals* through Mr. W. J. Stent's (your agent), which procedure will ensure my *Journal* being delivered properly. So please do not think I have stopped taking it if my name ceases to be on your list, for I intend to take it as long as ever you publish it.

"In conclusion I must state as a Banjoist, (and a poor one) who has tried several different books, etc., I bless the day on which I saw Mr. W. J. Stent's advertisement in a Sydney paper, and which was instrumental in bringing about my acquaintance with you through the medium of music and banjos, and whom I now always wish to keep in memory as a friend to Banjoists.

"Just as a passing compliment to your Sydney agent who eats and sleeps with a Banjo of yours, and who swears by no other name than Stewart, and if merit, perseverance and pluck will aid to his and your success, I must say it is there."

Elbhe Berg, of Fargo, N. D., writes:

"The *Little Wonder* Piccolo Banjo, No. 2, and case, which I ordered through W. H. West, came all O. K., and they are dandies. The workmanship can not be surpassed, and it has a brilliant and wonderful volume of tone—loud and clear, yet very sweet, and it is the life of any Banjo Orchestra."

The Marcano Banjo, Mandolin and Guitar Orchestra, Fargo, N. D., under the direction of W. H. West, is making great strides to the front. They have now a Stewart Bass Banjo, and Piccolo Banjo lately added to the combination.

The attention of all Banjo and Guitar Clubs is called to the notice of coming prize contest at the Academy of Music, January 14, next.

A few more Banjo and Guitar players, who can read well, are wanted for the Grand Banjo Orchestra.

Please communicate at once with Thomas J. Armstrong, musical director, 418 North Sixth Street, Philadelphia.

Clubs who leave it until too late to enter the contest this year will be "left."



Recently, possibly owing to the McKinley tariff, the guitar manufacturers have been turning out a lot of cheap guitars for this market, some of which are not only cheap as regards selling price, but very cheaply and poorly made.

Bruno, of New York, it is said, sells a cheap instrument to the trade at a lower price than the actual cost of manufacture, and considers it a novel advertising scheme. A Stratton guitar is sold at retail for \$5.50, or less, and is made of cheap materials. This instrument may be popular, but it is unreasonable to believe it can ever be popular. Such things are apt to remind one of the Beatty Organ.

Cheap guitars were once the sole product of Germany and other foreign countries, and the American guitar held a deservedly high reputation. But if this thing is to continue, if American manufacturers are to compete with the lower grade of imported instruments, the home made instrument must speedily decline in reputation. Such cheap instruments are no credit to the makers, because they cannot be properly made at such prices, and more is done to discourage the learner than to benefit him.

The Martin guitar has for years continued to hold its high position, simply because it has been kept up to the standard, and no attempt has been made to compete with second rate or third rate goods at all. A fair price has been charged and the excellence of the work maintained. It would be well for some of the other makers to emulate the example of the Martin. True, it requires years to procure such a reputation, and when once acquired it must be sustained by maintaining the standard; but there is no other way to success in this line, and cheaply constructed instruments are a poor advertisement for any manufacturer.

W. P. Dabney, of Richmond, Va., has composed a solo for guitar called "Psyche," which is published by W. D. Moses & Co., of that city. It appears to be a very good thing.

A correspondent sends the following communication: Port Huron, Mich., Oct. 4, 1892.

Editor of the *Journal*:—It is my impression that S. H. Voyles, by his ill-advised communication in your last issue, will draw down such a storm of criticism on his devoted head, that he will glad to give hereafter hold his peace. I wouldn't give much for the nice ear he has cultivated by "tuning his wire strings," when it discriminates so against gut strings.

The woods are full of users of wire strings, but they "only play chords" and "don't know the notes"—to use their own expressions. I have convinced dozens of them by playing first on their instruments and then on my own, strung with gut, that the gut strings were every way superior to the others, and some of the fellows had been for years cultivating "accurate ears" by tuning their wire string boxes. I never found any difficulty in tuning the infernal things, and I never used wire in my life. I think the writer of the article in the *New American Cyclopaedia*, from which Mr. Voyles quotes, is not competent to express an authoritative opinion. Why was it the guitar found favor with many of the great masters of music? Paganini, the greatest musical genius that ever lived, devoted four years of his life to the exclusive study of the guitar, and was a wonderful performer on the instrument.

