



# S. S. STEWARTS BANJO & GUITAR JOURNAL

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PUBLISHED SIX TIMES A YEAR BY

**S. S. STEWART**

*Nos. 221 and 223 Church Street, Philadelphia, Penna.*

FOURTH GRAND PRIZE...

S. S. STEWART  
T. J. ARMSTRONG } MANAGERS  
C. N. GORTON

# Banjo Concert

TO BE GIVEN AT THE

American Academy of Music

Broad and Locust Streets, Philadelphia, Pa.

On THURSDAY EVENING, JANUARY 16th, 1896

AT EIGHT O'CLOCK SHARP

9 Elegant

Stewart Banjos

and Cases . . .

are offered in competition to 9 Banjo Clubs

For description of these Instruments see  
another part of this paper

ALREADY ENTERED FOR THIS  
COMPETITION ARE:

The Haverford College Banjo Club  
The Folwell Banjo Club, (of Camden, N. J.)  
The Drexel Institute Banjo Club  
The Eastburn Banjo Club  
The Central Branch, Y. M. C. A. Banjo Club  
The Clover Banjo Club  
The Carleton Banjo Club  
The Berwyn Banjo Club

This Competition will be played under the Rules given in this issue of Stewart's Journal. Clubs competing limited to NINE. FIVE points to be competed for, viz: First—GRADE OF SELECTIONS RENDERED. Second—HARMONY. Third—TIME. Fourth—EXPRESSION. Fifth—GENERAL EXCELLENCE.

In addition to the Competition by Banjo Clubs, there will be a brilliant entertainment beginning at 8 o'clock sharp, introducing

THE HAMILTON, MARNEIM and CENTURY WHEELMEN BANJO CLUBS

Consisting of 60 players, under the direction of MR. PAUL ENO.

Also special engagement of . . .

THE DORE BROTHERS AND W. B. FARMER, Banjoists,  
with C. L. VAN BAAR, Pianist. The Celebrated  
Banjo and Piano Combination.

ALFRED A. FARLAND, the Renowned Banjo Virtuoso.

VALENTINE ABT, the Greatest of all Mandolin Players.

THOMAS E. GLYNN, the man who makes the banjo talk.

HENRY MEYERS, America's Representative Zither Soloist.

LAURA O. MARKS, Lady Banjoist.

MASTER LEM. L. STEWART, Vocalist.

THUS forming the most complete,  
novel and unique musical entertainment ever given in Philadelphia, or any other city, and positively the *only opportunity* yet presented of hearing all these *Banjo, Mandolin, Guitar and Zither* players upon one and the same night . . .

Remember, one night only,  
and no postponement.

Seats may now be secured at Fischer's Piano Warerooms, 1221 Chestnut Street, and of S. S. Stewart, at his Banjo Manufactory, 221 and 223 Church Street.

Reserved Seats in Parquet and Parquet Circle... .75 & \$1.00  
Reserved Seats in Balcony... .50, .75 & 1.00  
First Row in Family Circle... .50

General Admission... \$ .50  
Admission, Family Circle and Amphitheatre... .25  
Private Boxes... \$8.00, \$10.00 and \$15.00



DO NOT DELAY SECURING YOUR SEATS, AS AT LAST CONCERT A GREAT MANY WERE  
UNABLE TO GET SEATS ON ACCOUNT OF LEAVING IT UNTIL TOO LATE.

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

Vol. II. No. 5. Whole No. 91.

December, 1895 and January, 1896

PRICE, TEN CENTS

Subscription Price, Fifty cents a year in advance. Published six times yearly by S. S. STEWART, 223 Church Street, Philadelphia, Pa.

## Special Notice to ..... Competing Banjo Clubs

The next "Stewart, Armstrong and Gorton" Banjo Club Concert and Contest for Prizes will take place at the Academy of Music, Broad and Locust Streets, Philadelphia, on Thursday Evening, January 16th, next.

It is expected that some eight or nine leading Banjo Clubs will take part in this competition, and every plan that could be devised for a first-class entertainment of this character, with a perfectly fair and impartial system of judging and making the awards of beautiful instruments to the clubs, the management has endeavored to put in operation.

As already announced, there will be **FIVE PINTS** in competition, instead of only three points as at former contests, (which were in a measure unsatisfactory on this account.)

There will also be **FIVE JUDGES** instead of only three, as heretofore. These judges will be such as have had ample experience as banjo players and musicians, to render them thoroughly competent. (See Mr. Armstrong's article in this issue, for full particulars as to *points* in competition.)

Thus, we shall have a competition between Banjo Clubs, composed of from seven members, upwards, each, and each club having as fair a chance as possible in the prize-list.

Each of the clubs will play *two pieces*, of their own selection.

The two pieces may be *difficult or easy*, or both.

Each club is to be judged upon both of the selections, thus:

*The selection which has the highest points on the average is the number upon which the club is judged.* This one stands, and the one with lowest average is not counted in the decision—whether it is number 1 or 2,—selection *a*, or selection *b*.

This also does away with *encores* during the competition, and each of the clubs may render the two selections without going off the stage after the first selection has been rendered.

(Mr. Armstrong's article herein, will give fuller particulars on this subject.)

It should be borne in mind that this competition is open only to *Banjo Clubs*, meaning such organizations as use banjos or banjeaurines for leading club parts; though, of course, mandolins and guitars are admissible in all Banjo Clubs, bow or wind instruments must be barred, as not allowable in Banjo Clubs in competition.

In this competition, each club receives a prize instrument. There are nine prizes offered, consisting of *Stewart Banjos*, each of which is made purposely for this contest, and each accompanied by a first-class leather case.

Now, supposing the *nine* clubs take part; the difference in the value of the instruments awarded is the main distinction, so far as receiving an award goes. Each club receives something—no club is left,—no blanks drawn

In the matter of judges, we are aiming to have such performers as W. B. Farmer, A. A. Farland, W. C. Doré, Valentine Abt, T. J. Armstrong or Frank S. Morrow.

The principal aim being to secure as judges, *five* practical performers of experience. It is, perhaps, a little too soon yet to settle the personnel of the five who will act in this matter, but those above named have signified their willingness to act in this capacity if called upon. There are others, too, who will doubtless be on hand on the evening of January 16th, who would, if needed, make excellent judges, through their long acquaintance with banjo concerts, and as teachers and performers.

