



S. S. STEWART'S BANJO & GUITAR JOURNAL

PRINCIPAL CONTENTS

THE BANJO AS A HOBBY
THE VIOLIN AND FIDDLE

THE MULE SKIN BANJO
CORRESPONDENTS' COLUMN, ETC.

BAUR'S 17th LETTER
THE PRIZE CONCERT

"BANJO WORLD"

WORLD'S FAIR DISPLAY

MUSICAL

DIVIDED ACCOMPANIMENT, Continued	Armstrong
PRACTICAL SCHOOL OF HARMONY FOR GUITAR, Continued	Newton
POLKA MARCH MILITAIRE, for Banjo	Osgood
COLUMBIAN SERENADE, for Guitar	Frey
LEAP YEAR CLOG, for Banjo	Graeber
ALAMEDA SCHOTTISCHE, for Banjo	Graeber

PORTRAITS

THE FARLANDS

THE GREGORY TRIO

PAUL ENO

PUBLISHED SIX TIMES A YEAR BY

S. S. STEWART

Nos. 221 and 223 Church Street, Philadelphia, Penna

LEAP-YEAR CLOG.

FOR THE BANJO.

By CHARLES F. GRAEBER.

Banjo.

FINE.

D. C.

ALAMEDA SCHOTTISCHE.

FOR THE BANJO.

By CHARLES F. GRAEBER.

Banjo.

FINE.

D. C.

S. S. STEWART'S BANJO AND GUITAR JOURNAL

Vol. X. No. 4. Whole No. 78.

October and November, 1893

PRICE, TEN CENTS

S. S. STEWART'S

BANJO AND GUITAR JOURNAL,

IS PUBLISHED EACH ALTERNATE MONTH AT

221 and 223 Church Street, Philadelphia, Penna.

SUBSCRIPTION, FIFTY CENTS A YEAR, WITH PREMIUM.

SINGLE COPY, TEN CENTS.

"SOUL GRAPES."

An anonymous correspondent in a Boston periodical, speaking of the bass banjo, which has been adopted by many advanced banjo and guitar organizations, says:

"The club that possesses a so called bass banjo in our opinion has an elephant on its hands. How many intelligent leaders can rule out the guitar, with its full rich tones, and substitute it by a plunkety affair with no musical tone whatever, is beyond our comprehension. We have seen and examined the bass banjo and we feel it our duty to warn clubs against its use. If you want to know what the tone is like, stretch a clothes line across a barn door and snap it from the middle against the door. The result is not much, musically."

Verily, "Fools rush in where angels fear to tread." The rusher into print, is a great rusher, but he rushes whereunto he does not know; and the chances are that his little fee may become tangled in the meshes of the marshes where the rushes grow.

Now, there can be no objection to the unknown writer holding his opinion, or even making it public, however absurd it may be. "Sour grapes;" very sour grapes, will be the answer, echoed from his delicate ears.

The record made by the Hamilton Mandolin and Guitar Club, at the Prize Concert, given at the Academy of Music, Philadelphia, on January 14th, last, when two of STEWART'S BASS BANJOS were used in the club, is overwhelming evidence in favor of the bass banjo.

Because some ignoramus may think the bass viol or double bass unmusical, and rush his little opinion to that effect into print, in some obscure publication, is no reason that well equipped orchestras should do

more than, smile. We have come into contact so frequently with this sort of thing that it has become almost a bore to have to notice it, but it certainly appears that the publisher of the Boston sheet stands badly in need of an editor who is competent to fill out its pages.



A. A. FARLAND AND HIS STEWART BANJO.

Alfred A. Farland, the greatest living banjo soloist, writing from Pittsburgh, Pa., under date of September 2nd, last, says:

"The new banjo was received yesterday, and I must say that it is the most perfect instrument I have ever seen,—an *ideal* instrument in every respect."

In order to effectively render music of great difficulty on the banjo, it is necessary to, have a PERFECT BANJO. The ordinary, clap-trap, "tinny toned," patent banjos in use by many "plunkers" of the day, would be entirely useless for the class of music played by Mr. Farland, the greatest living banjoist of the new school, and new era.

THE BANJO AS A HOBBY.

We sometimes hear a person spoken of in a half contemptuous manner as having a hobby. Now, a hobby is often a good thing to have. There are two mental characteristics which have something in common, yet often imply very different degrees of happiness.

These are crotchets and hobbies. A man is crotchety when he is under the dominion of one idea, or set of ideas, to such an extent that the soundness of his judgment is thereby affected. A hobby is something quite different. Its aim is to give a point and relish to that portion of human existence which is spent neither in sleep nor in the pursuit of one's vocation. A hobby is in many cases invaluable, as furnishing a relief from cares and worry of life, and as a source of real pleasure and comfort.

Happiness depends so much upon small things in life, that one pet pursuit, one genuine interest, may give a new flavor to existence, and add greatly to the sum of one's happiness. It matters little what hobby may be chosen, provided it be followed with sufficient zest and activity. Of course, if it be such as adds to the pleasure of one's fellow creatures, the result is a greater gain; although, as a hobby, this is not its primary object.

There is no trouble about finding a hobby. To some people, writing a book affords great satisfaction. No matter if what is produced never reaches publication, (and probably it is often better that it should not), the process of production is an agreeable one. So with the banjo, to play may give pleasure—to the player—not always to the hearer.

As a hobby, it fills its primary object—gratification of the enthusiast.

Botany, mineralogy, archaeology and numismatics furnish thousands with a hobby that goes with them wherever they go. So

with the banjo, it is the constant companion of those who use it as a hobby.

The great army of amateur photographers represent another hobby. A hobby, the pleasure of which is shared by great numbers of persons, has an advantage over those of different character. The banjo fills the bill in this respect.

The riders of the bicycle show an enthusiasm of another sort. The sportsman has his gun, the angler his rod, and so on through an endless chain of hobbies. Strange that the follower of each looks with amazement on the devotees of any but his own particular hobby. Cranks, all of them, in the eyes of each other; but all bending to the almost universal influence, in some way or other, of a hobby. We are proud of ours.

Many happy hours gone, many happy hours are to come, with the companionship of our banjos.

When the hobby has been followed with the result of proficiency, we please ourselves, we please our friends, and what better or more liberal result can be gained by pursuing any other of the many existing hobbies. However, indulgence in the enjoyment of a hobby should be kept within its proper limits, and it should be looked upon as a pursuit which accompanies the main business of life and alternates with it, but, at the same time, acknowledges its supremacy.

HYLARION.

THE PRIZE CONCERT OF '94.

The next Annual Prize Banjo, Mandolin and Guitar Club Concert will be given at the American Academy of Music, Philadelphia, on Saturday evening, January 13th next.

Performers, such as banjo, guitar and mandolin players, who wish to take part in the opening performance may send in their names and addresses now—the sooner the better. Only those who can read music and who are willing to learn the parts consigned to them, should write. In writing, be sure to name the *instrument*, and also the particular part desired. It is understood that the banjeurines play leading parts in the opening overture, and that the "first banjo" parts do not contain the melody. The "second banjo" parts are easier to play than either the banjeaurine or first banjo parts.

At the last concert there were one hundred and twenty performers assembled in the "Banjo Orchestra," at the opening, and this time it is proposed to have about the same number, ladies and gentlemen,

The ladies need feel no hesitation in coming forward, and it is desirable to have as many as possible.

The contest for prizes will be open to banjo clubs and to mandolin clubs.

In order to avoid any confusion or dissatisfaction, the prizes will be divided in two classes.

First, prizes to be competed for by BANJO CLUBS.

Second, prizes to be competed for by MANDOLIN CLUBS. Clubs that enter the contest will be classified as follows:

Those using banjos solely; or banjos, guitars and mandolins, are classed as BANJO CLUBS, if the leading parts are played on banjos or banjeaurines. It makes no difference whether the club uses mandolins and guitars or not, so long as the principal or leading part is taken by the banjo.

Clubs classed as MANDOLIN CLUBS, are those using mandolins for the principal or leading parts. Mandolin clubs may use guitars and banjos, but if the principal part is taken by the mandolins, they must enter as "Mandolin Clubs."

It is hoped that this brief explanation will be understood, and that no mistake may arise in entering the contest for prizes.

The instruments allowable to the clubs that enter will be banjos, mandolins and guitars only. Wind or bow instruments are barred, and organizations using them can not enter the contest for any of the prizes.

It is earnestly desired that the members of all competing clubs shall take part in the opening number, given by the "Banjo Orchestra," to be specially organized for the purpose, under the direction of Mr. Thomas J. Armstrong, and that all will attend the full rehearsals for that purpose. Last year there was considerable difficulty experienced in obtaining full membership at rehearsals, which it is hoped will not occur again.

For the pride of Philadelphia, let all combine and join in the undertaking, and let us make the "Banjo Orchestra," with the assistance of the mandolins and guitars, a noteworthy success.

Leaders or managers of clubs, in entering the same for competition, will please state the number of membership, and also give the name and address of each of the members separately, if possible. No organization composed of less than five members can enter the competition. No limit has been placed on the number of members allowed to any competing club, but it is suggested that twelve persons in any one competing club is considered quite sufficient.

REFLECTIONS ON THE BANJO.

We cannot blame those who have only heard the banjo in the hands of the negro-minstrels, thumped upon and pounded at,—for having formed their own opinions of the instrument,—a very poor opinion of its capacity.

First impressions are hard to remove. Therefore, if the first impressions of the instrument have been formed under unfavorable conditions—if one has had the misfortune first to hear the banjo badly used—it is apt to be afterwards associated with unpleasant or unfavorable recollections.

Let any one with a fondness for music first hear a banjo in the hands of a performer like Alfred A. Farland, on the concert stage, among musical associations that are agreeable, and it becomes at once a chaste and pleasing musical instrument, and is associated in mind afterwards with other pleasing musical memories. Those who have thus listened to the banjo for the first time, never have occasion to refer to it as "that nigger instrument," or that "plinkety, plunkety thing,"—because it is neither associated with the black-face performer, or with musical sounds of a low grade.

When prejudice, however, has once taken root, by reason of the early impressions, under unfavorable conditions,—although a person may afterwards hear the instrument properly played upon, it is not always so easy to efface the earlier association. Hence, banjo players of the new era, and those of the new and rising school of players, should not expect their favorite instrument to meet with the recognition it deserves too soon. Great progress, it is true, is being made; but it will require time to establish the new *idea* and to efface the old recollection, which hangs as a shadow over the instrument to a certain degree.

As players, like Farland, Gregory and a few others, are heard more and more in concert, the good work of making the higher musical powers of a good banjo known to the public, will advance and its effects more plainly show.

But, let it be remembered, that all banjo players are not Farlands, and for every master there are many poor representatives of the art, and the "poor player" has got to be heard oftener than the good one.

A banjo with a poorly stretched head is like a harp with unsuitable strings—and no matter how good a banjo the performer may use, if the head and strings are not what they should be—the head loose, flabby or damp—the strings not of the proper thickness—too tense or too slack, or false—the musical

effect can not be good, and the instrument is held under unfavorable conditions.

A good performer will not keep his banjo in the refrigerator, because, although such a receptacle is a fitting place for a bottle, it is not adapted to the requirements of a musical instrument. Thus, although a lawn-party or boating picnic, may be a capital place for a cornet solo, banjo playing cannot be produced with proper effect.

Use an umbrella to cover the head, or to keep the rain off the hat, young woman, but do not expect it to keep the dampness away from the banjo you carry in that other hand. A green baize or bombazine bag may do nicely for your school books, but it is not the thing to carry your banjo in.

So, when a shoe-string breaks one may perchance, tie it together again and make it answer until a new one is fitted to the shoe; but a knot in the banjo string is another thing, and it *won't* work.

There are some cases where "anything goes," but in such a case as this it *won't* go.

When one is thirsty, a drink of pure water tastes well, even when taken from an old rubber shoe; but even tho' a draught of water may taste equally well if scooped from the spring with a banjo, it is far better not to make such use of your instrument. If thus used, you should not expect to reproduce Farland's music, for the conditions have been upset.

Just turn such little things over, calmly, in the mind and you may learn something.

There is plenty of room still, on top.

Don't linger too long on the door mat.

TOO MUCH FOR THE MONEY.

We are entirely out of many of the back numbers of the *Journal*, and cannot undertake to supply complete files to any one.

Some few of the numbers we have plenty of; of others only a few copies, while some are out of print.

We will supply one copy of each of the following numbers, mailed in one package, postage paid, to one address, for only **\$1.00**. There are **THIRTY FOUR** different numbers in this lot.

Those who want less than this entire list, can make selections of any of the foregoing numbers for **FIVE CENTS** each. It is cheaper and better to send **\$1.00** and get the entire lot, as many useful hints and lots of good music will thus be obtained at the lowest possible price it is ever likely to be secured for.

It is not known by every one that the *Journal* is sold at really less than one-half the cost of publishing, and that this is done for the general development of the Banjo.

Those who suppose there can be any profit in the publication of a Banjo and Guitar Journal, of the same merit and at the price of this *Journal*, will be enlightened to the contrary by giving it a trial.

Look about you for a time, and see what many of the so-called musical Journals are? Most of them contain old music, copied articles and a dearth of fresh ideas that becomes the first noticeable feature.

The following is the list we now offer for **\$1.00**, postage free.