I agree with Mr. Voyles in wishing that some of our experts would give a few hints occasionally through the columns of the *Journal* to the Seniors. Some were only as liberal with his information as our kind editor or Mr. Bau, (success attend him!) he would earn our undying gratitude. Instead of discussing the merits of strings let us stir up the professional class by giving information really worth having. John P. Griffith, who wrote inquiring for an illustrated method for the guitar, will find an excellent

instructor in Holland's Modern Method, published by the S. Brainerd's Sons Co., of Chicago. The correct manner of holding the instrument is illustrated, as is also the position of the left hand in fingering, making the *barre*, etc. The work is not as thorough as Stewart's Banjo Book, but if Mr. Griffith will study it attentively from beginning to end, he will find ample material to furnish him with a good knowledge of the resources of the instrument.

Yours truly,

WOLVERINE.

J. Earl Rabe, of Erie, Pa., did duty in the National Guard for seventy-one days, at Homestead, Pa. Writing under date of Oct. 13th, he says:

"Carl A. Scheile, teacher of guitar, is getting out a march for that instrument, and reports business in general, good.

Jos. A. Weber, the South Erie guitar and mandolin teacher, is busy with a large class. He still has the Adelphi Club in charge, and reports a good many dates on hand.

Prof. R. Hilliard, composer, soloist and teacher of guitar, is now located in Jamestown, N. Y.

Mr. Rabe is rushed with pupils, and predicts a big season. He is also pushing the banjo to the front in Erie, and a great many society ladies are taking up the study of that instrument. He is about completing the MS. of his descriptive piece for the guitar, entitled "Darkies' Delight."

The J. C. Haynes & Co. Guitars and Mandolins.

This firm is making some elegant instruments in this line, and their full page advertisement will be found in this issue of the *Journal*.

Reliable guitars and mandolins are always in demand, and we are confident that all who deal with J. C. Haynes & Co., of Boston, Mass., will receive satisfaction in every way.

Those who wish to own guitars or mandolins, or other instruments of this house, may feel assured that they will be dealt with squarely, as the financial standing of the firm is undoubted.

It is well for clubs also to note that Messrs. Haynes & Co. have contributed fine guitar and case, valued at \$50.00, and a fine mandolin and case, valued at \$45.00, as prizes, to be competed for at the Grand Prize Banjo and Guitar Concert, to be given at the Academy of Music, Philadelphia, on Saturday Evening, January 14th next.

A list of prizes to be awarded at this concert, together with conditions of entry, etc., will be found in another part of the *Journal*.

It may not be amiss to state that the house of J. C. Haynes & Co. is agent for the S. S. Stewart Banjo in Boston, where a good stock is always to be found.

Tipaldi Brothers, "*Mandolin Trainers*," under D. Tipaldi, director, receive pupils at 238 Sixth Avenue, New York City; also, let out their Mandolin Orchestra, either complete or in sections, as desired. Their pamphlet, from which more information is derived, may be had on application.

E. H. Frey, of Lima, Ohio, writes as follows, concerning wire strings on the guitar:

A few words in reply to S. H. Voyles' letter, which appeared in last *Journal*, No. 72, on stringing the guitar with wire strings.

My idea is quite the reverse. I recommend gut strings, 1st, 2d, 3d, and silk wrapped for 4th, 5th and 6th string, to be used at all times for solo work. Wire strings may be used occasionally for accompanying Mandolin, etc., on a serenading tour on an all night dance, when the weather is damp. I have the experience of hearing the difference between guitars tuned with wire and gut strings about every day. A good guitar tuned with gut string has a deep, mellow, husky tone, while the same instrument with wire strings will have a shrill, harsh tone, which gives it the sound of a cheaper and inferior one. Because the mandolin is strung with wire strings is no reason the guitar should be, simply from the fact that the mandolin is picked with a piece of tortoise shell and was intended for wire strings.

Let Mr. Voyles take two guitars of the same make, one strung with wire strings and the other with gut and silk strings: Have some one play them separately in a theatre or hall, and he will be convinced that the one with gut strings will be more distinctly heard at a distance. The same rule may be applied to violins: for instance, a violin strung with wire strings, when played in a room alone, will sound quite loud, yet, when played with an orchestra of eight or more instruments, it loses power of tone and cannot be heard.

True, there are some guitars made at present, with metal tail-piece and bridge combined, which are intended for wire strings—however, the tone of these instruments is far inferior to the ordinary guitar.