## The Banjo Club..... Competitive Concert

TO TAKE PLACE AT THE ACADEMY OF MUSIC, PHILADELPHIA, JANUARY 16, 1896

### A FEW REMARKS

In order that competing clubs may thoroughly understand the plan of awarding prizes, at the next club contest on **Thursday evening, January 16th, 1896**, the managers have prepared the following, which it is believed, will meet with the approval of all concerned. As this contest promises to eclipse all previous competitive affairs in the banjo line, great care and forethought have been expended on the final details governing the contest. This, it is hoped, will lighten the task imposed on the five gentlemen who are to act as judges, and enable them to reach a satisfactory decision, with the least possible danger to their mental organs.

As stated in last issue (No. 90) of the *Journal*, no club of less than seven members will be allowed to compete. Seven performers, the smallest number to compose any club, and the limit of membership above seven to remain optional with the club itself.

Thus, a small club of seven performers may enter the list and compete with a large club of twenty or more. This may appear like giving a large club some advantage over a small one; but such is not the case. A large club may obtain more *volume* but may lack the *unison* and *precision* of a smaller banjo club. A large banjo orchestra of twenty members would be capable of producing wider ranges of expression, but it must be remembered that such a large number of members is more difficult to manage than a small club of seven members.

Each club will be judged from the five following points of merit; 100 for each point being the limit:—

1. Grade of selections rendered.
2. Harmony.
3. Time.
4. Expression.
5. General excellence.

#### GRADE OF SELECTIONS RENDERED

is a new degree of merit, adopted after numerous consultations with different leaders of banjo organizations, and it seems to meet with unanimous approval. The judges in making an average for each club, give a certain number of points for each of the five degrees of merit, and then divide the result by five. By the addition of degree No. 1, a club that renders a difficult composition, has this additional chance to have its average raised. Therefore a club that plays a selection from the opera "*Carmen*" might receive 100 points on degree No. 1, but another club might get only 25 points on degree No. 1, if they rattled through "*Down went McGinty*." The encouragement and advancement of more pretentious compositions will naturally follow from this.

#### HARMONY

This degree is the most important of all five, as it not only includes the proper tuning of all the instruments in the club; but also the correct musical arrangement of selections rendered. A banjo club rendering a composition that has been carelessly arranged, must not expect to receive as many points on degree No. 2, as another club that uses correct harmony throughout their selections.

#### TIME .....

This will have great weight with the judges. If, on the evening of January 16th, 1896, you notice some of the five gentlemen getting very fidgety and uneasy, you may lay it to the bass banjo player getting in his work too soon, or perhaps the mandolin player is taking his time over a glissando passage. No. 3 is the degree that will guide the judges in making their decision on *unison* and *precision*. It will also influence them as to the proper *tempo* of each selection. For instance:—If a banjo club plays a March in slow Schottische time, their average on No. 3 will not reach as high as if they had played it in a spirited manner.

#### EXPRESSION

This may probably have more effect on the audience than any of the five points of competition. Of course, no advice can be given here as to expression. It is a singular

fact, however, that the permeation of good feeling among members of a club is the foundation of expression in ensemble playing. Members of a club should therefore lay all petty feelings and jealousies aside and earnestly work for their club.

#### GENERAL EXCELLENCE

This term is apt to be misleading. A club may possibly think that if they have hit on a "good piece" it will cover all that is necessary in degree No. 5, but such is not the case. General excellence is a term that will cover a variety of points, including a harmonious blending of all four of the previous degrees of merit. It will also include and consider whatever effect or ingenuity may be displayed in the arrangement of selections rendered; and it will also take into consideration the proper instrumentation of each club, such as a pleasing combination and correct balancing of parts. A club of ten men, for instance, with a combination of nine banjos and one banjeaurine, is not properly balanced. It will thus be seen that No. 5 is a very important factor in making up a club's average.

The rules of the contest demand that each club play two selections (one principal piece and one "encore" piece), each composition to be of their own selection. This will give each club an equal advantage in selecting a composition in keeping with the general make up of their club.

The judges will take points on each selection, so that the competing club will be judged upon whichever selection gives the best record. Thus, if a club secures more points on its second piece than the first, their average will be taken from that composition (the second) alone; but if their second piece fails to reach the standard marked in their first selection, their average will be taken from selection Number one alone. This gives each club every chance to raise its average. It will, however, worry the judges to get through in time, as a vast amount of clerical work must be done in a short time on that evening. It is determined to spare no expense in this matter, however, and, if necessary, a corps of clerks will attend the five judges, in order to relieve them of unnecessary mental strain. Commonwealth Jones suggests that each judge be attended by a type-writer, but we draw the line there. The type-writers would not keep in time with the Banjo Clubs, and some objection would naturally come from leaders of the different organizations.

In playing their two selections, each club will remain seated until both selections have been finished. This will prevent waste of

time by clubs leaving the stage between selections. No unnecessary haste is demanded, however, as this would be fair. Each club can utilize all the time it wants, while upon the stage. A good would be to rise between the selection bow; but this is merely a suggestion, and no wise obligatory.

The gentlemen, who are expected to act in capacity of judges, are as follows:—

ALFRED A. FARLAND, W. B. FARMER, GEORGE S. DORE, WILLIAM C. DORE,

With one remaining to be selected.

Members of competing clubs taking part in this contest will be given "stage tickets," and it is hoped they will make their appearance, at the stage door of the Academy of Music, on Locust Street, at not later than 7:30 P. M., on Thursday, January 16th, the performance starts at 8 o'clock sharp.

Ample accommodations and private rooms will be had for each club at the Academy of Music. There is just as much room back of the immense stage as there is front.

As you enter the stage door, an attendant with list of rooms, will instruct you where your club men are. Come at 7 o'clock and you will have a whole hour for tuning up and getting your instruments in proper shape.

T. J. ARMSTRONG.

### The S. S. Stewart Prize Banjo

#### FOR THE CLUB CONCERT

At the Academy of Music, Philadelphia, Penna.,  
THURSDAY EVENING, JAN. 16, 1896

This concert takes place at 8 o'clock Thursday evening, Jan. 16th next. There are nine prizes, as follows; one for each competing club. Should less than nine clubs compete, one or more of the prize will be withdrawn.