June, '85—August, '85—December, '85—February, '86—April, '86—June, '86—August, '86—December, '86—February, '87—April, '87—June, '87—August, '87—October, '87—December, '87—February, '88—April, '88—June, '88—August, '88—October, '88—December, '88—February, '89—April, '89—June, '89—August, '89—October, '89—February, '90—April, '90—June, '90—October, '90—February, '91—April, '91—October, '91—April, '92 and June, '92.

The latest issues of the *Journal* (numbers published during the past year) are not included in the above list. Those can be had at 10 cents each, or the six numbers for 50 cents, until out of print.

"THE AMERICAN BANJO CLUB" OF AUSTRALIA.

We are in receipt of a beautiful photograph, size 11 x 15 inches, of the "American Banjo Club," of Sydney, N. S. W., Australia. The organization comprises eleven members, all of whom are represented in the photo., as per following: W. Young, James Firth, R. G. Allman, W. Robinson, S. A. Kemp, A. Maguire, T. V. Dugdon, L. Berlyn, A. Heuschkel, A. Davidson, and its well known leader, W. J. Stent.

Prof. Davidson is the guitar and mandolin player of the club, and an interesting letter from him may be found in our correspondence department, this issue.

Mr. Stent is pushing the banjo to the front, and although the panic and hard times have made it up hill work of late, still the good work goes on.

The Stewart Thoroughbred Banjo, Bass Banjo, Banjeurines and Piccolo Banjos are noticeable in the photograph, all of the banjos being of the S. S. Stewart make, and specially imported for the performers from Philadelphia, Pa.

We much regret that the impediments of "time and space" make it impossible for the Australian American Banjo Club to take part in the grand Banjo Concert and Club Contest to come off in Philadelphia, at the American Academy of Music, on Saturday evening, January 13th, 1894.

THE MULE-SKIN BANJO.

A writer in the *Musical Courier*, of July 19, among other things says:—

"The Steinways evince no desire to take the Banjo and elevate it. This mongrel instrument, half guitar, half drum, like the mule, even the most 'sensible mule,' has no pride of ancestry nor hope of posterity. It is not a question of ability on the part of genius to develop it, but similarly its inherent inaptitude. The same is true of the music it favors. It cannot provide subject matter for a school of national instrumental music, and for the same reason, as the minor poems of the self examining poet, cannot be developed into tragedy, not by want of skill in a dramatist, but from the nature of the case making it impossible; so our orchestral music, which is essentially dramatic in structure and spirit, in antiphonal and dramatically opposed or contrasted utterances, cannot be based upon subjective lyric matter.

"In music, whatever is incapable of development, is also unworthy of it. The marvellous attainments of our pianists, whether mnemonic, digital or inventive, are not to be made more wonderful by imitations of the lawless, unrestrained and irregular rhythms of the Banjo, nor by hilarious exercise, but by scientifically directed efforts."

As the foregoing is part of a criticism of a piano publication, it is not easy to get at the writer's ideas concerning the banjo *per se*. His reference, however, to the Steinways showing no desire to take hold of the banjo appears rather far fetched. Why should wealthy Piano manufacturers desire to take hold and elevate the Banjo? There would not be any money in it for them, and for purely philanthropic work, there are other fields of labor better adapted to them, such, for instance, as giving practical business educations to some of our would be musical writers and piano thumpers—having them taught common-sense, etc.

So the Banjo is a "mongrel instrument," a half-breed, cross between the guitar and drum. Well, well! How strange. Like the mule, too. Gracious! What will they give us next?

Perhaps, as the jackass is father of the mule; in this case, the wish is father to the thought of the writer, who expresses himself in true jackass spirit.

No doubt he wishes the Banjo were elsewhere than on this earth, for such remarks convince one that our favorite instrument is compelling recognition. A few years ago it was customary for old school musicians either to pass it by without notice, or else to heap abuse upon it, calling it "the nigger

instrument, etc." Now they are placed on the defensive and are obliged to change their tactics.

So far from a Banjo being a "mongrel instrument, half guitar, half drum," there is no more original instrument in existence.

Suppose we should call the mandolin a "mongrel instrument," and claim that it was part violin and part guitar. What would be accomplished by so doing?

The Piano, part elephant, part machine-shop and part fire-wood, is no less an excellent instrument when properly used; but how the poor boarders suffer during the long winter evenings, and during the summer nights, when doors and windows are kept open, and the beautiful cracked voice of some young maiden of forty or forty-five floats along accompanied by the notes of this elephant, machine-shop and forest-tree combination!

"People who live in glass houses should not throw stones."

Everything has its particular place, and its adaptability to certain uses. We do not think the question of "ancestry" of any importance whatever, in a musical instrument—any more so than the materials that enter into its construction. When we sit down to a dinner of potatoes and eggs, we do not stop to consider where the articles we are about to partake of came from; it is sufficient to the hungry man, who is about to appease his appetite, to know that the food is before him. Perhaps he may "ask a blessing" before partaking of his meal, but he certainly does not stop to think of "pedigree" or "posterity" as related to the egg or potato.

If the Banjo "cannot provide subject matter for a school of national instrumental music," what matters it? Has the Piano done so? It has been here a long time and made fortunes for the Steinways and others. What else has been accomplished by or through it?

Then that long sentence wherein the writer says something about "minor poems," "self-examining poet," "contrasted utterances," "subjected lyric matter, etc." It is a wonder he did not wind up with something about "contracted feet," for, having broached the "mule" subject, he might as well have given us a little veterinary information on the subject of "no feet, no horse," or mule, which would doubtless have proved even more interesting than his peculiar views on music.

Let them rant away; the Banjo has come to stay. We are moving onward. High flown wordy language, juggled into abuse of the only *American Instrument*, will prove powerless to affect its progress.

MANDOLINS.

If you want a good MANDOLIN, write to George Bauer, No. 1224 Chestnut Street, Philadelphia, Pa. Only first-class, high grade mandolins are manufactured by Bauer, and when you come to test these instruments, you will be surprised at the fine quality of tone and beautiful finish.

A beautiful Bauer Mandolin will be one of the prizes offered to Mandolin and Guitar Clubs, at the Grand Banjo, Mandolin and Guitar Club Prize Concert, to be given at the Academy of Music, Philadelphia, January 13th, 1894.



PAUL ENO.

The above is quite a good likeness of Paul Eno, the efficient and progressive leader of the Hamilton Banjo, Mandolin and Guitar Clubs, of Philadelphia, and well known teacher and writer. Mr. Eno has resumed his classes for the fall and winter season, and may be found at his new studio, No. 1427 Chestnut Street.

THE FARLANDS.

(See portrait of Farland's on another page.)

Mr. Farland is making good progress in his banjo specialty; has been practising and arranging new music all summer, until he now has the most complete repertoire of any banjoist before the public. Classical music on the banjo is a specialty with Mr. Farland, although he plays nearly everything in the musical line that can be played on a banjo, and it is pleasing to us to know that the Stewart Banjo has proven to be the instrument best adapted for the higher class of music. In the hands of Mr. Farland the Stewart Banjo takes rank with any known stringed instrument.

Miss Annie Farland, a niece of the banjoist, will act as his Piano accompanist during the season. These great performers have been specially engaged for the Grand Banjo Concert, at the Academy of Music, Phila., on Saturday evening, Jan. 13, 1894.

THE PANIC.

During the business depression and financial stringency that has lately been afflicting this country, as well as other parts of the world, one thing has been well demonstrated, and the lessons learned should bear good fruit in the future. This one thing in particular is the entire ignorance of the great mass of people, regarding the simplest business principles and matters pertaining to finance.

When depression has once set in, and the newspapers begin to publish accounts of failures, those having money in savings banks and other institutions are stricken with a fear for the safety of their funds. Then a rush is made to draw the deposits or balances from the banks, in order to hide the money away where it can be under the constant watchful eye of the owner. These persons do not appear to know that banks and financial institutions do not take their depositors' money to keep in their safes or vaults, but that it is put out to earn interest, and interest means the use of money. Therefore, it is absurd to suppose that a bank can have on hand all the funds standing to the credit of its depositors, ready to meet instant demand for payment.

It is such depositors who suppose that it is possible "to have the penny and the cake" at the same time, that add so much to the financial stringency.

The money being drawn from its proper channels and hid away—thus taken entirely out of circulation—makes the money panic. Then others who fail to make collections of bills due also become scared, and in demanding immediate payment of overdue accounts, cause the debtors either to give chattel mortgages, make sacrifices to obtain funds, or to go into the hands of an assignee.

Then the state of things becomes more and more complicated, and finally those having ample money take advantage of the situation; or becoming frightened, refuse to pay out any money and allow drafts and notes to go to protest and bills to remain unpaid. Then those who have partly foreseen the coming state of affairs, and being among those who early in the day assisted in bringing on the money stringency by withdrawing funds from the banks and hiding the money away in safe deposit vaults, are often ready to take advantage of the situation and make a clever business "turn" by using the money to purchase goods far below their real value from some poor depressed manufacturer who is compelled to have money at any cost to himself, in order to pay his employees.

The amounts that were withdrawn from financial institutions during the early days of the panic and hidden away, caused more trouble than all else combined. The silver scare, the tariff bugaboo, and the extra-session of Congress may have been disturbing factors, but none of those causes are "in it" with the *fear* and *ignorance* among the money savers.

Those who were not financially sound before the panic, could not be expected to "pull through," of course; but that so many really sound institutions should be forced to suspend merely for want of ready cash—and this in a country full of plenty—serves to show that a better schooling in business and financial principles is very much to be desired for the great mass of inhabitants of this country.

THE VIOLIN AND THE FIDDLE.

We extract the following from the *Piano, Organ and Music Trades Journal*, of London, England:—

"The violin is one of the oldest instruments, and is almost too well known to need a description," says Mr. D. D. Bryant, in the *Violin World*.

The name "fiddle" is of Anglo-Saxon origin, and is in reality a synonym of the Italian word "violin," though there seems to be a tendency among speakers and writers on musical subjects to make a distinction of terms, and to class all finely-made and sweetly-sounding instruments of this kind as violins, and all mis-shapen and scratchy-sounding imitations as fiddles; and really the distinction is both just and natural. Who that has ever listened to the rapturous and soul-entrancing playing of such artists as Wieniawski and Ole Bull could ever think of ranking the instruments on which they played with the painted tubby boxes that are sawed upon in the bar-parlour and in the common theatre?

All this is very true and has become almost an absolute *truism* among musicians, they having had several generations in which to become familiar with it.

The Banjo, comparatively speaking, is a new thing, and many slow, plodding old school musicians have not yet learned that the same thing is true of it. A Banjo in the hands of Farland, Gregory and other leading artists, is a different thing from the "old tub" that hangs on the wall.

The Banjo of the day is divided, together with the performers, into two kinds and two classes, just as it is with the Violin.

The society woman who delicately taps the strings of a ribbon bound Banjo, is no more a banjoist than the fiddler that saws away "in the bar-parlor" is a violinist.

When people, generally, make themselves acquainted with this fact, then will the Banjo advance to the very front rank among musical instruments.

THE GREGORY TRIO.

(Gregory, Farmer and Van Baar.)

(See illustration on another page.)

George W. Gregory, leader of the above named trio, of banjos and piano, has become quite an enthusiastic admirer of the Stewart Banjo. His "School for the Banjo," at 543 Fifth Avenue, New York City, is the headquarters of advanced performers and enlightened banjoists who visit New York, and may be said to have become the focal point around which banjo interest settles in that city.

It is doubtless known to our many readers that the old fashioned "Banjo school," where the banjo was supposed to be "taught in ten minutes," at so much per tune, has become a thing of the past,—the excellent banjo playing of such performers as Mr. Gregory and a few others, having opened the eyes of the would be banjoists to the fact that the instrument was capable of being played upon as well as "faked" at.

The Gregory Trio, owing to the superior talent and artistic skill of its members, have met with the most flattering tributes from musical critics and persons of well known musical taste, so that it has become necessary to engage these artists for the GRAND BANJO CONCERT, to be given at the Philadelphia American Academy of Music, on Saturday evening, January 13th next,—feeling that so great a banjo event would not be entirely complete without them. The trio will also appear at the Jersey City Banjo Club's Concert, in that city, at the Tabernacle, on the evening of October 16th.

STRINGS.

The best gut banjo strings are furnished by mail at 10 cents each. Mailed to any part of America. We have also the best banjo bass strings that it is possible to manufacture, at 10 cents each, or \$7.00 per dozen. Also, specially made strings for the "Six string" banjo, at same price.

You can have 15 gut *first, second or fifth* strings for banjo sent you by mail for \$1.00.

We have also a nice lot of Muller's new smooth first strings for banjo, which you can have at 10 cents each, or 12 for \$1.00. These are all *true* and *clear* in tone.

The celebrated Muller *twisted* silk strings for banjo, (Fichtelberg strings), the finest toned and truest strings made, are sold at 15 cents each, or \$1.50 per dozen. Of these strings, we have *first, second and third* for banjo.

With the *twisted silk strings* it is possible to play chords and double stops, perfectly true, all over the banjo fingerboard. In

short, these strings are absolutely *true* in tone, with scarcely an exception.

Each string is put up in a separate envelope, stamped with the Muller trade-mark; \$3.00 for a box of 30 strings.

We have *not* got the same strings for guitar; therefore do not order them for that instrument.

We make a specialty of the guitar *bass* strings, and will furnish you the best, D, A and E guitar bass strings, wound on best quality white silk, at TEN CENTS EACH, providing not less than one dollar's worth are ordered at one time.

Banjoists should purchase strings in quantities, in order to save time and money. Order a bundle of 30 gut banjo strings, at \$2.00; a dozen banjo bass, at \$1.00; a box of Muller's *twisted*, at \$3.00. These will keep the banjoist in strings for a long time, and the cost will be trifling.