Wire strings, in relation to any guitar that has not the metal bridge, and it is only a matter of time when the guitar strung with wire strings will begin to warp under such a heavy strain, and then the only remedy will be to have the strings lowered. I have seen some very fine instruments ruined by the use of wire strings, such as violins, banjos and guitars.

I am at times partial to one wire string, and that is the 1st or E string, only when a good gut string cannot be obtained. Have the string very thin; such as is sometimes used on the banjo as B or 1st string, answers the purpose very well.

In conclusion I would say that in my opinion the guitar is a very much abused instrument, owing to there being so few who know how to play it properly. The extent of the many (so-called) guitarists reaches to playing a few choros, Spanish Fandangos, etc., and what is wanting is some one who will pull it out of the backwoods as S. S. Stewart has the banjo."

The following is another communication on the same subject:

Editor of *Banjo and Guitar Journal*.—"I read with interest the article of Mr. S. H. Voyles in regard to the kind of strings used on guitar. I have seen the instruction book referred to, and while I do not go so far as the author of that book in calling anyone a 'stank' who uses steel strings, I do say that steel strings are never made for a guitar.

It is just as absurd and as unmusical to put steel strings on a guitar as to put them on a violin, and I am sure that true lovers of the grand old Spanish instrument will agree with me on this point. Mr. V. speaks of an article in the cyclopaedia in regard to the popularity of the instrument in England and France at one time. Now if the history of the instrument is correct, as I got it, the reason for the guitar going into disrepute was this: It had become so popular that it was hurting the sale of other instruments, and to quell this, some dealers gave away numbers of them to low street singers, and also to low concert hall singers, and in the course of time the nobility and their following dropped the study and pleasure of the instrument, and from that time on it declined in favor. Not that 'monotony of tone,' as Mr. V. puts it, was the cause of it, for history says not, even as far back as the Sixteenth Century, and that is far enough, surely.

Then Mr. V. says that his cure for the monotony of tone—wire strings is the specific prescribed. Now, steel wire strings are all right in their place, but their place is not on a fine guitar, or even a fair one for the purpose of producing true music. Oh no, not in a thousand years. Mr. V. states his reason for using steel strings (six in all). His first reason is, a louder, softer and clearer tone can be produced. I claim such is not a fact, for the gut strings can be manipulated louder, clearer, and by far softer than the steel strings, by one who has cultivated his touch. In his second reason he says the strings are easier to press to the finger-board, and also easier to pick with the right hand. Again I disagree with him, for by experience I find it just the opposite, and must say I am afraid Mr. V. has not had the proper amount of experience with gut strings.

In his third reason I fully agree with Mr. V., and, in fact, it is the only one out of his six reasons that I do admit that is right; but still the same reason could be set forth about the banjo, and up to date I have seen such an article as Mr. V.'s about the banjo. But still such persons do live in this world that are so devoid of musical taste as to use steel strings on a banjo; for I have seen them and also have heard them play. But they should be classed as *fiddlers* and *plunkers*, not players or artists.

The fourth reason is just the same as the first, with the exception of his (Mr. V.'s), getting more expression in the music and avoiding the 'monotony of tone.' Music can be shaded far more artistically with gut strings than with the steel strings, for they are sweeter and require a more trained touch than the steel (broom wires I might rightly call them).

The fifth reason I also find not to be an established fact with 'artists' on the guitar. And the sixth reason is utterly absurd—just as if one would not have to have as correct an ear to get the instrument in perfect tune with gut strings as he would with steel strings.

Mr. V. I can only agree with you as to the third reason, that is all. I am pleased to see that you admit that gut strings are better for accompanying the voice, and I hope in time that you will also say that the gut strings are the only proper strings for the guitar. You also admit that the steel strings are harder on the instrument; such is a fact.

Comparing the mandolin to the guitar is no fit comparison, for no other strings could be used on a mandolin, for wire strings. You say you have never known of an instrument being injured by the use of steel strings. I must say that I never saw an instrument but what was injured badly by the use of steel strings. The neck is always sprung and the wires cut the frets, if used long enough, for I have seen such cases.

To those using steel strings who should use gut, I would state that a gut string can be used until worn out, without waiting several days for the 'twang to wear away,' as is the case with the steel strings. I will now close my article, hoping to hear from other lovers of the steel strings.