These instruments have been made purposely for this event, and are as fine a lot of instruments as have ever been turned out from S. S. Stewart's Establishment—finer indeed, than any that have heretofore been offered in competition:

1st	12 inch rim Presentation Banjo, value,	\$150.00
2d	11½ in. rim Presentation Banjo, value,	125.00
3d	11½ in. rim Presentation Banjo, value,	100.00
4th	12 in. rim Presentation Banjo, value,	80.00
5th	11½ in. rim Presentation Banjo, value,	75.00
6th	10½ in. rim "Thoroughbred," Special pearl inlaid ..... value,	60.00
7th	11 in. rim, style "Universal Favorite," pearl inlaid ..... value,	50.00
8th	10½ in. rim "Thoroughbred Special," ..... value,	40.00
9th	11 in. rim "Solo Banjeaurine," extra finished ..... value,	35.00

It will be seen from the foregoing that the Banjo Prizes range in value from \$150.00



down to \$35.00, and that the distribution of values is far more equitable than at any previous event of this character, each of the instruments here listed being made purposely for this Concert. The banjo club being adjudged *first*, gets the 1st in this list, a fine 12 x 19 inch concert Presentation Banjo, with gold mountings, chased and engraved rim and hoop, magnificently carved neck, hand pearl inlaid all over; rim also beautifully inlaid inside, jewelled ivory keys, etc., and, above all, an instrument perfect in tone, complete with case, valued at \$150.00. The club awarded second prize will not be very far behind the first, for here in Number 2, we have a magnificently specially made prize instrument, size 11½ x 19, also beautifully finished, carved and inlaid, and something well worthy of an effort to win. Complete with leather case, its value is \$125.00.

In No. 3 we have a beautiful instrument, modelled after our well-known \$100 "Champion" Presentation Banjo, but made with latest improved rim, and a strictly "up-to-date" 11½ inch rim artist's instrument, pearl inlaid, carved, chased and gold-mounted. In short, an instrument complete, with leather case, valued at \$100, and well worth every cent of it, an instrument to feel proud of, and well worth any banjo club's protracted effort to win, either in a competitive contest, or otherwise.

Prize No. 4 is a 12 inch "Bute," and although it is listed as "No. 4," this is only because of the extra elaborate instruments which precede it. Such an instrument as this would astonish many who have not yet seen the higher priced banjos turned out at Stewart's manufactory, and the club that is fortunate enough to be awarded even this No. 4 prize, need have no hesitation in displaying the instrument to their friends, for in general appearance and musical tone, it will speak for its winners as well as for its maker—valued, with case, at \$80.

So on again, we reach No. 5, a beautiful 11½ inch rim instrument, with leather case, valued at 75.00; then No. 6, a *Special Thoroughbred*, beautifully pearl inlaid, having 22 frets, complete with case, value \$60.

Prize No. 7, consisting of 11 inch rim banjo, style *Universal Favorite*, handsomely finished, valued at \$50, and complete, with leather case to fit, is something in the banjo line by no means to be despised, and although No. 7 in the list, it should be remembered that all cannot be No. 1, or No. 2, and after six has been reached we are obliged to follow with the numerical 7. For this reason only is No. 7. It is a fine instrument, constructed for this concert

event, and is fine in TONE and general construction, and well worth the efforts of a club to win.

In No. 8 we have the *Special Thoroughbred* instrument, with 22 frets, the same as Mr. Farland uses for all his fine music; valued at \$40, and accompanied by leather case in addition. A beautifully toned instrument.

The No. 9 Prize, which may be called the last because there is no more to follow, is a 11 inch rim *Solo Banjaurine*, specially made for this occasion. Fine in finish and finer still in tone. Valued at \$35, and like the foregoing numbers, accompanied by a leather case to fit the instrument.

## THE ATLANTA EXPOSITION



The Great Cotton States and International Exposition at Atlanta, Georgia, is now moving on with a great rushing tide of success.

Mr. George B. Ross, representative of the STEWART BANJO EXHIBIT, in the Manufacturers' and Liberal Arts' Building, has his hands full all the time in taking care of crowds who call upon him to inspect the banjos. Mr. Ross will return to Philadelphia soon after January 1st.

## THE PHILADELPHIA BOURSE

Philadelphia, "The City of Brotherly Love" has some grand buildings, imposing monuments to architectural skill, among which is the Great City Hall, at Broad and Market Streets, costing already some thirty million dollars, and not yet finished.

The Philadelphia Bourse Building, fronting on Fourth and Fifth Streets, running the entire square, below Market Street, is now completed and stands as a monument to the enterprise of our poor, slow "Quaker City." Philadelphia may be called "slow," but where this slowness is, it is hard to tell; for the Two Million Dollar Bourse is just a little bit ahead of anything we have seen in neighboring cities.

Just bear in mind, when you visit Philadelphia, the permanent exhibition in the Bourse Building, composed of samples of the products of our leading manufacturers, the Stewart Banjos included.

## Commonwealth Jones' Letter

Same Place, Change Date:

October Twice, Present Century.

My Dear Stewart:—

By the kind advice of King Thimble-thumper's Housekeeper, and not being able to connect with the usual remittance, which results in taking away any particular desire to meet any of my dear American creditors for the present, I have decided to abide here until the season's close, which generally lasts all the year. Of all the rich, juicy, high-flavored "tapicacs" I have ever struck, this one completely confiscates the mortgage. If you are ever so fixed as to be unable to "settle up," and want to "settle down," out of the way of hustling, grasping, Reubens, this is the most desirable location, all modern improvements combined. How some of the readers of the *Journal* must envy me—I certainly envy them—I have nothing to do here, but to do. Nothing to worry over but trouble. My greatest pleasure is enjoyment, and I am taking in everything which kindly comes my way—*free gratis*—unintentionally and otherwise.

When an opportunity comes within the focus of my observation—which is seldom—I see it. If it is valuable it is worth much if not more. If it comes under my notice I observe it—if awake. If it is sound producing, I hear it—if listening, and it is positively needless to ask me twice to grasp it; I do that specially with a clutch that would throw a Harlem gripman over the dasher of his leader, and freeze on to it until the last "coupon" is cashed (no, I am not a pawnbroker.) Can you blame me? It isn't everybody with the amount of facial development, on file with my other assets, that can receive so gracefully and modestly the honors that are showered upon him from all quarters of the dollar (globe) like your distinguished Com. Jones, Esq. One minute, while I get on the outside of this Bromo-Seltzer (the king and I sat up last night with a sick banjoist; we are often out together, he sometimes more than I,) and I'll be with you.