Address S. S. STEWART,

223 Church Street,

PHILADELPHIA, PA.

THE LIVE BANJO CLUB.

No banjo orchestra, or large banjo club, can possibly be considered complete and well organized, unless equipped with a bass banjo. The bass banjo is to the banjo orchestra what the 'cello is to the mixed orchestra.

Paul Eno, the most efficient leader and teacher of banjo and guitar clubs, was not slow in recognizing the advantages of this instrument, and the clubs under his direction since adopting this instrument, have been the most successful on record.

Prof. Thomas J. Armstrong, author of the only book on banjo club music ever published, (we refer to "Hints to arrangers, etc.," price 50 cents, published by S. S. Stewart), and the greatest banjo club organizer in the world, long ago endorsed the bass banjo.

Leaders of clubs who do not read *his* work, now being published in the *Journal*, "Divided Accompaniment," will soon find themselves falling behind in the race.

Stewart's Banjeurine made the banjo club a success. This is an admitted fact. The Piccolo Banjo, Six-string Banjo and Bass Banjo complete the work, and give the banjo orchestra a position it could not otherwise possibly hold. The banjo and the banjo club have come to stay, and the bass banjo, regardless of narrow-minded and jealous competition, will also remain with us.

Wake up, ye dull-headed laggards; coddle your brains, and don't wear your toes out, kicking hard against prickles.

REMINISCENCES OF A BANJO PLAYER.

SEVENTEENTH LETTER.

BY A. BAUR.



"History repeats itself." The above fact presents itself more forcibly to my mind now than it ever did in the history of the banjo. Some of the older banjo players may remember the "closed back" banjo. When it was relegated to unused attics, lumber-rooms, and the shelves of the cheaper grade of pawnshops, I congratulated myself and thought it had passed out of sight forever, and never more would be known to the rising generation of banjo players. The fallaciousness of human hopes is demonstrated, in my case at least, by the perusal of a circular which by merest accident fell into my hands since writing my last letter. The contents of this circular would be a revelation to any person who never saw a banjo; more particularly to one who never saw a "closed-back" banjo. In this year of our Columbian Exposition, everything must be "Columbian"; therefore the circular whereof I speak refers to "The Columbia Banjo," a closed back affair, which, judging from the cuts given in the circular, is similar to the old closed back banjo which went out of existence years ago. The cuts are almost identical with some that H. C. Dobson had made to represent his closed back banjo. There have been numerous closed back banjos, the Dobson, Teed, Tilton and many others, before the "Columbia." The one to hold out longest was the Dobson. Mr. Dobson always had been an indefatigable worker, and never spared "printers' ink." In the end he acknowledged its worthlessness. Mr. Dobson told me once (I cannot state positively the year), that the best move he ever made was when he sold his closed back banjo to Martin Brothers; that now they could have the worry and trouble of booming the old closed back banjo. He did not care what became of it, as long as he received the yearly bonus for the use of his name and trouble of calling once in a while to look over the stock of banjos; that he was free to admit that the closed back banjo never was the success

he desired for it, but that before long he would have a new banjo to offer, which he thought would be a success and bring him in a fair share of patronage with a good profit. Shortly after this the "Bell banjo" made its appearance and Mr. Dobson's hopes have to a great extent been realized. For a time his banjo had a large sale, and Mr. Dobson amassed enough of this world's goods to insure him against want for many years to come.

* * * * *

One of the great drawbacks to the more rapid advancement of the banjo is the fact that there are so many persons going into the business of its manufacture, who, through a lack of adaptability, are entirely ignorant of the smallest matters pertaining to the instrument; yet they claim to make better banjos than those who have devoted a life's study to the art. I have no "axe to grind," and as I am not a maker of banjos, it cannot be said that I have an interest in crying down all banjos not of my own manufacture. My object is to give the readers of the *Journal* my experience in many years association with the banjo, its makers and those who have it nearest at heart,—its players. As is evidenced by the circular referred to, the maker of the "Columbia Banjo" has shown his ignorance to an eminent degree. To begin with, he says, "The only three octave banjo ever made." Wonderful! I have never seen a properly constructed banjo that did not have a compass of three octaves. I have a twelve inch, an eleven and a half, an eleven, a ten, a piccolo banjo, and a banjeaurine within reach, all of which have a compass of three octaves, or 24 frets, excepting the banjeaurine. Yet the remarkable assertion of this newcomer may and doubtless will catch the shekels of a few would be banjo players who have never taken enough interest in the instrument to look around and become acquainted with the requirements and the compass of a properly constructed banjo. There are to day numerous banjo players traveling about the country who never heard of a closed back banjo, or that such a banjo had ever been made, and was years ago discarded as worthless, and incapable of being brought up to the standard of even an ordinary factory banjo; to say nothing about the beautiful instruments that are daily being turned out by the skilled workmen and masters in this particular branch of the art of making musical instruments. Thousands of dollars were spent in advertising the original closed back banjo, and when such a man as H. C. Dobson threw

it aside as unworthy of further experiment or outlay of money, I do not think it worth while for any one else to attempt to make a success of it. As the Dobson closed back banjo was protected by "Letters Patent," it is difficult to conceive how another can claim originality and receive a patent, that judging from the cuts is as much like the Dobson as it is possible for it to be. It may, however, be merely a revival of the same old corpse.

In a former letter I spoke of having at one time seen a device for "throwing the tone away from the performer," (as expressed in the circular before me.) It was similar to a shallow dish pan, and was made of tin, an inch larger in diameter than the rim of the banjo. The back of the banjo rim was put in the pan, which in its turn was fastened by a screw through its center to the stick under the banjo head. This closed back banjo possessed one merit not found in the new fangled arrangement of which I am writing: The tin pan could be taken off when the performer tired of it. As regards the claim of the "Columbia Banjo" being the only three octave banjo, I will say, this claim is most absurd and ludicrous, and shows how ignorant a man can be if he will not learn. Every banjo player knows that if a banjo finger-board has twenty-two frets upon it, the banjo is a three octave banjo. A banjo can be made such by lengthening the neck, or raising its proportion to the rim. Shifting the bridge forward also has the same effect. Twenty years ago it was customary to fret banjos with eleven inch rims and nineteen inch necks with twenty-two frets, making them "three octave banjos." This practice was discarded to make room for improvements since inaugurated. I cannot imagine anything easier than to describe a three octave banjo. Make one with ten inch rim and 19 inch neck; with this for a starting point the matter becomes as plain and simple as can be. The claim "Only three octave banjo ever made" shows a sad lack of knowledge of the simplest detail pertaining to the banjo and its past history. The phenomenal rise of the banjo and its elevation to the foremost rank of musical instruments has brought to the surface many would be inventors. It would take many pages of valuable space in the *Journal* to describe a hundredth part of them as applied to the banjo. The best evidence that none of them ever "set the world afire" is that we have to day the same old "open back" banjo we had fifty years ago. The same old banjo is now used by every performer of note or con-

sequence. Who ever heard a performer on an open back banjo complain of the tone of his being "smothered in his clothing," or "lost behind him" as is claimed by the champion of the closed back banjo? He also says—"As the wooden rim on an open back banjo seasons, it shrinks from the metal rim which is spun around in, leaving it loose, no matter how tightly spun at first." This reminds me of another would be inventor, more properly speaking a crank, who a few years ago was working in a certain musical instrument factory. He took out letters patent on a banjo, which he evidently thought would "fill the bill" and fill his till. The rim of this particular banjo was made of brass with a narrow strip of wood set into a groove or gutter, just under the head. His idea was that the head must always be tight, even in damp weather, because the wooden strip would swell as the dampness set in, and in expanding, force the head tight. The absurdity of this soon became apparent. If wood is so badly seasoned that it will serve the purpose of a barometer, it is unfit for use in a musical instrument. I have a nickel rim banjo made by an honest workman twenty-one years ago; another made thirteen years ago. If any one can show me where the wooden rim has shrunk away from the metal rim in either of my banjos, I will agree to buy one of the very best Columbia Banjos made. I never could liken a closed back banjo to anything but a guitar with a banjo head.

There are other assertions made by the maker of the Columbia Banjo that will not "hold water" such as "the vibration is not retarded by a stick running under the head." This can be answered that the closed back banjo has a back that retards vibration a hundred fold more than the simple "stick running under the head." Again quoting from the circular,—"The wooden rim being stiffened at the bottom by a back, and at the top by a metal rim, and then securely fastened to the neck, there is no stick required to keep the strings from drawing the back of the rim out of shape." One of the worst of many faults in all closed back banjos was the liability of the constant tension of the strings loosening the neck at the rim. The following assertion,—"The neck is made in sections with grain of wood reversed; this prevents the warping so much complained of in solid necks,"—shows an unaccountable ignorance of the subject on which he is basing his claim. Who ever hears of a solid neck nowadays, except in

the cheapest kind of a factory made banjo? All necks are now made with different layers of wood. As for the closed back banjo standing damp weather better than an open back banjo, I have seen and handled hundreds of the former, and anyone who ever had one will agree with me that the closed back banjo, when it becomes damp inside of the back, retains the moisture much longer than an open back. So much for this new or rather old and discarded closed back banjo. I can see nothing in it but the resurrection of the Dobson. As I before remarked, the cuts are almost identical. It must be, expected, however, that with the "boom" the banjo is now enjoying, there should be many persons ready to put almost anything upon the market without regard for its adaptability. The only object of these persons is gain. They have no love for the instrument or knowledge of its requirements. I keep a sharp lookout for all improvements, but have failed to find anything to substitute for the banjo, pure and unadulterated, in the same shape it was fifty years ago. With the improvements in workmanship, material, and a thoroughness in every detail, the conscientious maker of to day has brought the old banjo to such a state of perfection that nothing remains to be desired. I expect though some of these days to hear of some one inventing an attachment that will teach a man to play without practising. If ever it does come, I presume there will be plenty of persons foolish enough to buy one. I recently heard of a patent "Guard for banjos," designed to protect the clothing of the performer. This might have been well enough years ago, before the clothes protecting nut had been invented. The hooks were generally unfinished at the end and the nuts were unfinished. This had a tendency to wear the clothing of a performer, particularly a lady's dress. The different parts of a banjo are now so well finished that there does not seem to be a necessity for covering the brackets with a guard. It would hardly be possible to imagine a banjo with all the appliances and attachments that have been foisted upon the public as necessary accessories, without which the inventors would have us believe the banjo a very crude affair. It would take a banjo as large as a cart wheel to hold one half of these different appliances. Let the reader picture a banjo with an "arm rest," a "damper" or "mute," a patent tail piece, a sliding Capo D'Astro, a "Guard," with one of the latest works on the simple method; and over all a tin pan, screwed on the

back of the banjo to throw the sound away from the performer. These are only part of the improvements. (?) I have not mentioned a device in the back of the banjo to tighten the head with one turn of a screw. It would take a Sandow to manipulate it, and reminds me of a contrivance that was invented during the early part of the late war, wherewith we of the north hoped at the first meeting to annihilate our southern brethren. During one of our first campaigns in the mountains of Virginia, owing to the bad condition of the roads, it was impossible to keep the artillery up with the main body of troops. As this was a serious drawback some old fossil hit upon the plan of mounting small cannon upon the backs of mules. A saddle was made and upon it was securely fastened the cannon with the muzzle pointing backwards, and over the mule's tail. The intention was to lead the mules up into the line of battle, turn their backs to the rebels and fire the cannon. The plan was good enough as far as it went; but the first time we came near the enemy it was discovered that the friction primers did not fit the vent of the gun, and a fuse was substituted. The cannon were loaded before the artillery reached the line of battle; the mules were then led to the front and gotten into position for firing the guns. There was considerable skirmishing which made our long eared friends nervous. When everything was in readiness the fuses were lit and those dog-goned mules, true to their nature, turned the muzzles of the guns from the rebels into our own lines, causing us to scatter in every direction and beat a hasty retreat than if the whole rebel army had been at our heels. These batteries became familiarly known throughout our army as "Jack-ass batteries." They were short lived and were discarded a short time after their organization. So it is with the Jack-ass banjo. It is more liable to injure the manipulator than to edify the listener. The reader can rest assured that none of these so called improvements are of any benefit to the banjo. If there was any merit in them they would be adopted by reliable banjo makers who are ever on the lookout and ready to pay well for anything that tends to improve the banjo.

Doubtless many will wonder where the people come from who purchase such affairs as the closed back banjo, or the numerous patent devices for improving banjos; some of them must surely find a market. The query might be answered thus: There is nothing that people are so universally fond of, and nothing that they are so universally ignorant of as music, and especially matters

pertaining to the banjo. I would also call the attention of the reader to the fact that not a prominent player before the public plays upon anything but a legitimate fifty years ago style of banjo, modernized, without any back attachments or other useless appendages. If you will consider that "one must learn by experience," you have the answer as to who buys the "fakes."

I thought when the closed back banjo, comet like, disappeared some years ago from public view, there would be an end to it. But its reappearance on this planet would make one almost believe that there must be some truth in the Oriental theory of *re-incarnation*; not only of men, but of banjos also. How else can the reappearance of the closed back monstrosity be accounted for?



Banjo clubs, banjo and guitar clubs, and mandolin clubs should get "into harness" at once, and begin training for the Grand Prize Concert and Tournament, to be given at the American Academy of Music, Philadelphia, Pa., on Saturday evening, Jan. 13, 1894.