Very respectfully, J. EARL RAWE,
Erie, Pa.

Guitar players among our readers should carefully peruse the page advertisement of the Bini guitar in this issue. The Bini Patent Guitar, as manufactured by J. Howard Foote, New York, is a splendid instrument and one which every guitarist should make himself familiar with.

Those interested should write to J. Howard Foote, at the advertised address, for catalogues.

One of the splendid Bini guitars has been contributed by Mr. Foote as one of the prizes to be awarded to successful clubs, at the coming Grand Prize Concert, at the Academy of Music, Philadelphia, January 14th.

S. S. Stewart, manufacturer of banjos, at 221-223 Church Street, Philadelphia, Pa., has found it necessary to reorganize his manufacturing department, owing to the large proportions his business has assumed. He has also replaced his small engine with a much larger one, and with these facilities he will now be enabled to do twice as much work as heretofore; and, although his work will be done with great rapidity, yet the utmost care will be employed in turning out his mastery pieces of the art of banjo making.

Mr. Stewart is preparing for a grand banjo and guitar concert at the Academy of Music, Philadelphia, on Saturday evening, January 14th. Ten prizes will be awarded to competing banjo and guitar clubs. The first prize will be a \$125 Stewart banjo; second prize, a \$100 Stewart guitar. A magnificent Bini guitar and a handsome Haynes' 'Bay State' guitar and mandolin will also be numbered among the prizes. A. A. Farland, the 'Banjo Wonder,' has been engaged as soloist for the occasion. He will play 'Mendelssohn's Violin Concerto' on the banjo, something never before accomplished by any banjo player.—*Music Trade Review*, N. Y.

E. H. FREY'S

NEW MUSIC

Published by S. S. Stewart, Phila., Pa.

Hippodrome March, for two mandolins, guitar and banjo. Very fine.....	40
The same may be had for mandolin and guitar or for banjo and guitar.....	20
Each part, separately.....	10

El Dorado Bolero, for mandolin and guitar.....	35
A very fine thing and destined to become popular.....	

Spanish Cavalier Dance, guitar duet, very fine.....	25
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The Yacht Club Waltz, guitar solo.....	25
This is a very attractive waltz in G, with trio in C.....	

Last Thought Waltz, for two banjos.....	25
This is an excellent banjo duet. It is in the keys of E and A.....	

Little Florence Waltz, for mandolin and guitar, with piano accompaniment.....	40
For mandolin and guitar alone.....	25
Piano accompaniment.....	20

This is a very attractive waltz by a favorite writer for these instruments, and promises to become very popular.

Parachute Galop, for mandolin and guitar.....	25
Recently issued, but already a favorite.....	

Medley Overture, for two mandolins, two guitars and banjo. Complete for the five instruments.....	60
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The above introduces the melodies "Stephanie Gavotte," "Anvil Polka" and original melodies by Mr. Frey. It can also be used, if desired, for three or four instruments, one guitar part and banjo part can be left out if desired, and the piece used for two mandolins and guitar.

JUST PUBLISHED

MODJESKA OR VENEITA WALTZES

BY CAROLINE LOWTHAINE

New arrangement for the Banjo and Piano.

BY S. S. STEWART

PRICE, - - 75 CENTS

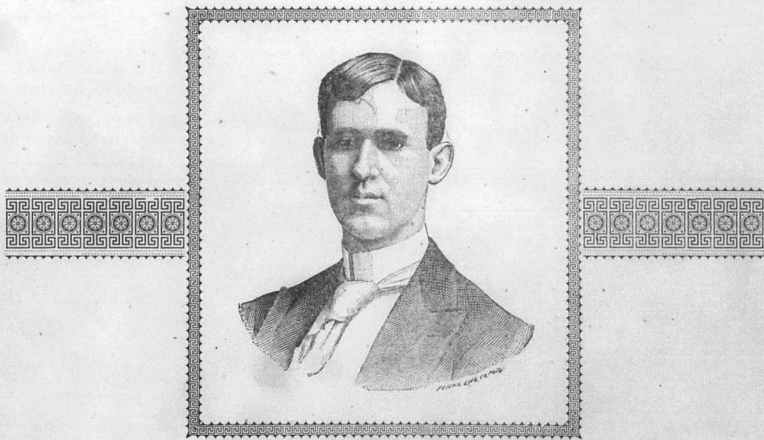
This arrangement for the banjo is in the key of C, with relative changes. Here we have the three waltzes complete with Coda, especially adapted to the banjo and piano, and making a splendid parlor or concert piece.