I suppose it will be entirely superfluous on my part to call your attention to the stir that my last letter to the *Journal* has created in the "Banjo-world." I have received enough of letters of congratulation to start a circulating library down town, equal to none. By the way, Stewart, I think it was real mean of you to give away my private address. It keeps me busy answering knocks (you know my sensitiveness regarding knocks, especially hard ones.) Now that I have concluded to end by a new

beginning, that is adding the "incognito" business to my other accomplishments, you can square yourself in my estimation by instructing the readers of the *Journal* to address me as follows: Commonweath Jones, Esq., B: A. and L. L. D. D., P. O. Box 175, Philadelphia, Pa. If stamps are enclosed for reply it would be well to suggest to them to see that they have not been cancelled. This may seem ridiculous to some readers, but you, as the editor of the best journal, and myself, as one of the most talked-of historians of the age, have experienced entirely too much inconvenience in that line to let it go unnoticed. There are even people who are so suspicious of the P. O. Dept., that they stick the postage they enclose in letters on the inside of the outside covering, to keep them from getting "pinched." We have even received letters with stamps cut in half, haven't we Stewart? The following is a postscript to a very gushing letter I recently received from one of my numerous female admirers (don't mention it.) "P. S.—Enclosed find five cents in stamps, for which please mail to my address your photo. I had no one-cent stamp so I cut one of the two-cent ones in half."

Now what is the use of wanting to leave this bright world so long as there is so much to learn; so much to live for and enjoy (it comes high, but—) It is one of the greatest pleasures of my eventful existence to send my photo gratuitously, especially to the fair sex, but when I have to go down in my clothes to liquidate the postage, it makes me feel like hibernating to a beverage store. In language expressive, "it drives me to inebriety."

At the time I received this, I did not mind it so much, (I hadn't much mind just then anyhow,) as I had gotten a cut "two-center" the day before from another honest "jay" who did not wish to throw the temptation of "pinching" a penny in my way, and I thought I could place the two pieces together and utilize them in that manner in forwarding my handsome, and not in the least flattering photo; but when I proceeded to put them together I saw they were both the underpart of the stamp. The "tailpiece" as it were, and consequently useless—N. G.

Now, I am going to show where my brilliancy of inventiveness came in, and where the ingenuity of my friend, King Thimblethumper, produced a happy climax (I tell you, Stewart, when you live among Royalty for awhile like your happy-go-lucky Com. Jones, you become refined in spite of yourself. Do you notice the beautiful brilliancy; the delicious fluency and the exquisitely

delightful expression of my writings lately? How beautifully worded, and such intelligent phrasing! There is nothing which successes like succeeds.) While I was contemplating whether to do or not to do, or whether to cut the photo in half and send it in sections or not, in walks my friend and chum, the king, and seeing that I was in a troubled mood, he wanted to know the nature of the "difficulty." I related to the best of my ability the circumstances of receiving the two half stamps and they being both alike, I could not make use of them and wanted to be as exact as my correspondents—and likewise get square with them—"My dear Jones," said he, "don't throw away your valuable existence, trying to solve conundrums. As the head part is missing on each piece, you give one to me and keep the other; and as we have an engagement out to-night, we can each get a "head." I have mine; my banjo ditto. The king has none as yet materialized.

You can readily see what a happy existence I am at present experiencing. A palace, one of the best in this section, to turn in when tired, a king for a chum and Royalty, and lots of it, for companionship and pastime, a Stewart Thoroughbred on which we take turns about (the hundred and fifty new ones ordered from you not having arrived.) I have enjoyed Royalty before but not in this manner—generally after the 250 copies were sold and after that 40 per cent. of the profits—and I didn't write "after the ball" either. Living thus—bed and board thrown in, I want nothing, nobody does. With everything at my finger ends, including nails, can you wonder that I am not at present contemplating suicide? I know a good thing when I see it. When you compare my present state with some of the ups and downs of my past, can you blame me? And after what has been accomplished by your modest Com. Jones; can you blame them? (Echo too full for utterance.)

I am being petted and admired by everybody here, in person, and by mail and telegraph by all the great dignitaries of the world, many of whom have sent me invitations to become their honored guest—time and length of stay to be entirely at my disposal. I have already booked some choice dates and have lots more under consideration (lionized potatoes are not in it.) After the king and myself have done the Atlanta Exposition, where he expects to meet you (my description of you to him has caused his admiration) he expects to accompany me on a grand tour of the world, including New York. I am therefore compelled to telegraph my sincere regrets to

President Cleyland, also the distinguished Mayor of your city, that I cannot break bread and eat Thanksgiving turkey with them this year.

We expect to be at Atlanta by December one. The king has commanded his envoy to engage a floor or two in the best hotel there, not too high up (not in price, but altitude.) He has not yet sent in his report, therefore I am not prepared to state where we will register, but you can easily locate us as our arrival will be noticed by all first-class publications (the contracts for that are all made, two columns each.) We will hold receptions and receive (anything you can spare or wish to give) at the Stewart Exhibit in the Exposition, each lawful day during exhibition hours until the close of the Fair.

King Thimblethumper says it will afford him extreme pleasure to meet all admirers of the banjo—particularly the S. S. S. Banjo—there. He has just consigned to Mr. Ross your representative at the "Expo," a large collection of banjos from his own royal museum, which will be placed on exhibition for the benefit of those interested in the origin of them. Everything will be explained to the doubting Thomases. The actual origin of the banjo, from his point of view, was never in doubt. He will produce his family Bible and trace his antecedents back, link by link, limb by limb, to the illustrious Banjoiscus Morobosus, who not only made use of the instrument which he discovered, perfected step by step and named "banjo," and afterward completely mastered to the satisfaction of his mystified subjects and even taught the art in such a thorough manner that there is not a native in this vast kingdom who cannot handle one, and that, too, with such ease and grace that would make any manufacturer of "simple method" hide his head in shame, but was also the first discoverer of microbes—musical and otherwise, and taught the way to utilize them. He lived to a grand old age, honored and loved, and of use to his subjects, and were he living now he would be exactly 9659 years old, next birthday.