Henry W. Funk, Hagerstown, Md., writes:

"While speaking of the banjo, I must say that I am wonderfully pleased with the Orchestra Banjo I got from you last March. The offense I look at the better I like it. So long as I have had it, it has never failed to please anyone that has seen it. I am never well, I am getting your *Journal* regularly and will be without it for five times its cost, only would like to have it come oftener, and when I join church I will recommend you and your banjos, and hope and pray that you will never be forgotten."

C. S. Vail, Millbrook, N. Y., writes:

"Any one who says that No. 77 *Journal* is not worth the price of the year's subscription certainly cannot appreciate musical instruction."

The Boston Ideal Banjo, Mandolin and Guitar Club will play in the Y. M. C. A. course concerts, Philadelphia, in February, 1894, for the sixth consecutive year.

R. W. Yeoman, Butte City, Montana, writes:

"I would be pleased to testify to the merits of the \$60.00 Orchestra Banjo, that I received from you about a year ago. I can truthfully say it has the finest tone of any banjo that I have seen. My fortune to play upon. I never hesitate to recommend any one that wants a first-class banjo, to S. S. Stewart, as he is king in the banjo line. I have been offered, several times, by different parties, what I paid for my instrument, but I always answer that \$100.00 would not buy it. It has a sweet and clear tone, and at the same time, very full and loud."

Thos. M. Pethick, Silver Creek, Neb., writes:

"The Universal Favorite Banjo, No. 2, you sent me through Messrs. Kohler & Chase, was received on the 17th inst., and gives entire satisfaction. I have had something to do with banjos for thirty years, and to say this banjo gives satisfaction is putting it very mild indeed. I have the same old story to tell—it is, that Stewart is the king banjo maker of the world."

L. Lee Meader, New Orleans, La., writes:

"The \$60.00 Orchestra Banjo which Prof. Henderson ordered for me, arrived safe, and after a week's trial, it has so far surpassed my most sanguine expectations that I thought it but just to you and Prof. Henderson, who recommended it so highly, to let you know how well pleased I am. The low notes are full and rich, while the high ones are loud and clear; the tone as a whole, is the most brilliant I have ever heard."

As you like good waltzes for banjo with piano accompaniment, of the style "Bass tuned to B," should get Armstrong's "Love and Beauty," price 75 cents, and "Queen of the Sea," 75 cents. These are the two most popular selections of this description by this talented composer. "The Dawning Light," by Stewart, is another good waltz—with "Bass to B"—and if you are looking for good waltzes, without the banjo base string having to go to "B," we can recommend "The Wayfarer," 60 cents, "Phantasmagoria," 75 cents; and we have plenty of others if you already have these. Of polkas,

schottisches, marches, etc., we have a large and varied collection, enough to delight the musical senses of the banjoist for many years. If we could but acquire a knowledge of all of these without the trouble of studying and practicing them how nice it would be. In that case the demand for our music would be so great that we should have to duplicate the plates, in order to print our catalogue fast enough.

The trouble with banjo music is only that it is not so very easy to learn a lot of new selections. This is true particularly when one is a novice and has no teacher or competent friend to play the pieces over for him first, in order that he may get "an idea of them." But it is not like it used to be, for all that. There are a great many more who can read and execute the music than there were five or ten years ago. The 17th *Infanta March*, published in our last issue, would have been "Greek" to most players of the banjo, had it made its appearance ten years ago. Now, we have young fellows in this town with the hair just beginning to sprout out from the upper lip, who can take that march and read, if we will execute it, in fairly good shape. Truly, the banjo art is progressing. The damps and their "simple methods" are evaporating.

Jas. Hissett, Ramoth, Penna., writes:

"The Thoroughbred Banjo arrived safely. It is the finest banjo I ever saw, and the tone, I think, could not be better in any kind of a musical instrument."

John Dodge, Corning, New York, writes:

"My banjo is in perfect condition; after four years of use, it could not tell it from a new one, except the tone is better. It gets a new head about once a year, which gives it a new appearance."

Harry Alford, Coopersville, Mich., writes:

"Find enclosed 50 cents for the *Journal*. I would say that it beats any instruction book I ever had."

Chas. Henlein, the well-known teacher of Cincinnati, O., writes:

"This is my tenth anniversary for the *Journal*, from '83 to '93. I have just compared the August number of 1883 with the present August number (77), and the improvement that ten years has produced in the banjo world is simply wonderful. I don't think any other instrument can compare with it in rapid progress. The current number of the *Journal* is certainly ten times better in every detail, and worth ten times the amount asked for it, compared to the number of 1883, and yet how glad we were to get that little eight page paper, with its little simple jigs, lullabies and Schottisches. Now I am anxious to know what the next ten years may bring us. If, the improvement is the same as the last, then, indeed, will the banjo be first of all musical instruments. To you, no doubt, is due most of the progress of the banjo in the last ten years, and I know you will keep on with the good work."

Thanks, Brother Henlein; we will do our best to keep the banjo before the people, and as often as circumstances permit will give our subscribers the benefit of the double number, *a la 77*; but we cannot afford to print so large a paper each time, as the returns will not as yet warrant the expense. It will require a large increase in our list of paid subscribers before we can guarantee the permanent issue of a paper containing more than 16 pages. Let each subscriber assist to this end by inducing his friends who are musically inclined, to subscribe.

Editor.

Now that the "closed back banjo" has made its reappearance on earth—turning up at the World's Fair—, doubtless many of our young beginners will get upon it with stupid ideas, and by inducing those familiar with the banjo and its history for the past twenty or thirty years, know that many a "closed-back" banjos have been born, sickened, died and buried during that period. And yet there are some would-be banjoists just about ten minutes experience in the business, who think the "closed back" is something new. "Live and Learn" will soon become the maxim of the inexperienced.

GRAND

BANJO

CONCERT

by the

Jersey City Banjo Club

at the

Tabernacle, Jersey City, N. J.

on

Monday Evening, October 16, 1893

The greatest combination of
Banjo Players
ever brought together
on one stage

A. A. Farland, of Pittsburgh

Gregory & Farmer, of New York

Brooks & Denton, of New York

Wm. George Rush, of Brooklyn

The Jersey City Banjo Club

Miss Marion Short, of New York

Little Eva Mudge, of Brooklyn

Speaking of number 77 of the *Journal*, Mr. Farland says—"Mr. Gregory's March" (L. Infanta), is well worth a year's subscription."

A. A. Farland, the scientific banjost, is arranging dates for the fall and winter season, and his services are in demand. "Farland and his banjo" will become as well known as the late Ole Bull and his violin.

Trevor Corwell, of the Second Cavalry Band, Fort Wingate, N. M., writes:

"Enclosed please find subscription for the *Journal*. I only wish that I had known earlier of the existence of such a periodical. Any instrument that can stand a climate like this, without warping or cracking, must be nearly perfect, both in workmanship and material. My Stewart is such a one, and I am proud of it."

Our readers will no doubt remember that some time ago the subject of writing music for the banjo in the Key of C instead of in A, was considerably discussed. Occasionally some one would bound in with the opinion that our notation was not correct, because the banjo was not played in the key its music was written in. It then became necessary to explain to such zealous, though misguided critics, the folly of attempting the proposed change in our manner of notation. A noticeable example of this folly will become apparent if one will examine the musical composition, L. Infanta March, which appeared in our last number. Mr. Gregory, its composer, tunes his banjo to the pitch of D; the tone noted A, sounding really a fourth, or four tones, higher. Now supposing the notation changed to the real key the composer plays the March in, what is the result? All notes with ledger lines below the staff are removed, and we have to use no less than six ledger lines above the staff. What does this puzzle such notation worth to the average banjo player? It is well that such complications have been avoided.

Ten or fifteen years ago, the average "master piece," performed by most banjo players, consisted of just such a musical arrangement as we say passes as a piece of average difficulty only. It was well in establishing the standard notation of banjo music, our early writers "wrote wiser than they knew."

Wm. E. Stevenson, Frackville, Penna., writes:

"I enclose clipping from the Frackville Item, which speaks of one of my pupils. He is using the *Pony Concert* I purchased from you a few months ago, as the positions are much easier for him on account of the smallness of his hands." (The following is the clipping referred to):
Master Edward Stewart, the young hopeful of Master Mechanic Stewart's family, is winning a reputation as a banjost. On Monday evening Master Eddie entertained the large company present with a couple of solos, and the excellent style in which they were rendered won from all present a hearty encore. The remarkable talent this little boy of nine displays is interesting musical circles in this vicinity.

W. H. West, Fargo, North Dakota, writes:

"Keep the *Journal* coming; I cannot afford to go back on a true friend: got to have it. If the *Mid-summer number* does not receive the thousands of compliments of the most flattering nature, then I miss my guess."

Otto Ashlimann, of Ashlimann Bros., specialty artists, writing from Pittsburgh, Pa., says:

"Your letter of the 7th came to hand, also your banjos. Can truly say that I am highly pleased with them. They are all you recommended them to be, and far more; for they surpass anything I have ever had the pleasure of handling. I night play on your instruments, therefore know just what I say. I would highly recommend your Specialty Banjo to all lovers of fine and loud music. I shall use no other, for it will never be surpassed."

Mr. Geo. B. Ross, representing the Banjo Exhibit of S. S. Stewart, at the World's Fair, Chicago, has met hundreds of banjo students and players. It is safe to say also that the thousands of people, who, previous to the Fair, did not know a banjo from a tambourine, have now impressed upon their minds what a banjo really is. If not, it is surely no fault of Stewart's, or of his representative, Mr. Ross.

Fred. Marten, Jr., Wheeling, W. Va., writes:

"Having purchased one of your banjos through F. W. Baumer & Co., it far exceeds my expectations, an everyday use it an improvement in tone and quality is noticeable. With so excellent a make of instrument, there can be no doubt of the success of your banjo department."

Frank Meyer, Wheeling, W. Va., writes:

"In renewing my subscription to the *Journal* I would like to say, from the stand point of an amateur guitarist, that, though published in the interests of the best banjo made, the *Journal* has always been worth the subscription price to the guitarist, and with articles just started is doubly so."

From the well-known writer and veteran teacher—

66 W. 10th St., N. Y., Aug. 11th, 1893.
Friend Stewart—Accept my thanks for copy of your mid-summer number. Your "16 page paper" right in the face of our financial troubles; the cry of "hard times," and with the thermometer ranging in the "nineties," displays a confidence in the stability of the banjo, and its staying qualities, its ability to survive the situation, and to be misused. Certainly your *JOURNAL*, from its very inception, has nobly contributed to create the wants it has ever so generously supplied—and now with its enlarged facilities,—this your patrons must answer most gratefully to you. With best wishes.

Very truly yours,

FRANK B. CONVERSE.

George W. Gregory, of the "Gregory Trio," New York, certainly made a jump to the front rank as a composer of banjo music and arranger of the same, when he launched his L. Infanta March. Mr. Gregory is a wonderful performer, and as a writer of banjo music is not to be surpassed. He is truly "in it," so far as the banjo is concerned; and with the Stewart Banjo, is "in it with both feet"—and well shod, too. Keep your eye on him.

W. M. Hale, of the Washington Mandolin, Banjo and Guitar Club, passed through Philadelphia recently. This organization had a very successful season last year, and expects to do even better this season.

Stephen Shepard, Paterson, N. J., is "in it" with the Stewart Banjo. He writes:

"I see that a banjo-making firm in New York is advertising that I have used their banjo for seven years. This is not so. I purchased one of that make at that time, thinking it had a very sharp and brilliant tone. I soon found out that the secret of the *sharp tone* was in (high) tuning, the base string being tuned to D₂. Their tone is also very thin and metallic; not having that full, solid tone, such as your make. I disposed of it some years ago, and went back to my old favorite, the Stewart, of which I have one, orchestra size, and the *Lady Stuart*, used by my wife."

It is well for other performers to make themselves acquainted with the above facts. A banjo that does not possess a musical tone is not worth having at any price. A "sharp tone" simply means a high pitch, and one banjo can well be tuned to a high pitch as another. If the musical quality is lacking, the banjo is not worth having.

Geo. L. Lansing, of the Boston Ideal Club, 58 Winter St., Boston, Mass., writes that his club had booked over seventy concerts, up to September 9th. He further says they are waiting for Mr. Gregory's L. Infanta March for the club, and it is *superb*.

The Jersey City Banjo Club will give a grand concert in Jersey City, N. J., on Monday evening, October 16th, at the Tabernacle. A. A. Farland, the great scientific banjost, and Gregory and Farmer, the New York masters of the banjo, will appear; also, Brooks and Denton. Tickets may be secured by addressing The Jersey City Banjo Club, 280 Second Street.

In an English musical magazine we notice an advertisement of a wholesale musical instrument house, in which a cut of a banjo is shown, with the back of the rim represented as being entirely closed up. Under the cut are the words, "Moore's Patent Sounding Plates for Banjo, for increasing the tone." Great heavens! Moore's Patent! What Moore do we want? Patent sounding plates, or tin dinner plates or soup plates. Well! well! We need not do Moore.

We have received, through the mails, a lithographic letter sheet of which the following is a copy: "During my stay in Newport I have several times had an opportunity of hearing the musical performances of Messrs. Reuben R. Brooks, Harry M. Denton, and I. Alex. Silberberg, and it is with pleasure that I certify that their artistic and talented execution gave me the greatest satisfaction."

GRAND DUKE ALEXANDER OF RUSSIA,
August 5th, 1893.