S. S. Stewart, Publisher

Will appear at the Academy of Music, Philadelphia, Pa., Saturday Evening, January 14th, 1893

A. A. FARLAND

The Progressive Banjoist of Pittsburgh, Pa.



USES THE S. S. STEWART BANJO EXCLUSIVELY

BECAUSE IT IS THE BEST

Mr. Farland who plays such music on the Banjo as Mendelssohn's Violin Concerto, Op. 64, Moszkowski's Spanish Dance, Chopin's Grand Waltz, etc., writing from Pittsburgh, under date of September 23rd, 1892, says:

"It is now a little over four years since I first saw a Stewart Banjo, and I have used and recommended that make exclusively ever since."

ACCIDENTALLY OVERHEARD.

A very interesting conversation was overheard recently, between a couple of gentlemanly appearing young fellows, at lunch, in one of our leading restaurants. "How the banjo is going ahead," said number one.

"Yes indeed," replied number two, "and Stewart in Philadelphia, is the boy who's doing the business. Why! last week I was in his place, and he had just been taking out his engine and boiler and putting in a larger one. I never saw so many banjo necks, rims, and other parts of banjos in my life as I saw at Stewart's."

"Yes," replied the other, the first time I ever was at Stewart's place, he was on North 8th street, and when I had occasion to call there again to see about an advertising matter, he had just removed down on Church street, to a larger factory. The last time I was in there, he had taken in the adjoining building and greatly enlarged."

"Oh! the banjo's getting more popular every year," remarked number one; "just suppose any one had advertised a banjo concert twenty years ago, what sort of an audience do you think they would have had?"

"Very mixed, I should say," replied number two.

"But here Stewart is getting up a banjo concert, to be given at the Academy of Music, on January 14th, and you know that costs money."

"Last year the concert was given at Association Hall, and a great many were turned away."

"Now everybody is trying to learn to play the banjo."

"A few years ago there was hardly any music to be had for the banjo, and nobody thought it would ever come to anything; but like the seed that lay for 6000 years in the teeth of that Egyptian mummy, and upon being planted, sprang up and grew like Jack's Bean Stalk, the banjo possessed the merit, and upon being given the necessary conditions, it took root."

"That's logic, but what has become of those *Simplified Method Hams*, as we used to call them?"

"Oh! they still exist, here and there. There are some who make a living by teaching the 'Simple Method' in New York yet."

"You don't tell me that?"

"Yes, I'm sorry to say—such is the disgusting fact."

"Well this only goes to prove that there must always be an under strata as well as an upper crust to Old Mother Earth."

"Yes, once a man said he'd give \$50.00 if he could play the banjo by note, and all the time he was going right on 'cultivating his ear' on the *Simple Method* plan."

"Well, he ought to have known that brains can not be bought, and knowledge is not acquired so easily. Why! if brains and intelligence could be bought, without work, every pig in town would aim to become an aristocrat."

"While those people are humbugging the public with 'Simple Method Soup,' Stewart keeps hammering away in the right place,

trying to knock a little sense into their heads."

"Don't you think Stewart has often lost sales of Banjos by pitching into the 'Simple Methoders' to such an extent?"

"Undoubtedly; and he knows it. Yet he keeps on."

"He says he doesn't care whether he sells a Banjo to 'Simple Simon' or not, and he knows that the great general advancement made by the Banjo has been of vastly more benefit to him, and more than balances any loss made through antagonizing the 'Simple Method' class of players, who are of those stationary sort that never progress."

From the Churchman.

A RECOLLECTION.

BY WM. O. PARSONS.

It was ten years ago, and yet I recall the scene perfectly. The dimly lighted saloon was crowded with men, and a rougher crowd I never saw: big burly miners, brown and hard of hand, serious, white-faced gamblers fingering their money carelessly, reckless cowboys, booted and spurred, staking their earnings on a turn of the wheel. The games were in full operation, the tables crowded, the air filled with clamor. At one end of the room sat a young man, an employee, playing on a banjo and singing one of the rollicking drinking songs so popular among these men. "As he took up the chorus the little knot of the men around him joined in, roaring out the lively music at the full strength of their voices. As they finished, an unusually ragged specimen of the *genus homo* stepped up and volunteered a song. The banjoist looked at him scornfully. "You sing?" The other's hand dropped instinctively to the butt of his six shooter and rested there. "Yes, sing," he answered. The player handed over his instrument with a sarcastic smile. The other swept his hand across the strings. Something was wrong apparently, for he turned first one little peg and then another until the patience of his audience was a thing of the past.