The good work commenced by Banjoiscus Morobosus was continued and improved upon as each generation succeeded the other. Their enthusiasm was never allowed to lag and King Thimblethumper is the living example of a race of banjoists too numerous to mention, to which I can positively certify. The documents and other regalia will be there to prove all. The man who misses the Atlanta Exposition and fails to visit the Stewart annex can expect to realize nothing but the saving of the expense of the trip,

and that I will save myself as the king will stand that, because he fully appreciates the favor I did him by bringing him to public notice through the medium of Stewart's widely read *Banjo and Guitar Journal*. To those fortunate ones who will visit Atlanta and become enlightened, I offer my congratulations. Their verdict will be unanimous that to Banjoicus Morobosus was due the greatest honor the world could bestow in his time, and to the discoverer of this illustrious scientist and musician the entire Banjo World is obligated, and he is Com. Jones.

All this comes from hypnotism, which by the way is only open to honest and truthful subjects. There is a chance for all, however. If anyone wishes to avail himself of the opportunity let him prepare himself by doing good deeds, repenting all his evil doings; right all wrongs within his power he has committed since his childhood; apologize for his non-existence previous to that time and send his address to me. My esteemed friend Anatomizer McIntosh will size him up and if eligible he will take his fee. Rates for both sexes can be had on application. Hoping to meet you in Atlanta, I am yours as ever.

COM. JONES.

## THE PROFESSOR'S DAUGHTER

A MUSICAL TRAGEDY IN 4 ACTS

Written for the Banjo and Guitar Journal by John H. Anker.

### ACT 1. The cause—a "tub."

Not far from Delaware Breakwater lived a long, lanky, lean, "rip snorter" of a girl, the banjo professor's daughter, and the folks of the village all thought her, in music, a regular "corker." The natives said he hadn't orter, but one day from the city he brought her a "tub" banjo, which he had bought her, and by "simple method," gleefully taught her to play like a duck in the water.

### ACT 2. The consequence—murder.

Now, like many a wild, wayward daughter, of an easier "method" she bethought her than the one her father had taught her, and with the help of a "crank," who did court her, they sawed the "tub's" neck somewhat shorter. The professor was wild when he sought her, as with the saw red-handed he caught her, and in spite of her lover he fought her, and blew them to — with his mortar. Now the lover, the "tub," and his daughter, all help to fill up the Breakwater.

### ACT 3. The result—remorse.

Now, when the professor's rage was expended, and he saw the terrible way he had ended, the hopeful existence of one who

descended, from him on whom she fondly depended, and her lover, who had so often befriended, when to him money and tobacco he lent, he tackled the cause and proceeded to rend it, the "simple method" trash the dealer extended, so very complete it couldn't be mended. His sorrowful face with remorse fairly blended, as he wandered from home, his form double bent, and slowly his footsteps to the city he wended, to get first-class counsel and so be defended from the wrathful law, which right there contended, that such a cold-blooded act the gallows should end it.

### ACT 4. The moral—"Beware of Fakes!"

Now, every night where the tempestuous waters break, on the weather-beaten shores of that now dismal lake, where the ever changing tides do forever rake, the sand clams and sea shells and chilly snowflake; where the wind and weather entwines as a snake; with trouble and disaster following in its wake, presenting you with rheumatics and a gentle toothache, strange, weird sights are seen which make timid folks quake, and unhallowed sounds are heard, which keep you awake; for the maid and her lover, who would never forsake, the banjo-struck girl, whom he thought could always take, the fruit of the oven, commonly known as the cake; cannot rest while on earth lives that miserable "fake," who sold the "tub" banjo to the old country "Jake," and the "simple method" book for his hard-earned "stake." They want him consigned to where he slowly can bake, so that it would be simply impossible such trouble to make.

Y. M. C. A.  
HALL, . .

BALTIMORE, MD.,

Friday Evening, December 6, 1895,

ONE RECITAL ONLY, BY

Alfred A. Farland,

Phenomenal Banjoist.



Under the Management

... of ...

MISS IDA LEE MAGEZ.

## FARLAND'S WONDERS

A. A. Farland is not only a wonderful banjo player of the new era, but is a remarkable genius in many other ways as well. He has a fine brain, a remarkable memory for music, and a ready adaptation to circumstances and conditions.

On the evening of October 28th last, in Newark, N. J., he gave a banjo recital in Association Hall, on which occasion he rendered the following program on his Stewart Banjo. No piano or other instrument was used to assist, the entire program being given by Farland. The audience was select and cultured, many musicians being present. They were astonished, surprised, delighted. Farland made no mistakes, used no notes, and gave the classics just as the composers put them on the music paper. He is a *virtuoso*, indeed. Who would recognize in such a performance the old "tub banjo" of a few years ago?

BEETHOVEN—8th Violin Sonata. Two movements.

HAUSER—Wiegand (Cradle Song).

FOSTER—Farland—My Old Kentucky Home. Variations.

HAYDN—Gypsy Rondo.

CHOPIN—Polonaise. Op. 40, No. 1.

SCHUBERT—Serenade.

ROSINI—Overture to Wm. Tell. (Allegro vivace.)

POPPER—Tarantelle.

VRADIER—La Paloma.

PADEREWSKI—Minuet à l'Antique.

VERDI—Selection from Il Trovatore.

—Auld Lang Syne. Variations.

CHOPIN—Nocturne, Op. 9, No. 2.

WIENIAWSKI—2me. Polonaise Brillante. Op. 21.

## OUR MUSIC.

This number contains a continuation of "Practical Fingering for the Banjo," by George W. Gregory, of New York; the Guitar part to Banjo Solo, Kulawiak Mazurka, omitted in last number; Bicycle Galop, Banjo Solo, by J. E. Fish; Planter's Favorite Jig, for Banjo, by E. H. Frey, and Loves Old Sweet Song, arranged for Mandolin and Guitar, by Valentine Abt.

An excellent Mandolin and Guitar "Song and Dance," arranged by E. H. Frey, which was intended for this number, entitled "Rosy, Sweet Rosy," we have been obliged to hold for the next number. We will also produce in the next number one of A. A. Farland's choice Banjo arrangements, and in the same number begin a new work on "Guitar Fingering," by Walter Jacobs, of Boston, Mass., at the same time continuing Mr. Gregory's highly interesting work on "Practical Fingering for the Banjo."

The *Journal* may be called an "advertising sheet," or whatever pleases one best to designate it. The work it is doing, however, must speak for itself.—Like the tree, a publication is known and judged by its fruits.



Stewart, Armstrong and Gorton's Fourth Grand Banjo Club Concert will take place at the Academy of Music, Broad and Locust Streets, Philadelphia, Pa., on Thursday evening, January 16th, 1896.