We congratulate the excellent performers mentioned, to whom, doubtless, we are indebted for the information contained in the circular letter. We are charmed, also, to know that the Grand Duke Alexander was the recipient of the greatest satisfaction, through listening to those well-known performers. We plead our entire ignorance as to the Grand Duke's musical knowledge, or taste, but there can be no harm in suggesting that it might be well for him to make the acquaintance of A. A. Farland, the great scientific banjost, of Pittsburgh; for we feel quite sure that only through hearing such performers as Farland, or Geo. W. Gregory, of New York, is it possible to become familiar with the full capacity of the banjo as a musical instrument.

Brooks and Denton, are, of course excellent performers, when taken separately; but when playing in concert, both playing the same part, simply adds power to the tone, nothing more.

Gregory and Farmer, even if not superior performers to Brooks and Denton, certainly possess greater artistic skill, the most musical talent and finished musical education of Mr. Gregory leading him to arrange the parts for the two banjos in a truly musical and artistic manner.

Wm. Sullivan, the Canadian teacher, writes:

"Enclosed find programme of concert. I am proud to say that the banjo solo was the favorite of the evening. As I am leader of the orchestra it was a surprise to some of the gentlemen for me to play a banjo. I played my own arrangement of *The Harp* that once through *Tara's Hall*, with variations. The concert was a success, and I tell you, Mr. Stewart, that I was proud of my Stewart Banjo. It sounded like a piano."

I had a good chance to test the Muller Silk Strings at Accoua, as it is a sea-side place. They stand the climate grand; I only broke two sets in five weeks."

Lyon & Healy, of Chicago, have some very nice looking imitations of the Stewart Banjos in their display at the World's Fair. We have often seen very fair looking imitations of Cremona Violins, which, though they could be had at from \$3.00 to \$10.00 apiece, appealed only to the ignorant buyer, or fiddle scraper. "Imitation is the sincerest flattery," but the imitator must sink into oblivion sooner or later.

The Premier B., M. and G. Club, of Wheeling, W. Va., of which F. C. Meyer is director, is in a prosperous and happy musical frame of mind. The club had a jolly time at camp during August.

Another "freak" in banjo shape, which has sprouted up at the World's Fair, is a kind of double-rim affair without the 5th string peg. In place of this there is an underground rewer, running from the 5th fret as far as the "peg-head," and the cable, or string is concealed within this passage way. A casual reading of the inventor's remarks, as contained in his circular, will soon, however, dispel the notion that he is inclined to know what he is talking about.

What a great pity it is that so bright a light as the inventor of that "brass-necked-air chamber-cold heater—peck mouse—how we did sweat" banjo, mentioned in a recent issue of the *Journal*, could not have gotten ready in time to display his machine at the Fair. The other "freaks" would then not have been in it at all. But, for all that, there is a banjo at the World's Fair, for the exhibitor makes the claim that he "suspends his banjo rim from opposite sides." As the suspender industry has been somewhat overdone, and suspenders can be had at 15 cents a pair, it would be a good thing if he would improve the opportunity and suspend operations at once. The more of these "revolutionize the world" cranks there are, the worse it will be for the popular American Banjo.

Now that the dampcloths and their "simple methods" have accumulated to the ravages of time, let all fakes follow.

The Omaha Banjo Club, of which Geo. F. Gellenbeck is leader, in Omaha, Nebraska, has been giving some nice entertainments recently, and the organization is reported as being well drilled and in fine condition for work. A portrait of the Club appeared in the last number of the *Journal*.

W. A. Huntley is preparing to open his Banjo Studio, in Providence, R. I., and anticipates a busy and prosperous season.

Some "crank," zealous, and with those "good intentions" with which it is said "Hell is paved" invented (?) a banjo bridge. This bridge is noticeable for its extreme shallowness, and the peculiar bend of its feet—being not only "bow-legged," on in-lining towards crankiness. One must be a successful hunter who is skillful enough to cross the stream over so shallow a bridge.

It has been discovered, of course, by banjists who were led into adopting the "Professional Bridge," that its narrow feet had absolutely no hold on the head of the banjo, like the unfortunate drummer who was robbed, "let it grip." The next "improvement" we shall look for in this line is the same shallow bridge, hand finished, and ham polished, with steel pin heads inserted in the feet, to make it stick to the head.

Those who purchase banjoes in Canada should understand why the prices of American instruments are higher than in the United States. All banjoes sent to Canada are charged an *import duty*, which, of course, the purchaser must finally pay; as the importers add the same to the prices at which the banjoes would otherwise be sold.

E. M. Hall, the celebrated banjist, writing from Minneapolis, under date of August 21st, says:

"I have just closed an engagement here at the Lake. I think I am the only banjo player up to date that has had nerve enough to play a banjo with a brass band of 40 pieces; but I got there all right and made a big success."

W. H. Didway, New York, writes:

"Please send the *Journal* once more to me. The reason why I have not sent it before was—Well you have heard of the young man Jack going so long without eating. Now I can go without a chew of tobacco, and, once in a while, without a meal also, but I must have my *Journal*. The subscription each number contains is worth far more than its price, outside of the music that is printed in it."

The Fayette Glees, Banjo and Guitar Club, of Upper Iowa University, under the direction of L. L. Cole, has been making a successful tour.

A. Baur, of Brookville, Penna., the favorite writer, gives our readers a spicy and interesting article in his "Seventeenth Letter." He "knows what he is talking about," and it will be a good thing for would be banjists to read for "pointers."

The Dore Bros., of New York, certainly issue some curious things in the banjo musical life. We have just received a complimentary copy of "Jig Medley No. 2," which is not only a curiosity, but also an evidence of the utterly absurd and senseless practice of trying to ride two horses at once, with heads pointed in opposite directions.

The so called "Jig Medley" is printed in the form of an ordinary piece of piano music, there being two musical staves joined together by the customary brace. At the left of the upper staff the word "Banjo" appears, while at the left of the under staff are the words, "Simplified Method." It is a curious combination of the "Ham Method," and musical notation, the musical arrangement having evidently been placed there with a view to showing the ignominious how vastly superior the "Simplified Method" is to "note music," or, as the "Fake teachers" would say, "regular notation." The musical part of the arrangement, or, the musical notation, is given without fingering or "position marks," and the banjo player, with a fair musical knowledge, is apt to be puzzled and confused between the "two methods," and to wonder if indeed there can be "Method in such madness."

Enclosed with the copy of "music," we found a circular containing a copy of what purports to be a letter from Mrs. Grover Cleveland, speaking in complimentary terms of the performances on the banjo of the Dore Bros. Now, we are not criticizing the playing of these gentlemen, never having listened to them, but are inclined to believe that unless they speedily drop the "Simplified Method," and sever their connection therewith, they are bound to reach bottom, and the content themselves with a class of pupils on a very low mental plane.

A letter acknowledging the services of performers, who volunteered for a charity entertainment, is not to be used as an advertising medium for "Simple Method," and the attempt to make such use of it is surely very poor taste.

P. W. Newton, teacher of the banjo and guitar, has returned from Europe and located at 15 King Street, Toronto, Canada.

A. A. Farland, the scientific banjist, will appear in Jersey City, at the Tabernacle, on the evening of October 6th, with his Stewart Banjo. He is great. Go and hear him, if you can. He will play in Philadelphia, January 13th, 1894.

Six weeks after the announcement of the next January Concert and Club competition had been sent out, in the last number of the *Journal*, managers of one or two clubs wrote us to find out if we would be so good as to schedule a concert on January 5th, 5 or 6 clubs had entered before some of the others heard of the contest. What would be thought of the president of a bank who did not read the financial news in his paper? What is it possible to think of a banjo club without at least one copy of Stewart's *Journal* among its membership?

Gregory, Farmer and Van Baar, the incomparable Banjo and Piano Trio, with their Stewart Banjoes, will appear in Jersey City, at the Tabernacle, October 16th. Go and hear them. They are "away up."

We had a pleasant call, recently, from W. A. Cole and Walter Freeland, of Boston. They were on the road with the Imperial Quartette.

Miss Barnes, Lowell, Mass., writes:

"I am more pleased with the *Journal* than ever. It has lost none of its attractions for me, and each succeeding number is more interesting than its predecessor. The banjists who do not see and read the *Journal* is by no means progressive, to say the least."

Our friend and poet, Erastus Osgood, has been summering at Littleton, N. H., until the snow-capped mountains in that state began to remind him of the biting blasts of winter, when he took his departure for the land of sweet grapes. Consequently, his address is now Concord, N. H.

C. Stuart, Melbourne, Australia, writes:

"The *Journal* arrived all safe. They have more than made my expectations, and henceforth I intend to be a constant subscriber. I should have sent for them long ago had I been aware of the existence of such a valuable book. We have one or two so-called banjists who have made it their business to get their *Journal* out of the market, but as truth will out, so have all the *Journalists* found their way out, and it gives me great pleasure to show them to the players—yes, all here who may be interested in banjo, and I am sure that before long, you will have as many subscribers in Victoria as anywhere else. I can now see a lot of your publications here in disguise, with different names, pretending to have been composed or arranged by these unscrupulous pretenders, who have also been charging enormous prices for your instruments, in order to push ahead their own worthless trash."

It is rather too early to announce list of prizes to be competed for at the January 13th concert, at the Academy of Music, Philadelphia, but the full list will be given in the next issue of the *Journal*. No. 79.

Present indications are that entries of both banjo and guitar clubs will be prompt, numerous and full. So far, we may name as entries: The Carleton Banjo Club, The Hamilton Banjo Club, The Camden Banjo Club, The Hamilton Mandolin and Guitar Club and The Fleischhauer "Philadelphia Mandolin and Guitar Club." As it is not thought possible to find room for the program of more than ten clubs, the matter of limitation will have to be adjusted and announced in No. 79. Be sure to note classification and rules of entry in another part of this issue.

There are now so many imitations of the Stewart Banjo in the market, that dealers are cautioned when ordering these instruments through jobbers, to see that the banjoes they receive have the proper trademark upon them, as explained on another page. All Stewart Banjoes are made in his Philadelphia factory, directly under his supervision. He does not allow a piece of wood to enter an instrument without careful inspection, and the instruments when they leave his factory may be relied upon as being *right* all the way through.

Be sure to get Stewart, when you order, you don't want a cheap imitation. If Stewart's were not the best, they would not be imitated to so great an extent.

Chas. E. Hinelein, S. Easton, Pa., writes:

"Allow me to say that the instruction on harmony for guitar in the *Journal* is every guitarist's friend. I know the value of this copy—No. 77. It only goes to show that Mr. Stewart is not a selfish individual, or he would not publish this excellent work in the *Journal*, which should contain nothing, by rights, except banjo music. I greatly admire that spirit of generosity."

Fred. Michael, writing from New York, says:

"I had my friend, J. H. Jennings, of Providence, R. I., call on me a few weeks ago. He was in the city, and I had the pleasure of meeting him, and I must say that he had a wonderful execution on the banjo; in fact, the best I ever heard. He is a great advocate of the Stewart Banjo, and was greatly pleased with the banjo you made for me about seven years ago. He says, in all his experience he never saw a better."

The editor of *Galtzomb's Musical Gazette* wants to know what has become of Dobson's Musical Era. It seems that some one must have been off with Old Rip, on a sleeping bout, not to know that the *Era* long since changed to the *Latino*. It is no longer in. In fact, gone to the funeral of General Washington's nurse, and will never "come back."

John F. Fields, of the well known Fields and Hanson's combination, is still a great admirer of the Stewart Banjo. He plays on of them every night.

If you have an opportunity to hear A. A. Farland, "the man who plays Sonatas on the banjo," do not miss it. The instrument has entered upon a new era, and it is time a stop was put to the sneers of small brained, big-bellied musicians. The banjo has been much abused, and now the time has arrived for according to it the treatment it deserves.

W. E. Adams, Melbourne, Australia, has quite a number of banjo pupils. He has recently opened his new studio, handsomely carpeted and furnished, with piano, etc., at No. 178 Collins Street. Speaking of his recent purchase of Stewart Banjos, he says: "The *Thoroughbred* is really a beautiful instrument, the tone being the richest I have ever heard from any banjo. The *Piccolo* also takes my fancy immensely; and my wife, who is a good musician, says it is a most fascinating little instrument."

James H. Jennings, the well known teacher, of Providence, R. I., writes:

"I have just returned from a four week's visit to New York city. Called on a number of teachers and banjo makers. How the banjo makers do love one another. One teacher and maker capped the climax by terming you a *Banjo Steerer*."

Yes, the "Little Tom Tits" will sit on the trees and chirp. What a pity it is their little wings are not strong enough to fly with. Ed.

J. A. Sage, Montreal, Canada, writes:

"Just got back from a long stay in Chicago. I find your notice in reference to subscription to *Journal*, among my mail, and though pretty well cleaned out, I hasten to send you the necessary half dollar, so as not to miss a copy of your valuable *Journal*. It is, no doubt, quite unnecessary for you to hear of the popularity of your paper, but I cannot refrain from bothering you on the subject. It is the only paper which I would not care to be without. The music is very good, and the reading matter of unusual interest to live banjoists."

Henry Meyers has resumed his fall teaching season at 1461 Chestnut Street. His World's Fair trip was a source of great pleasure.