At last the instrument was tuned to his satisfaction. Again he touched the strings, lightly, carefully. Then he sang, and in a fine tenor voice "Ole Virginny" floated through the room. It far surpassed anything his hearers had listened to for many a long year. The men left their table and gathered around, the barkeeper came from behind the bar and with noiseless step joined the group about the singer. "Who is he?"

"What's his name?" he was asked. "Give it up," was the reply. As he ended, a crash of applause shook the building. Down into their pockets went the hands of these men, up they came filled with what they prized most—gold. The singer saw it and sadly shook his head. Once more he put his fingers to the strings. A melody known to all rose upon the air. The room was hushed, men stood with bated breath, hat in hand, spellbound. Slowly the rich notes came, now rising, now falling, holding these men like bonds of steel.

As though in a dream they saw the faces of long-forgotten loved ones. They were

carried back to their halcyon days, back to their childhood's hours. The tear drops gathered in their eyes and slowly trickled down their weather-beaten faces, but they were not ashamed. The singer was affected also. Once or twice his voice faltered, but by an effort he regained his self-control and bravely struggled on:

"Home, home, sweet, sweet home.
Be it ever so humble,
There's no place like home."

He finished so low as to be almost inaudible. Then he sat motionless, his chin fell upon his breast, his eyes closed. For a moment nothing but the quick catching of the breath was heard in the room as someone tried to repress a sob. Then one by one they raised their heads and gazed shamefacedly at each other and one of them, approaching the singer, laid a gentle hand upon his arm. He did not move, and looking in his face they saw that he was dead. He had been taken by the Father to a far sweeter home than is known upon earth.

PHOTO RECEIVED.

We had a pleasant call from Mr. J. D. Maier, Jr., of Wilmington, Del., manager of the Banjo, Mandolin and Guitar Club, of that city. We also acknowledge receipt of a handsome photograph of that club, of fifteen performers, which has been duly framed, with thanks.

PAUL ENO.

This noted banjo soloist and teacher is very busy at his Instruction Rooms, No. 1411 Chestnut street, Philadelphia.

Mr. Eno will assist Mr. Armstrong with the large banjo orchestra at the Academy of Music concert.

ERASTUS OSGOOD.

This gentleman, late of Littleton, N. H., is now in Philadelphia, studying the banjo with Mr. Armstrong.

PRIZES TO CLUBS.

Ten (10) Prizes have been put up for Banjo and Guitar Clubs, to be awarded at the Academy of Music Concert, on January 14, 1893.

It is not supposed that more than ten or twelve Clubs will appear. If ten Clubs compete, the full number of Prizes will be awarded, (ten), but should less than ten Clubs compete, then the number of Prizes will be decreased: For instance, should only eight Clubs compete, the ninth and tenth Prizes will be withdrawn; should nine Clubs compete, the tenth Prize will be withdrawn. Of course, if ten or more Clubs compete, the offer of ten Prizes will stand, as shown in advertisement on our second cover page.

Our aim is to give satisfaction to all participants, through square dealing on all sides.

ADVANCED EXERCISES FOR THE BANJO.

By S. S. STEWART.

There is a constantly growing inquiry for a set of exercises for the Banjo, arranged with a view to giving a greater command over the Banjo fingerboard in execution, both as regards right and left hand fingering.

I have therefore condensed the present series of Exercises, for such purpose, and think they will prove of advantage to pupil and teacher—and will prove of particular service to players who are seeking to advance themselves as performers, and who have not found, in the general run of music published for the Banjo, just such material as suits this purpose.

Two performers, coming together, may afford mutual assistance—and where a competent teacher is not accessible, such exercises as are here given, together with those already published in the AMERICAN BANJO SCHOOL, and RUDIMENTAL LESSONS FOR THE BANJO, PART 2, cannot but prove of great advantage. In designating the positions of the left-hand, I have, in these exercises, adhered to the rule followed in previous works,—which is as follows:

The position is named from that fret at which the first finger falls; and if the first finger is not used in any chord, or position, it is named from that fret at which said finger would fall naturally in that position of the hand. I do not claim that this method has any advantage over that of designating the position from the fret at which the lowest stopped note is made, but having observed the rule in all previous works I think better to adhere to it, in order to avoid conflict of terms in my writings.