Frank Wynn, Lykens, Pa., writing under date of October 3rd, says: "Send me the *Journal* for another year; couldn't do without it. Banjo and Guitar music is becoming the rage in this neck of the woods. Every body's got the fever, I have a very large and promising class. Lykens will support a banjo club in a short time."

John T. Emmerton, Clinton, Ontario, writes:—"I may say that your *Journal* has been a source of great pleasure and knowledge to me."

This extract from a recent letter may be short, but it is "sweet" and "to the point."

#### "The Only Musical Banjo in Existence."

The above, terse, but to the point, extract of literature from the pen of George W. Gregory, the well-known New York player and writer. It refers to the STEWART BANJO.

E. L. Bailey is now located in Akron, O., and writes us under recent date that he finds great interest in the banjo in that place. He says he has formed a banjo club of several members, and is greatly pleased with his situation. Mr. Bailey was formerly located as a teacher, in Newark, O.

E. H. Johnson, Peoria, Ill., teacher of banjo, mandolin and guitar, writes that business is very good with him and he finds great interest in these instruments in his part of the world.

#### John Davis, Springfield, Mass.

Under date of October 9th, John Davis, the well-known and popular banjo teacher, of Springfield, Mass., writes: "The banjo, style SPECIAL THOROUGH-BRED, was received under and in good fine condition. I have tested it and played upon it now for several days, and will say MOST EMPHATICALLY that it is the finest banjo I have ever owned. I have been playing the banjo for 27 years and have been a teacher of the instrument for nearly 20 years, and during that time have used hundreds of banjos, but this one, the *Special Thoroughbred*, is the BEST of all."

The above is the candid opinion of a player of 27 years experience, a teacher of 20 years experience and of a practical musician, who knows what he is talking about and who is well qualified to judge. These are the people who use the Stewart Banjo in preference to all others.—Editor.

#### Patch Calhoun Stewart a "Crack a Jack."

W. O. Patch, San Francisco, Cal., under date of October 5th, writes: "My *Special Thoroughbred* Banjo is improving in tone and resonance; a person cannot but praise you for the wonderful improvement you have made in the banjo, both in finish and purity of tone. The carrying power is great, and taking it all in all, you are the *Crack a Jack* of banjo makers."

#### "The Microbe."

Nowadays the microbe is thought to exist only as an evil, or in diseased conditions. It remains however to be proven that this class of microbe exists at all in a healthy organism; therefore the so called microbe as a cause of any disease has never been discovered or proven to have an existence, even under

the magnifying lenses of the microscope. No sir! The microscope never detects the microbe except in diseased conditions, and since it does not exist before disease it must be held innocent of producing the disease.

Now, since our learned doctors can't hold up their end of a theory so far as the microbe producing disease is concerned, how in the world is the ink-slinger and early historian of banjoism going to prove that Banjoism Moribundus did not discover a healthy, vigorous and musical microbe, which in time developed under this ancient scientist's care, into a peculiarly formed tad-pole, from which finally grew the ancient banjo.

Our friend, Commonwealth Jones, therefore, may have written "wiser than he knew," when he, with pen, detailed in our last issue of the *Journal* his hypnotic experiences.

It is not altogether impossible, or improbable that Banjoism Moribundus discovered the original microbe, and named it, and some name really would be Smart Aleck, or would-be scientist of the present age, wishing to make a great name, rediscovered a portion of Old Moribundus Lure, hidden away for ages in some dried Mummy's Casket, and thus stole, as it were, the "liverty of heaven," in which to serve his Satsaic Majesty. For, since that time, the poor microbes have all become evil, the present generation of scientists having no knowledge of healthy microbes, or those possessing sufficient musical genius in the germ, to produce harmonious tad-poles. It may have been that Banjoism's theory, as rediscovered, has been perverted, or inverted, and made evil, instead of being used in the original shape of a good microbe. The harmonious microbe should now be rediscovered, and used for the benefit of the mandolin and guitar makers of this age and generation. But let them be careful not to serve a *Moribundus*, as *Moribundus* upon us, at this late day, as a follower of Old Moribundus, of the good gentleman is the original, and he has the floor.

The American Student Musical Entertainment Co., of Dayton, O., under the management of S. C. Couch, has received very flattering notices from the press, wherever heard. This company uses banjos, mandolins and guitars.

The Metropolitan School of Music, Indianapolis, Ind., in its 1895 Catalogue, thus speaks of Banjoist FRANK Z. MAFFEY.

"Undoubtedly the first artist in the state in his line, he raises the banjo to an instrument of real artistic worth, and has enjoyed phenomenal success in his teaching of that instrument, as well as the guitar and mandolin."

Mr. J. H. C. Freund, the well known editor of *The Music Trades*, New York, expressed to the publisher of the *Journal*, recently, his high appreciation of the banjo played by A. Farrand.

Mr. Freund dwelt particularly upon the exquisite shading and expression of Mr. Farrand's banjo playing, and upon his almost faultless rendition of classical works, such as heretofore have not been attempted as banjo music, but deemed fitted only to be rendered upon the violin.

Farrand is verily a VIRTUOSO, and the one man who has shown musicians the true power of the banjo.

The Amaranth Banjo and Guitar Club, of Brooklyn, N. Y., under the management of W. G. Young, is meeting with success. Its prospectus for season of '95-'96, gives a number of excellent press notices.

The Princeton College Banjo Club made a thorough test of the Stewart *Banjo*, which resulted in their adopting this instrument, and adding the Bass Banjo to the instruments used by the Princeton College Banjo Club.

The Capital Banjo, Mandolin and Guitar Orchestra, of Albany, N. Y., under the guidance of H. J. McClure, is in full swing for the season.

C. M. Hollingsworth, Syracuse, N. Y., writing, October 9th, says: "The *Special Thoroughbred* Banjo you sold me is certainly the finest I ever played upon. Its loud, clear tone and plended vibration is all that could be asked for."

Albert H. Pedrick and Henry L. H. Maguire, the talented young Philadelphia Banjoists, write, under date of October 13th, "We two *Special Thoroughbred* Banjos we purchased from you in September, are the finest instruments we have ever touched. To say we are pleased with them, would be using a mild expression.

They possess a loud clear tone, and when played with the piano, produce a beautiful effect. As to beauty and strength of construction, they are superior to any we know of. In short, the *Special Thoroughbred* Banjo is an instrument perfect in every particular."