From the *Evening Journal*, Jersey City, N. J., September 1st:

"The concert of the Jersey City Banjo Club, which is to take place in the Tabernacle on October 16th, is already an assured success. Nearly 400 requests have been received from banjo fans in New York, Brooklyn and vicinity, asking for reserved seats. The bringing together of Gregory and Farmer, and Brooks and Denton at the same time, has caused no little excitement, as both of these well-known banjo teams have a large following who think that their favorites are the best. The engagement of Alfred A. Farland, the Pittsburgh wonder, better known as "The Paderewsky of the Banjo," is a strong move on the part of the club. Mr. Farland's fame as a banjo virtuoso is well known, but he has never appeared in New York and everyone is anxious to hear him play. He will play Beethoven's Sonata, op. 30, and the overture of Rossini's opera, "William Tell" at the concert. William George Rush, another well-known banjoist, whose execution is remarkable, will also appear. The club has secured Miss Marion Stott, the gifted California reciter, who is a prime favorite in this city. Little Eva Mudge, a child actress of recognized ability, has also been engaged. Tickets will be on sale after next Monday at G. Spill & Vanderhoof's, 58 Montgomery Street.



Someone in Saginaw, Mich., writes:

"Will you please express, through your valuable *Journal*, the advisability of adding a 'cello' to banjo clubs? Our club consists of two banjaurines, one first, two second and piccolo banjos, two guitars and one mandolin. I think if you would touch up the subject, it would settle any controversies that might arise, pro and con."

We do not approve of the use of a violoncello in an ordinary banjo club, but one or two instruments of that kind are very useful in a large combination of banjo clubs—say of 50, 75, or 100 performers. If a violoncello is added to the ordinary banjo club, there is no reason why a violin or flute should not follow; in which case the individuality of the banjo organization will soon be lost. The bass, or cello banjo, of Stewart's manufacture, is offered to banjo clubs as a more than satisfactory substitute for the violoncello. The "bass banjo" has been adopted by many of our best banjo and guitar organizations, and it is only a question of a little time when no banjo club will be considered well equipped unless it has a bass banjo. We sell the bass banjos at \$35.00, and are not likely to make a fortune out of the sale of them.

"Can you refer me to something that can be used for cleaning dirt and grease from the head of a banjo, without doing it any harm?"

It is far better to prevent, as much as possible, dirt and grease from getting there. "An ounce of prevention is worth a pound of cure." The head may be kept clean for a long time by exercising a little care, and the use of an ordinary gum pencil eraser to remove finger-marks, etc., which are likely to find a resting place near the bridge. A piece of bread is also a very good thing to use to help you to clean the head. We do not approve of attempting to cleanse a banjo head with water, or the use of a wet sponge or wet cloth. A piece of putty's clay is sometimes useful for removing grease and for whitening the head; but such clay, if used, should be white and free from grit. The clay will give the head a very smooth surface, after rubbing off with a wad of soft paper. It will then be necessary to rub a little finely powdered rosin upon the head, at the position where the bridge stands—in order to prevent its slipping—for the effect of the clay tends towards this trouble.

W. D. Davidson, Sydney, N. S. W., Australia, writes:

"I have often been tempted to add one to the apparently few correspondents you have in this part of the world, but have hitherto refrained from addressing you, because I see from your *Journal* you have many able pen wielders than myself, writing to you on all subjects.

At last, however, I venture to drop you a line, principally to express the satisfaction I have in being able to subscribe to your *Journal*, and the pleasure I get in reading it. [I get it through Mr. W. J. Stent.]

I am a guitar teacher, and having been a subscriber to the *Journal* long enough to secure the Guitars' Delight and the Banjo and Guitar Music Album, at premiums, I may say that I find them very useful works. In the last number to hand (No. 76), I note with pleasure your intention to publish a work on Practical Harmony for the Guitar, and Contrasted Methods; and, as a lover of the guitar, I am sure that it will be a most welcome book before hand for the interest taken in us.

I am certain that if the matter be thoroughly threshed out, as has been done for the banjo, the work will prove an inestimable boon and of great value to every guitarist who has the slightest opportunity to study harmony properly, much less apply its principles and make them practicable on the guitar.

I mean to offer a year's *Journal* as an inducement to new pupils, so that even at this distance, some good may accrue to you from the proposed articles, but it is a most difficult matter to get anyone to take more than a half-hearted interest in either banjo, guitar or mandolin, and I fancy that if anyone gave a banjo concert on the lines of those you have in America, the *entrepreneur* would have to pay the public to come to the show, for they know little of, and care less about the music that is in a banjo; and would certainly not go very far to find out, if they had to pay, say half a dollar to hear it.

I am not the happy possessor of a Stewart Banjo, but I have a very high opinion of them; for high class workmanship and beauty of tone I have not seen anything to equal them.

To return to the *Journal*, I have been highly amused at the 'wire vs. gut' controversy, recently brought out the last few numbers. We have a pretty fair number of wire cranks here, but for myself, I have a Grand Concert Guitar, and would never think of stringing such an instrument with wire.

I am quite convinced that anyone who advocates the use of wire strings on a guitar, does so from ignorance of the beautiful effects to be got from the gut strings, and only exposes his want of musical taste.

I have heard wire string guitars in combination with both banjos and mandolins, and in neither case do the tones blend musically, and I maintain that any leader or conductor of a banjo or mandolin orchestra who permits the guitarists to use wire strings is decidedly in the wrong place, and does himself and the players under him, more harm than good, for their performances can never be an artistic musical success. The only thing that can be said in the way of praise, or at all in favor of wire strings, is that they cost less and last longer.

In conclusion, Mr. Editor, I congratulate you on the general excellence of the *Journal*. I like it, and will continue to subscribe for it and get as many as I can to do the same. I have no suggestions to make, but if the improvement it might be larger, it might also be double the price, and there might be a little more pieces for mandolin and guitar; but I leave these things to some other of your correspondents, who appear to know how to run the paper better than they do. As it is, it is worth the money, is a good advertising medium, and an excellent means for poking about at wire string cranks, slate rim and stick back banjo, faddists, and other zoological oddities."

We are pleased to note the increase in our correspondence with Australia and other foreign points. Those who are at all musically inclined, will soon be glad to take up with the banjo, after hearing it a few times. Those who are not musical, of course, will never appreciate a banjo or any other musical instrument, and one might as well attempt to teach singing to a horse, as to get such persons to zealously study a musical instrument.

A banjo student writes:

"Please answer the following question in your esteemed *Journal*: Has not a person with slim fingers the advantage over one with large thick fingers in fingering the banjo scales?"

"Does not a person's fingers that are large, when stopping certain strings, affect the vibration of the other strings in that chord?"

The slim fingered person generally has the advantage, all things being equal, in fingering the banjo. If the fingers are long and thin, they are better adapted to the required work, provided the necessary strength is possessed. In a narrow banjo neck, the thin fingers possess the advantage of not having superfluous flesh to be in way. In stopping the strings, the shorter, thick or fleshy fingers are apt to cause the difficulty referred to—which, however, we have often known to be entirely overcome by practice. One performer possessing skill, may accomplish better work on the same instrument than another of less superior skill, even if he possesses less natural advantages; but, generally speaking, the thin wire fingered performer has the advantage.

MUSICAL JOURNALISM.

The *Musical Courier*, of New York, makes the startling announcement that the "*Art Journal*," a musical paper of New York, has less than 300 paid subscribers; and *The Presto*, of Chicago, less than 400 paid subscribers.

This brings to mind the fact that the *Banjo and Guitar Journal*, though published purely as an advertising circular, and sent through the mails at third class postage rates, and never yet offered at the post office for transportation through the mails at newspaper rates, has yet a paid subscription list of about five times the number the *Courier* concedes to the "*Art Journal*,"—and this in addition to the number of copies sold through teachers and dealers in various parts of the country.

The *Journal* holds its head up honestly, and asking no favors, makes use of no false pretense. Almost daily we are brought into contact with alleged newspapers, or musical periodicals, which are sent through the mails at the rate of one cent per pound, (a gross outrage) and it does not require more than a glance of the eye to see that such sheets should be classed as circulars—for circulars they are,—and not even second or third rate circulars, at that. We have withheld from entering the *Journal* at the post office, as second class matter, for the reason that we prefer to maintain its original purpose as an advertising medium for our banjo business.

There are a few would be banjo makers, publishers, and the like, who doubtless would be pleased to have the *Journal* accept and publish their advertising cards, bringing them before the great mass of banjo, guitar and mandolin players of this and other countries, at a price far below the actual cost to the publisher.

For more than fifteen years past the publisher of the *Journal* has been at work developing the banjo and enlarging its sphere. In this time he has expended more money in advertising than all the other banjo manufacturers and banjo music publishers combined. He has never hesitated to invest the money necessary for the advancement of the banjo, even when no immediate prospect for reaping benefit was within sight.

The publishers of the New York *Clipper* will testify to the fact that S. S. Stewart placed with them, not only the largest banjo advertisement ever published in that journal, but likewise the largest and most expensive advertisement ever printed in that paper by any advertiser. Now, when it is re-

membered that copies of the *Journal* are mailed to all who answer the advertisements of the publisher, it is not to be wondered at that its publisher does not care to take in advertisements, which, at best can bring in only a very trifling amount, comparatively, and thus give to other banjo manufacturers the benefit of his own expensive and extensive advertising.

Teachers' cards, however, have never been withheld, and are taken at a merely nominal price.

A SULLIVAN ARM BANJO.

We have lately come across an advertisement of a new (?) banjo. The claim made for this particular banjo is that it has a "solid arm," and will not "spring, warp, twist or break."

What a great thing this banjo must be! A chunk of lead is solid, and yet it can be bent or broken with impunity.

It appears as though every absurd clap-trap argument possible to devise was being used by the various so called banjo makers, upon which to base some sort of claim of superiority.

Banjos have been made for forty years or more with the so called "solid arm," all in one piece; but the very best instruments are constructed of several pieces, and each separate piece of wood is put through its separate seasoning process.

There are persons, of course, who think a piece of "solid walnut," in furniture, more valuable than a veneered piece; but that is only because they do not understand the process of manufacture. The "solid arm" banjo will doubtless serve as bait for a time—so far as getting rid of a few instruments is concerned. It is just as easy to cut a banjo neck out of a "solid piece of wood" as to construct it of different pieces, and the reason the best necks are not made from one single piece is simply because experience has proved that to be a most unsatisfactory process, and necks made of "one solid piece," are more liable to warp and twist than when constructed of two pieces.

There is no doubt that bad gluing and poor workmanship will show itself, no matter what system is used; and this has proven to be the case with many of the banjos constructed by contract, where the workmen are only interested in turning out as many pieces as possible, in order to make a fair day's pay.

If an incompetent botch, using poor glue, not properly prepared, and who does not understand wood working, glues two pieces

of wood together, and they afterwards drop apart, such workmanship furnishes no argument against proper gluing and good workmanship. We are inclined to believe that the "solid arm" will have to go back to its ancestors, and the ambitious manufacturer look for a firmer rock upon which to stand with his claims to superiority.

NOVELTY MANDOLINS.

It is said that a party in Ohio has invented and patented a mandolin made of glass. Now is the time for some enterprising patent medicine, or perfumery manufacturer to secure a novelty in the form of a musical bottle.

BEST OF ALL MARCHES

"L'INFANTA MARCH"

by Geo. W. Gregory

FOR THE BANJO AND PIANO

Price, Fifty Cents

—Published by S. S. STEWART, Philada—

PERFORMED WITH IMMENSE SUCCESS BY THE GREGORY TRIO AND BOSTON IDEAL CLUB

..... Latest Banjo Music

S. S. STEWART, Publisher,

Queen of the Sea Waltz, for Banjo and Piano, by Thomas J. Armstrong, price, .75

This Waltz no doubt will rival the well known "Love and Beauty" Waltzes by the same composer. It is something on the same order, the Banjo part being played with the "elevated bass"—or "Bass string to B." It requires but a general introduction to become at once popular.

-NEW BANJO CLUB MUSIC-

THE AMPHION MARCH

by S. S. STEWART

Arranged for Banjo Club, by T. J. ARMSTRONG

Complete for six instruments, as follows:

Banjoing, First and Second Banjos, Guitar, Piccolo Banjo and Mandolin; with part for "Bass Banjo," *ad lib.*

Price, complete, 7 parts, 75c.

Solo part, alone, 25c. Each other part, 10c.

As the Bass Banjo is becoming a very important instrument in Banjo and Guitar Organizations, it is proposed to have that part with all new club arrangements; but for the convenience of clubs that have not a Bass Banjo, we sell the arrangement without that part where desired. The Bass Banjo part alone costs 10c. This march, it is believed will be a good "taker," having a nice "bass string solo" in the trio.

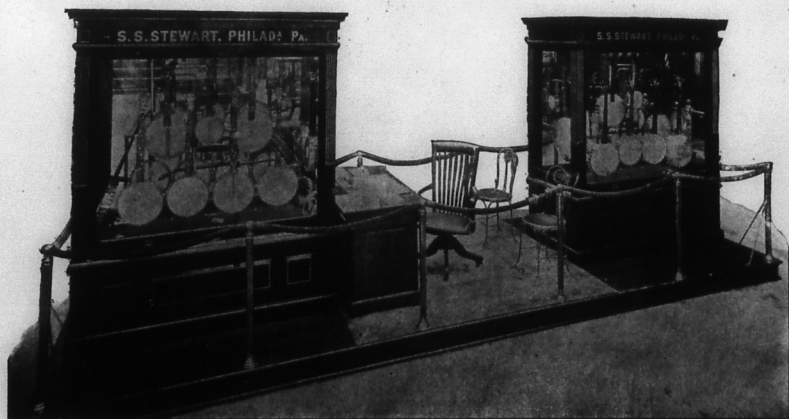
...THE ARENA POLKA...