I shall, from time to time, as opportunity presents itself write additional exercises,—following always the same rule for denoting "positions" as here laid down.

If pupils would give more careful attention to such Exercises as are contained in "Rudimental Lessons," part second—all of which have appeared in the *Journal*—greater advancement in expressive playing, and graceful execution would be the result. The art of Banjo playing is advancing and it will not do to stick to old and discarded forms of the last generation.

EXERCISE IN D.



"DOUBLE STOPS."

Exercises in the keys of A and G Major, played on the 3rd and 4th strings.

IN A MAJOR.



IN G MAJOR.



The fingering in each of the foregoing scales is the same—for both right and left hand.

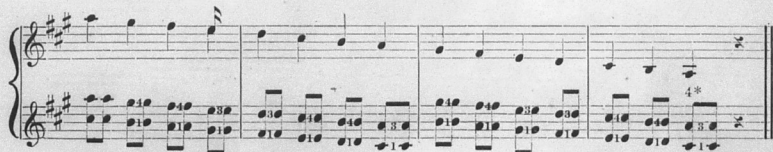
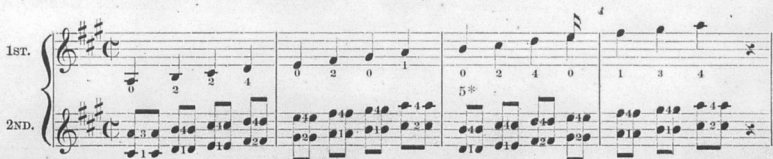
Played on the 1st and 3rd strings only.



The same positions of left hand.



The following Exercise is arranged for two Banjos. The pupil playing the scale and the teacher the *second* (or *vice versa*), which is played on the 3rd and 4th strings only. The execution is done with the thumb alone.



Playing the foregoing *second* on the 3rd and 4th strings gives a very peculiar and pleasing effect. It may, of course, be played on the other strings, but the effect is not so good—nor is the practice so beneficial to the performer.

EXERCISE IN E MAJOR.

On the first string only.



After practicing the foregoing, on the one string only—using the first and second fingers of right hand alternately,—the Exercise may then be practiced in the 12th position—playing the same notes but using the first, second and third strings,—beginning on the 3rd string at 12th fret. The following will show the fingering of left hand for that purpose.

4

EXERCISE IN TWELFTH POSITION.

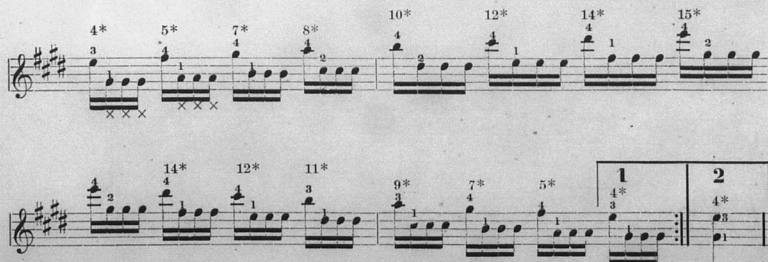


In playing the above it is not necessary to change the position of the left hand. In other words, the left hand remains in the 12th pos.—the first finger making a barré on the three strings. In playing the Exercise in “the positions” it is, of course, necessary to have the three strings *true* in tone—which is sometimes no easy matter to accomplish. In playing the same Example on the first string, only,—this string being true in tone will be sufficient. The idea of presenting the Exercise in the two different plans of fingering, is to render the pupil familiar with the notes on the different strings—and to aid him in acquiring a command over the instrument.

VARIATION ON “THE CARNIVAL OF VENICE.”



EXERCISE IN E.



The foregoing exercise is picked with the thumb and second finger of right hand. The first and third strings only are used. Careful practice of this Exercise will greatly help the pupil in acquiring a dexterous use of the thumb.

POLONAISE, "LILLIAN."

FOR THE GUITAR.

By E. H. FREY.

Guitar.

a tempo.