C. F. Terry, of Wilkesbarre, Pa., writes:—

"The *Special Thoroughbred* Banjo I got from you last winter (through Acker) is great." Mr. Terry has a club at the Wyoming Seminary, Kingston, Pa.

The proposed banjo, or Hen Convention, to be held somewhere or other, and in some place, or next door to it, will scarcely materialize. There are always plenty to give advice, but where are the words to be used? Will you doubtless, to plenty of "friends" to tell "how to make it a success," but the right way to make a thing a success, is to go ahead and make a success, then talk about it afterwards, if any talk is needed.

Hail! Thou mighty men of valor!

FRANK S. MORROW, the gentlemanly teacher of banjo, mandolin and guitar, of Harrisburg, Pa., is always busy. He has a large following. He recently visited Philadelphia, and made us a pleasant call. He spoke of business as advancing on all sides and greater interest being manifested in banjo playing than ever before.

VAN L. FARRAND, the well known teacher, writing from Menominee, Mich., September 30th, says: "Some time since, you requested me to drop you a line regarding our work here in Northern Michigan. Since then, we have swung into line with prospects brighter than ever. The name of the Stewart Banjo here, is in the ascendant. Added to the sales of last season, I have quite a number of sales for the near future. It is only a question of time when the name of Stewart in connection with musical events, will be synonymous with good music."

The Mignon Club has done much to place your instruments before musical audiences. They are still under my direction, and have lately re-organized for the new season, having taken in several new members.

To say that the stringed instruments, banjo, mandolin and guitar, are now having "their innings" in this region, is to put it very modestly. The success of the Mignon Club last year is only an earnest of what may be expected this season.

Menominee, jealous of their well earned success, awakes to the realization that she too wants a club. Before many moons have waxed and waned, we will have in these two cities at least two fairly representative banjo clubs.

If the demand for fine musical instruments increases in this part of the past few months, I shall soon be compelled to keep them in stock. The number of my pupils has lately been augmented to quite an extent, and I am obliged to economize in time in order to accommodate them all. Renewed interest of this kind, after the season just passed, is in my estimation an important factor in the *materia medica* of the success of the future."

E. J. Kerr, banjo teacher, has located in Newark, N. J., where from and from which we heard from him in September. He was looking a big class at his studio, No. 400 Washington Street. We wish him success.

Frank Simpson, the well-known music dealer of 60 Snodgrass Street, Glasgow, Scotland, who is agent in that city for the Stewart Banjos, has made extensive alterations in his place of business, in order to make room for his increasing trade.

Arling Shaeffer, the well-known teacher of banjo, guitar and mandolin, in Chicago, has moved to a place he can attend to, and has been compelled to raise his prices.

Friend Stewart:

Scranton, Pa., October 16th, 1895.

The *Special Thoroughbred* Banjo I bought of you is by far the finest banjo I have ever owned, and I have owned almost all known makes.

It is chaste in appearance, and has wonderful power and singing qualities. I can get a *Legato* or *Staccato* tone at will; in fact, it will obey any varying moods, and has perfect evenness of tone in the low and upper registers.

What more can one wish?

Yours, very truly, George Carr.

H. W. Harper, with his brother, banjoists and teachers, travelling as Harper Brothers, writing under date of October 4th, says: "We are at present on the road with the Tom Kipling Entertainment Company, playing banjo, mandolin and guitar duets and solos, and making a big hit at every performance.

One of my most successful selections is Thomas Armstrong's *Courier*, which I play with piano and orchestra accompaniment. It is a splendid composition for stage use, and a great hit. We played a two weeks' engagement in August, at Hall's Casino, Chicago, and the *Courier* was a decided success there."

George F. Gellenbeck, Omaha, Neb., writes:—

"The *Thoroughbred* Banjo arrived O. K. The party I got it for wouldn't take a \$100 bill for it. 'Nough said.'"

The Boston Ideal Banjo, Mandolin and Guitar Club, of Boston, Mass., under the direction of G. L. Lansing, is announced to play at Association Hall, 15th and Chestnut Streets, Philadelphia, on Thursday evening, January 2d, in the Association entertainments. Our city performers should embrace this opportunity of hearing them.

From the *Daily Citizen*, Jackson, Mich., October 11th, 1895.

#### Castle A. Farland, Banjoist.

At a recent hall evening, Alfred A. Farland, before a good audience, demonstrated that the common-place banjo, in the hands of an artist, is capable of producing most delightful, harmonious strains. The attendance was far short of what the entertainments deserved, but those present were more than delighted with the wonderful playing of the instrument by Mr. Farland. The program contained selections by Rossini, Verdi, Haydn, Beethoven and other masters, all of which were rendered with surprising accuracy. In fact the artist's work upon the banjo was a revelation.

From the *New Tribune*, Detroit, Mich., October 13th, 1895.

Alfred A. Farland, the banjoist, was in the city Tuesday and Wednesday, the guest of E. H. Hovey. A number of the Detroit Conservatory of Music faculty were delighted with his artistic rendering of several classical selections. Mr. Farland will appear in this city in concert in the near future. Among Mr. Farland's repertoire are: Beethoven sonata, Op. 30, No. 3; Mendelssohn, concerto, Op. 64; Chopin, "Grande Valse Brillante," Op. 18; Paderewski, "Minuet à l'Antique," Wieniawski, "Ome. polonaise Brillant," etc.

Fred L. Turner has located in Dayton, O., and opened a banjo, mandolin and guitar studio. He writes that he is much pleased with the location, and that interest in these instruments is very great. He will organize a banjo club.

Assisted by Mrs. Turner, his wife, Fred will accept engagements for public and private entertainments. Address, Rooms 18 and 19 Jefferson Block, Dayton, Ohio.

#### Century Wheelmen.

The Century Wheelmen Banjo Club have in their beautiful club house, situated at 1806 N. Broad Street, a handsomely fitted up apartment especially for the use of their banjo club. This department receives special attention by the wheelmen, and their "banjo room" is said to be the handsomest of its kind in America.

On Tuesday evening, October 15th, W. S. Allen of the above named club was presented by the members thereof with a beautiful Stewart Solo Banjeaurine and case, valued at \$75.00.

Concerning this matter, Paul Eno writes as follows: "Well, Mr. Allen of the Century Wheelmen Banjo Club has his banjeaurine, and an extra fine one it is too. During the rehearsal last Tuesday, Mr. Bailey, President of the banjo club, arose, and after making a very nice speech, presented the banjeaurine. To say 'Billy' was surprised is very mild; it took him completely away from himself, and all he could see and hear was the banjeaurine.