(Concert Polka)

FOR BANJO AND PIANO BY S. S. STEWART

The latest and best

Price, . . . 50 Cents



The S. S. STEWART Banjo Exhibit

World's Columbian Exposition, Chicago, 1893





"The Gregory Trio"

The Greatest Banjo and Piano Trio in the World. Address Geo. W. Gregory, Banjo School,
No. 543 Fifth Avenue, New York City.



The Farlands

A. A. FARLAND, the greatest Banjo Soloist in the world, and his Piano accompanist, MISS ANNIE FARLAND.
Permanent address, Studio, Verner Building, Pittsburgh, Pa.

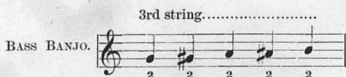
DIVIDED ACCOMPANIMENT, BY T. J. ARMSTRONG —Continued from Last Number.

Copyright 1893, by S. S. Stewart

10

This will enable the bass player to give an astonishing amount of force and power to $G\sharp$; much more so than if it was played on the open second string of the 'cello banjo.

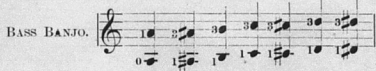
It is well to avoid a too frequent use of the second string of the 'cello banjo, for single bass notes. It is not as powerful as the third string. Wherever practical and convenient, the basses above $G\sharp$, should be taken on the third string; thus:—



If octaves are written for this instrument, they must be taken on the strings most convenient for the upper note; thus:—



When a series of chromatic octaves are given, they should be played on the fourth string and second string entirely; thus:—



When a bass solo is given to the guitar and 'cello banjo, the notes should be taken in their customary places; thus:—



A bass solo, like the above, will be found very effective if doubled in the octave on the first and second banjos. These two instruments will sound an octave above the 'cello banjo and guitar which play in unison; thus:—



The harmonies can then be given to the higher instruments, namely:—the piccolo banjo and banjeaurine. A splendid effect is very often obtained by doing this, as follows:—



When the harmonies are given to the piccolo banjo and banjeaurine, as shown in the preceding example, it will be noticed that they play in "*after time*." A careful observance of all rests at the accented portions of each measure is therefore necessary in order to render a creditable performance.

Such parts come under the head of divided accompaniments and require the same attention as similar divisions of time for the second banjos. Several examples of this manner of writing the harmonies, can be found in music that has hertofore been published for banjo clubs. A bass solo is generally the signal for its appearance, and the banjo music composer has often taken advantage of its

presence, and given the chords and harmonies to the higher instruments, as just shown.

This not only strengthens the solo in the bass, but also makes a pleasant and agreeable change in the accompaniment.

To further enhance the effect of such a performance, the solo in the bass, which is executed on the low toned instruments, is sometimes duplicated on the banjeaurine, in addition to its playing the harmonies. When the banjeaurine is used in this double capacity, the arranger must try to keep the solo on the third and fourth strings of the instrument, in order that the three higher strings may be utilized for the harmonies.

A sample of this manner of writing is here given:—

BANJEAURINE.
Bass elevated.

BASS SOLO.

It will be seen that the solo in the bass of the preceding example, frequently reaches the same pitch as the harmonies. This is not objectionable if it is doubled in octaves in the bass. This manner of writing a composition is generally introduced in the second or third strains of a piece, and not only prevents monotonous repetitions in the harmony, but often adds pleasing and surprising effects to the same.

A part for banjeaurine like the preceding one, will be found less difficult to play, than one where the bass solo is omitted. This fact will be made clear to the banjoist, if he tries to play a part in "*after time*" with the bass or accented parts left out. If such was the case the above part for banjeaurine would look like this:—

BANJEAURINE.

12

It is not the chords that are difficult in this example, but the time. Parts written in the divided form for second banjo, will contain many similar division of time, and this alone, will impede the student's progress, in becoming familiar with this style of playing.

) Second violinists and viola players have no difficulty in playing such parts, because they are intimate with such divisions of time, by constantly coming in contact with them. It is a well known fact that solo violinists, who have always taken the lead in theatrical or concert orchestras, cannot play as good a second, as a performer of less ability, who has been accustomed to that part.

This may sound like idle talk to the young banjoist, but it is nevertheless true. Let him then not be ashamed of playing second in a banjo club. Let us hope that he will not look with scorn on such a part, but rather be inspired with the knowledge that he occupies a position of great weight and importance in a banjo orchestra, and takes charge of a necessary part that is often more effective and sometimes more difficult than the solo itself.

When the accompaniments are divided between the guitar, bass banjo and second banjos, the only change, from our present mode of arranging club music, will be in those instruments. In fact, the only real change will be found in the second banjo parts and an occasional modification of the guitar part.

The absence of the bass or accented notes in the second banjo parts, compels that banjo to bear the brunt of this attack on our present inharmonious way of writing harmonies for the banjo orchestra.

This change not only consists in a complete revolution of time divisions, but also in the construction of chords for that instrument. By inverting the intervals so as to bring the letters of each chord on the A and E strings, the second banjo player will have less work to do with his fingers, but a more difficult task to keep in time, than formerly.

Some of the parts written in this way might be called time puzzles, by those not used to this sort of thing.

Here are some examples of second banjo parts, that will be frequently met with in ordinary music:—

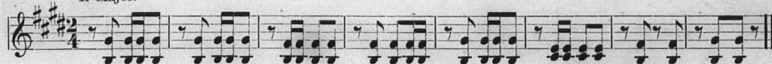
SECOND BANJO.

A Major.

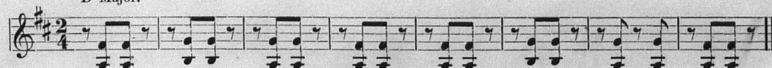


Polka Time.

E Major.



D Major.



SECOND BANJO.

E Major.



Waltz Time.

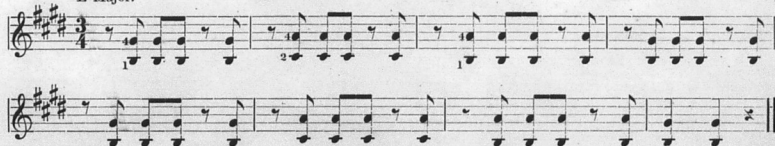
C# Minor.



Triple Time.

SECOND BANJO.
A Major.

E Major.



Schottische Time.

SECOND BANJO.
D Major.

A Major.



Six-Eight Time.

SECOND BANJO.
A Major.

F# Minor.



COLUMBIAN SERENADE.

FOR THE GUITAR.

By E. H. FREY.

Moderato.

Guitar. *Espress.*

The musical score is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It consists of seven staves of music. The first staff is marked 'Moderato.' and 'Espress.' (expressive). The music features a mix of chords and single notes, with some passages marked with fingerings (e.g., 2, 4, 3, 1, 2, 3, 4). The notation includes various musical symbols such as slurs, ties, and dynamic markings.

2

The musical score is written for guitar and banjo. It consists of seven systems of staves. The first system includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a mix of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4. The second system begins with the instruction *a tempo.* The third system includes the instruction *rit.* (ritardando). The fourth system begins with *a tempo.* The fifth system includes the instruction *rall.* (rallentando). The sixth system includes the instruction *dolce.* (dolce). The seventh system includes the instruction *dim.* (diminuendo). The score concludes with a double bar line and a final key signature of one sharp.

POLKA MARCH MILITAIRE.

FOR TWO BANJOS.

By ERASTUS OSGOOD.

1st Banjo.

2nd Banjo.

p

mf

f

3

First system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). Time signature: 2/4. The music begins with a piano (*p*) dynamic. The melody in the treble staff features eighth and sixteenth notes, while the bass staff provides a steady accompaniment of eighth notes.

Second system of musical notation. Treble and bass staves. The melody continues with various rhythmic patterns, including eighth and sixteenth notes. The bass staff maintains a consistent accompaniment.

Third system of musical notation. Treble and bass staves. The system is divided into two measures. The first measure is marked with a forte (*f*) dynamic. The second measure is marked with a piano (*p*) dynamic. The system concludes with the word "FINE." in the bass staff.

Fourth system of musical notation. Treble and bass staves. The system begins with the word "TRIO." above the treble staff. The first measure is marked with a fortissimo (*ff*) dynamic. The second measure is marked with a piano (*p*) dynamic. The music features a change in rhythm, with the bass staff playing a more active role.

Fifth system of musical notation. Treble and bass staves. The system concludes with the word "D. S. al Fine." above the treble staff. The music ends with a final chord in the bass staff.

P. W. NEWTON'S PRACTICAL SCHOOL OF HARMONY FOR THE GUITAR.

Continued from last Number.

Copyrighted 1893 by S. S. Stewart.

7

MINOR TONIC CHORDS. Concluded.

Intervals used in constructing minor tonic chords have double stems.

MINOR SCALES	MINOR TONIC CHORDS.	PRACTICAL FORM FOR GUITAR.
<p>1st. 3rd. 5th.</p>		<p>4* 3*... 8*</p>
<p>1st. 3rd. 5th.</p>		<p>1* 6* 4* 6* 9* 8* 8*</p>

MAJOR SUB-DOMINANT CHORDS.

The major sub-dominant chord is constructed upon the sub-dominant note of the major scale (the fourth) to which is added its 3rd and 5th intervals. This chord in musical progression generally follows its tonic chord (major).

Intervals used in constructing sub dominant chords (major) have double stems.

MAJOR SCALES.	PRACTICAL FORM FOR GUITAR.
<p>C major.</p> <p>1st. 3rd. 5th.</p> <p>Sub-dominant note, Major scale.</p>	<p>8* 10*</p>
<p>1st. 3rd. 5th.</p> <p>Sub-dominant note, Major scale.</p>	<p>8* 5* 8*</p>
<p>1st. 3rd. 5th.</p> <p>Sub-dominant note, Major scale.</p>	<p>6*... 10*... 3*</p>
<p>1st. 3rd. 5th.</p>	<p>7*... 10*...</p>

MAJOR SUB-DOMINANT CHORDS. Concluded.

Intervals used in constructing sub-dominant chords (major) have double stems.

MAJOR SCALES.

PRACTICAL FORM FOR GUITAR.

The musical score is organized into two columns. The left column, titled 'MAJOR SCALES', displays eight major scales in treble clef, each with a key signature of one to six sharps or flats. The scales are labeled '1st.', '3rd.', and '5th.' to indicate fingerings. The right column, titled 'PRACTICAL FORM FOR GUITAR', provides a series of chords for each scale, with intervals marked by numbers and asterisks (e.g., 2*, 5*, 10*, 7*). The chords are arranged in a way that shows the progression of the scale across the fretboard.

MINOR SUB-DOMINANT CHORDS.

The minor sub-dominant chord is constructed upon the sub-dominant note (the fourth) of any minor scale, to which is added its 3rd and 5th intervals. The chord in harmonic progression generally follows the minor tonic chord.

The intervals used in constructing minor sub-dominant chords have double stems.

MINOR SCALES.

PRACTICAL FORM FOR GUITAR.



Sub-dom. note, 3rd. 5th.
Minor scale.



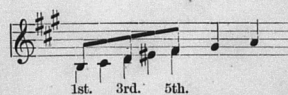
Sub-dom. note, 3rd. 5th.
Minor scale.



1st. 3rd. 5th.



1st. 3rd. 5th.



1st. 3rd. 5th.



1st. 3rd. 5th.



1st. 3rd. 5th.

10

MINOR SUB-DOMINANT CHORDS. Concluded.

Intervals used in constructing minor sub-dominant chords have double stems.

MINOR SCALES.

PRACTICAL FORM FOR GUITAR.

The image displays four rows of musical notation. The left column, titled 'MINOR SCALES', shows the first, third, and fifth intervals of four different minor scales: A minor (one sharp), D minor (two sharps), E minor (three sharps), and F minor (three flats). Each scale is written on a treble clef staff with a key signature of one sharp, two sharps, three sharps, and three flats respectively. The right column, titled 'PRACTICAL FORM FOR GUITAR', shows the corresponding chords for each scale, labeled with numbers 1* through 11* to indicate fret positions. The chords are written on a six-string guitar staff, with some chords having double stems to indicate intervals used in construction.

DOMINANT SEVENTH CHORDS, MAJOR KEYS.

The major dominant 7th chord is constructed upon the dominant note (the fifth) of any major scale, to which is added its 3rd, 5th and 7th intervals. Some writers for the guitar instead of writing all the letters of the dominant 7th chord only write a part, and in some cases make a *true-dominant*, i. e., the dominant 7th chord lacking the 7th. The composer should be careful that if the 7th is left out in the leading instrument, that it is given to one of the others; thus making a *dominant 7th*. This is the chief chord in harmony, by its use we are led into all keys, and thus a great variety of modulation is obtained.

Intervals used in constructing dominant 7th chords in major keys.

PRACTICAL FORM FOR GUITAR.

The image displays two rows of musical notation. The left column shows the construction of dominant seventh chords in major keys, specifically for C major, G major, and D major. Each chord is written on a treble clef staff, showing the dominant note, third, fifth, and seventh intervals. The right column, titled 'PRACTICAL FORM FOR GUITAR', shows the corresponding chords for each scale, labeled with numbers 1 through 11* to indicate fret positions. The chords are written on a six-string guitar staff, with some chords having double stems to indicate intervals used in construction.

DOMINANT SEVENTH CHORDS, MAJOR KEYS. Continued.

Intervals used in constructing dominant 7th chords.
in major keys.