A musical score for a piece titled "Polonaise, Lillian". The score is written for guitar and banjo, featuring a treble clef and a key signature of three sharps (F#, C#, G#). The tempo is marked "Dolce." (Dolce). The score consists of eight staves of music. The first staff begins with a treble clef and a key signature of three sharps. The second staff continues the melody. The third staff features a treble clef and a key signature of three sharps. The fourth staff continues the melody. The fifth staff features a treble clef and a key signature of three sharps. The sixth staff continues the melody. The seventh staff features a treble clef and a key signature of three sharps. The eighth staff continues the melody. The score includes various musical notations such as notes, rests, and fingerings.

Polonaise, "Lillian."

LEOTO WALTZ

FOR THE GUITAR.

By E. H. FREY.

Guitar

Bar 11, 9, 2.
D string.

D string.

1 2

Leoto Waltz.

FLY AWAY POLKA.

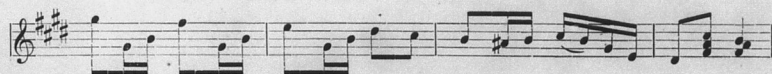
FOR THE BANJO.

By JAS. E. FISH.

INTRODUCTION.



5. POLKA.



7 P. Bar.....

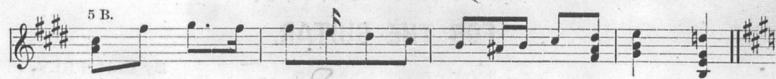
3 Pos.



9 P. B.



3



BICYCLE GALOP. FOR THE GUITAR.

By E. H. FREY.

Guitar

The musical score for 'Bicycle Galop' is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of seven staves of music. The first staff is labeled 'Guitar'. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. There are several measures with a double bar line and repeat signs. The score includes various musical notations such as slurs, ties, and fingering numbers (1, 2, 3, 4). The piece concludes with a final double bar line and repeat sign.

3

2

1

2

Bicycle Galop.

ECLIPSE POLKA.

FOR THE BANJO.

Tune Bass to B.

By FRED. A. GILL.

Banjo. *mf* 7 Pos.

mf FINE.

f *mf* 1 2

f 1 2

mf

p 6 Pos. 5 Pos.

1 2 D. C. to Fine.

"LET HER RIP," REEL

FOR THE BANJO.

OTTO H. ALBRECHT.

Lively.

Banjo.

p $\frac{3}{4}$

mf

ff on repeat.

p

ff

p

f *ff*

FINE.

"THOROUGHbred" HORNPIPE.

FOR THE BANJO.

Bass elevated.

THOS. J. ARMSTRONG.

Banjo. *Allegro.*
mf

ff *mf* *mf* *mf* *ff* *mf* *mf* *ff*

FINE.

D.C.

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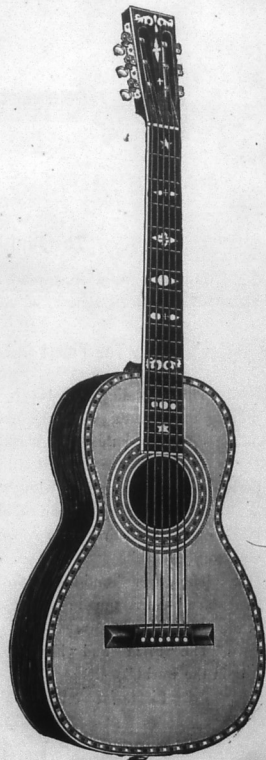
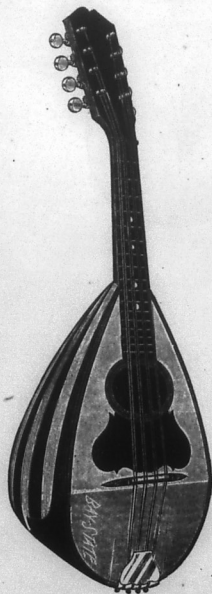
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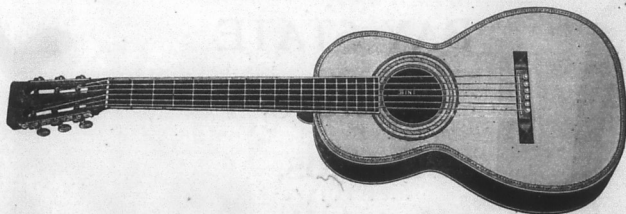
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