PRACTICAL FORM FOR GUITAR.

The page displays musical notation for dominant seventh chords in major keys, organized into two main sections: intervals and practical guitar forms.

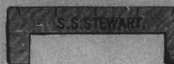
Intervals used in constructing dominant 7th chords in major keys:

- Key of C Major:** Dom. note, 3rd, 5th, 7th.
- Key of D Major:** 1st, 3rd, 5th, 7th.
- Key of E Major:** 1st, 3rd, 5th, 7th.
- Key of F# Major:** 1st, 3rd, 5th, 7th.
- Key of G Major:** 1st, 3rd, 5th, 7th.
- Key of A Major:** 1st, 3rd, 5th, 7th.
- Key of B Major:** 1st, 3rd, 5th, 7th.

PRACTICAL FORM FOR GUITAR:

- Key of C Major:** 5*, 3*, 8*, 10*.
- Key of D Major:** 2*, 5*, 8*, 10*.
- Key of E Major:** 9*, 7*.
- Key of F# Major:** 4*, 7*, 5*, 8*.
- Key of G Major:** 2*, 4*, 11*, 3*, 6*.
- Key of A Major:** 4*, 2*, 6*, 9*, 11*.
- Key of B Major:** 3*, 7*, 10*, 8*.
- Key of C Major (repeated):** 1*, 3*, 6*.

BANJO BRIDGES



A good Banjo Bridge is a friend to the banjo player. A bad bridge is a nuisance.

We sell bridges made of the toughest and best maple wood.

The above cut is a good representation of the bridge we manufacture for practical work on the banjo.

If a bridge is too low there will not be sufficient pressure upon it with the strings to give it a sure footing. The banjo neck therefore be so adjusted that a bridge of this height may be used without inconvenience in fingering. Our book, *The American Banjo School*, enters into this subject in detail, and explains its philosophy, with the assistance of suitable wood engravings. Price, \$2.00 per copy. The price of these Bridges is 5 cents each.

S. S. STEWART

223 Church St., Philadelphia, Pa.



S. S. STEWART'S BANJOS

ARE MANUFACTURED

eight here in Philadelphia. Stewart's Music Stores and Factory are located at

221 AND 223 CHURCH STREET,

Between Market and Arch Streets,
Between Second and Third Streets.

THIS TRADE-MARK used by S. S. STEWART,



and Stamped upon the S. S. Stewart Banjos, is registered at the U. S. Patent Office. BE SURE when you purchase a STEWART BANJO, that it has this trade-mark upon it.

S. S. STEWART'S

AMERICAN BANJO SCHOOL,

In two parts. Price \$2.00 each part. Is the most thorough and complete banjo instruction published. Every banjoist, teacher and student should obtain a copy. Both parts, \$4.00, less 25 per cent, or \$3.00 for both parts. Cash must be sent with all orders. Postage 20 cents extra. Both volumes bound in boards \$4.50, less 25 per cent, \$3.37 net, postage 25 cents extra.

Address, S. S. STEWART,

PUBLISHER,

221 and 223 Church Street, Philadelphia.

Be sure to write for S. S. Stewart's Illustrated Banjo Catalogue. The most complete book of the kind published.

BANJO AND GUITAR TEACHERS.

Cards of two lines will be inserted under this heading at one dollar per year; five line cards two dollars per year. Terms invariably in advance.

TWO GREAT HITS.

"La Serenata." Waltz, one or two Mandolin and Guitar, 60 cents. An elegant concert piece for solo or for clubs. The most popular waltz of the day, and played with great success by Gilmere's Band.

"Chickasaw Jig," one or two Banjos, 35 cents. A new and catchy minor jig with all of Banjo part set off. Every Banjoist should have a copy. MR. and MRS. CLARENCE L. PARTKE, publishers, 315 Journal Building, Kansas City, Mo. Send for descriptive catalogue of Banjo, Mandolin and Guitar Music.

STEPHEN SHEPARD, Banjo, Guitar, and Mandolin, Publisher of Galtby & Shepard's "Progressive Studies" for the Banjo, also Sheet Music for Banjo, Guitar and Mandolin. Send for Catalogue.

P. O. Box 483, Paterson, N. J.

JOHN C. FOLWELL, Banjo, Guitar and Violin,
324 Elm Street, Camden, N. J.

MRS. J. M. DUFOUR, Banjo,
1503 F Street, Washington, D. C.

G. L. LANSING, 58 Winter Street, Boston, Mass.
Send for "Enchantment Waltz," a great selection for one Banjo. Price, 30 cents.

ALFRED A. FARLAND, Banjo, Mandolin and Guitar,
Vernier Building, Philadelphia, Pa.
"National Parade March," and "Beginners Favorite Waltz," (both for Banjo), sent free to any address. Enclose stamp. Address as above.

FRANK SIMPSON, Jr., Banjo Teacher,
69 Sauchiehall Street, Glasgow, Scotland.

C. S. MATTISON, Mandolin, Banjo and Guitar.
Cor. of 5th and Avenue B, San Antonio, Texas.

J. H. JENNINGS, Banjo, Mandolin and Guitar,
408 Fountain Street, Providence, R. I.

"Sounds from the Cottonfield" (Patrol) 25 cts.
Imperial Grand March 35 cts.
Newport Galop 25 cts.

Jennings's splendid Banjo Music is used and recommended by leading teachers and soloists.

GEORGE STANNARD, Banjo and Guitar,
24 West Lafayette Street, Trenton, N. J.

O. H. ALBRECHT, Banjo and Guitar,
50 North Thirtieth Street, Philadelphia, Pa.

Publisher of Galtby's Progressive Studies for Guitar. Albrecht's Progressive Studies for Banjo. Just Out-Albrecht's Crown Method for Guitar. Endorsed by all leading guitar teachers. Send 10 cents in stamps for sample copies; also send Descriptive Catalogue of new and pretty Banjo Sheet Music.

E. DITH E. SECOR, Banjo,
May be addressed care of the publisher of the Journal.

Banjo and Guitar Self Instruction Books, Sheet Music, etc. Circulars mailed free.

EDMUND CLARK,

Teacher of Banjo and Guitar,
No. 2 Shawmut Ave., Boston, Mass.

CHAS. C. BERTHOLDT, Banjo and Mandolin,
No. 247 Lucas Avenue,
St. Louis, Mo.

Banjo, Mandolin and Guitar Players, send for catalogue of club music.

PAUL ENO, Banjo,
127 Chestnut Street, Philadelphia.
Soloist, Composer, Arranger and Teacher.

If you want a pretty Banjo Solo or duet, send 40 Cents for a copy of

"MY SWEETHEART SCHOTTISCHER."

W. S. CURDY,
Moberly, Mo.

L. MARTIN, Guitar, Banjo, and Violin,
1015 Arch Street, Philadelphia.

W. P. DAINYNE, Banjo and Guitar, 724 East Broad St., Richmond, Va. New Guitar Solo, "Psyche," 25 cents postpaid.

WILLIAM DYKES, Banjo,
517 Bridge Ave., Camden, N. J.

FRANK Z. MAFFEY, Banjo, Mandolin and Guitar,
679 N. Illinois Street, Indianapolis, Ind.

A. D. GROVER, Banjo and Mandolin. Solo Banjo, Boston Ideal Club. Send \$1.00 for Grover's new Method for Banjo. The most thorough and progressive method, containing \$5.00 worth of excellent music.

121 Tremont Street, Boston, Mass.

RICHARD M. MANSFIELD, Banjo Orchestra, Banjo & Guitar Music.
1705 Market Street, San Francisco, Cal.

PROF. M. TYRRELL, Banjo, Guitar and Arranging for Clubs.
323 6th Street, New York City.

W. E. STRATTON, Banjo, Mandolin and Guitar,
Roxbury, N. Y. Black, Lowell, Mass.

W. J. STENT, Banjo Studio,
187 Castle Street, Sydney, N.S.W., Australia

W. M. C. STAHL,
803 Main Street, St. Joseph, Mo.

SEND FOR THE LATEST.

"Irma Waltz," Mandolin solo with Guitar accompaniment, 35 cts.
"Lojo Mazurka," Banjo solo with Banjo accompaniment, 35 cts.

D. C. EVEREST, Violin and Banjo,
218 Walnut Street, Philadelphia, Pa.

T. J. ARMSTRONG, Banjo,
418 North 34th Street, Philadelphia, Pa.

ROBERT W. DEVEREAUX, Banjo, Guitar, Mandolin, Viola, Violoncello, Double Bass, Side Trombone, etc.
1479 North Sixteenth Street, Philadelphia

JACOB VOLLMAR, Banjo and Guitar,
Rochester, N. Y.

EDWIN S. DAVIS, Banjo,
78 East 7th Street, St. Paul, Minn.

JOHN T. BERGI, Banjo, Mandolin and Guitar,
3 South Mary Street, Lancaster, Pa.

CHARLES SAUL, Banjo,
2006 West Dauphin Street, Philadelphia, Pa.

Banjo Clubs.
Send for "Quaker City Parade March," a new and original March by Wm. C. Saul; 1st and 2d Banjos, Banjoettes, Piccolo Banjo and Guitar. Price, 75 cents.

Mandolin Clubs.

Get the following beautiful gems: "Traumerei" (Reverie), 2 Mandolins and Guitar, 50 cts.; "Romanza" (D. Ferrari), 3 Mandolins and Guitar, 50 cts. Send for our latest Catalogue. MR. and MRS. C. L. PARKS, Banjo and Guitar Music, Journal Building, Kansas City, Mo.

MRS. B. A. SON'S latest success: "Sadie Waltz," for 1st and 2d Banjos with Guitar accompaniment, 50 cts.; "Lemon Pick," for 1st and 2d Guitars, 50 cts.; "Chick Medley," for 1st and 2d Guitars, with Banjo accompaniment, 50 cts. Stamps taken. Address: MRS. B. A. SON, 25 Hinds St., New York.

D. ACKER, Banjo and Guitar,
50 Lansing Building, Wilkes-Barre, Pa.
Try "Mt. Gretna March," for Banjo and Piano, 50 cts., for two Banjos, 25 cts.

A Great Concert Solo.

M. KOLANDER, teacher of Banjo, Guitar and Mandolin.
Don't fail to get Kolander's New Guitar and Banjo Accompaniment Instruction, 50 cts. each. Contains 25 popular songs; at examples, Kolander's Caps D'Amor Chart for Guitar, to cts. each, and "Big Four Schottische" (Cooms, Ransom, Waterman and Chidlow, 25 cts.), for two Banjos and Guitar. Send for Catalogue, 60 pieces for Banjo, Guitar and Mandolin.

Donohue Building, San Francisco Cal.

W. B. LEONARD, Banjo, Guitar and Clubs,
Care of The W. B. Leonard Co., Corland, N. Y.
Send 50 cents for

"LEONARD'S COMPREHENSIVE BANJO METHOD."

GEO. F. GELLENBECK, Banjoist and Teacher,
Omaha, Nebraska.

WILLIAM SULLIVAN, Violin, Banjo and Mandolin,
39 Agler Street, Montreal, Canada.

C. S. LEWIS, Banjo,
56 James Street, Auburn, Me.

JAMES F. ROACH—Mandolin, Guitar and Banjo,
879 West 7th Street, Cincinnati, Ohio.

The World's Fair.

We are now in the closing weeks of the Great Columbian Exposition, at Chicago, and all our readers who attend should not fail to view the Stewart Banjo Exhibit, Section F, of the Manufacturers' Building, Musical Instrument Section.

We have already received many letters from teachers and performers from various parts of the country who have been to the Fair and seen the banjos, and shall be pleased to hear from all who attend.

Mr. George B. Ross will remain in charge of the Exhibit up to the close, and will be pleased to receive and afford information to all callers. We will publish an illustration of the Banjo display in another part of the *Journal*.

Beware of Imitations

Every S. S. STEWART BANJO manufactured since March 1st, 1883, is numbered, and a register is kept of the numbers. All STEWART BANJOS are indelibly stamped with the imprint **S. S. Stewart, Philadelphia.** As an additional safeguard against deception, the following **Trade-Mark** has been adopted and duly registered in the U. S. Patent Office.



Mark this.

The reputation of the STEWART BANJOS—owing to the excellence of these instruments, and to the fact that they are in almost universal use by leading performers every where—has induced manufacturers of musical instruments to attempt imitations. There are those who take no interest whatever in the banjo, as a musical instrument, and who are not above selling an imitation banjo to those who call for a Stewart. Thus it is that we find banjos now displayed in various stores, with the scroll-heads cut in almost exact counterpart of the Stewart, and having the Stewart Tail-Piece and Bridge, together with other distinguishing points. Such banjos stand as a monument of sincere flattery, built by imitators in honor of the original; for surely

“Imitation is the sincerest flattery.”

But those who do not know, are the ones who are deceived by such imitations, and it is such we herewith caution. When you go to a dealer to purchase a Stewart Banjo, you have but to look for the **TRADE-MARK**—the name stamped into the wood, and the **NUMBER**. If the banjo you are shown has not got the above it is **not** a STEWART BANJO.

(This, however, does not apply to what is known as the “second grade” banjo, that is, the \$10.00 and \$15.00 Banjos. These instruments are stamped S. S. Stewart, Philadelphia, with the stamp “2nd grade” added

The Thoroughbred Stewart Banjo

made specially for customer trade, is stamped S. S. Stewart and bears the Trade-Mark, and in addition its own special Trade-Mark, as follows:—



which is also registered and fully protected as the property of S. S. Stewart.