After a few moments, to catch his breath and collect himself, he replied nicely, and we settled down to work again. The presence of the banjeaurine was very apparent, I assure you, as it possesses that wonderful Stewart tone, and I know the boys join me in praise of your good work."

C. S. De Lano, the well-known teacher of banjo, mandolin and guitar, Los Angeles, Cal., writes that he is meeting with good success, especially with his "Elite Banjo Tail-Piece," for which a patent was granted, September 17, 1895. Those interested should write for circulars and information, addressing C. S. De Lano, 638 South Hill Street, Los Angeles, Cal.

Evangeline J. Cook, of Sacramento Cal., writes:

"The *Special Thoroughbred* Banjo arrived duly. I thank you for selecting me such a fine banjo. I am very much pleased with it; for it is a lovely instrument. I think you have reached perfection in the banjo, and the tone qualities can not be equalled.

Patterson, N. J., Oct. 19th, 1895.

"Mr. S. S. Stewart—Dear Sir:

The *Special Thoroughbred* Banjo purchased of you lately, continues to give the best of satisfaction. In all my experience (over 25 years) I have never heard a banjo to equal it, and I have owned almost every make of banjo with any reputation, from the time of Jimmy Clark's make to the present day, and also several of other styles, but none of them ever had the tone of the *Special Thoroughbred*.

Every note on any of the strings, or at any fret, sounds as clear as a harmonic tone. It seems to me that with this instrument you have reached the high-point in the art of making banjos, as it is impossible to imagine how any better tone could be given to them.

Yours truly,

STEPHEN SHEPARD.

The Fischer Brothers, teachers of the banjo, mandolin, guitar and concertina, Cincinnati, Ohio, inclose their card in this issue.

Auburn, Maine, October 22nd, 1895.

S. S. Stewart, Dear Sir:

"I received the banjo-banjeaurine you sent me September 10th, according to my order, and I have used it every day since. It is a great improvement over the old style banjeaurine, and I am very much pleased with it.

The tone is very sweet, and has that *penetrative power* which is so much desired by all banjo players, and never found, only in a *Stewart* instrument.

Very truly,

GEO. P. GARCELON,  
Director, Eldorado Banjo, Mandolin and Guitar Club.

HOMER C. GARIER, Des Moines, Iowa, teaches the banjo at the Conservatory of Music in that city.

Banjo strings! Good strings are sold by Stewart; assorted, 15 for \$1.00. Strings sent by mail on receipt of price.

#### Walter J. Stent.

Sidney, N. S. W., is an enterprising teacher, player and writer of music for the banjo. Lately he has become a dealer in STEWART BANJOS, upon quite an extensive scale, and will carry a good line of these instruments in stock.

His studio is situated at No. 289 Pitt Street.

Pittsburg, Pa., October 21st, 1895.

"Dear Mr. Stewart:

I hope you will pardon me for not writing ere this, and having thanked you for the kind attention shown me through your *Journal*.

The banjo sent to me some time ago is improving in tone with age; it is indeed a fine instrument. I am developing into quite a player on that instrument, and if by my friend, Farland, should happen not to keep up his practice and look out for his laurels, he will undoubtedly find a rival in me!"

My teaching season is excellent, beyond expectations; I have many pupils on the banjo. I am getting my advertising matter ready for concert engagements, as I hope to do considerable in that line this season.

Hoping you are enjoying good health; with best wishes, etc.,

I remain, very truly,

VALENTINE AIT.

#### This One is Called "A Corker."

MR. WILLIAM LEWIS, the well-known Chicago, Ill., dealer in musical merchandise, at 226 Wabash Avenue, and whose word is as good as his word, or check, (which is as good as gold) has met with sundry peculiar experiences during the time he has been handling the Stewart Banjo as his leader. Among his orders in the month of September, there was one for *Special Thoroughbred*, such an instrument as A. A. Farland, the well-known virtuoso, uses. Upon the filling of this order, Mr. Lewis wrote us as follows:

"The *Special Thoroughbred* Banjo just received is a Corker. I told \_\_\_\_\_, a manufacturer here, about it, also \_\_\_\_\_, the banjoist, who runs \_\_\_\_\_'s banjos, also the agent for \_\_\_\_\_'s banjos. They said they could beat it. I offered to bet \$500 against \$100 that they could not touch it.

They—'All right.'

I put up my \$500, and it is waiting their \$100, but as yet the \$100 is not visible. I hope they'll do it. I think, however, I'll have to wait some time before the \$100 will be put up. My \$500 is in the stakeholder's hands, and they know it. Now they must put up or shut up."

The above is extracted from a letter dated September 28. A few days later Mr. Lewis wrote that he had seen nothing of the parties or their money up to date.

#### The Eastburn Banjo Club.

The Eastburns have opened their new meeting room for rehearsals, etc., at 9 North 13th Street, Philadelphia, and are all hard at it, pushing their musical work vigorously. This organization appears to be made up of progressive and active young men.

The following comprises the management: Wilson Stitz, President; W. M. Bickham, Vice-President; William Eastburn, Secretary; J. L. Brastow, Treasurer; G. G. Mellor, Leader of Club. We wish them an abundance of success.

If you want a good concert piece for your banjo, with piano accompaniment, why don't you get *The Courier*, by Armstrong? Price 75 cents.

#### E. Pritchard,

the New York banjo teacher, of 179 East 83rd Street, is an artist of enterprise and talent. His latest circular contains the names of a large number of selections from the great masters of music, being rendered by him upon the modern banjo.

He is also master of the mandolin and guitar.

W. G. BAILEY, banjo teacher, of Jackson, Mich., has organized a banjo club, composed of three banjeaurines, two banjos, piccolo banjo, two mandolins and two guitars.

Our outside cover page presents another fine sketch by Tom. Mitchell, your artist of Hobart, Tasmania. This is a reproduction from one of his rapidly drawn pen and ink sketches, just as received here, upon the surface of an envelope. The one given on last issue's cover proved very amusing, and was much commented upon.

FRED. K. BRUGES, teacher of banjo and guitar, of Utica, N. Y., at present engaged in the Utica School of Music, possesses quite a reputation as a banjo soloist, and composer.

#### McGill College Club.

On the evening of October 25, the McGill College Banjo and Glee Clubs, in Montreal, gave a grand concert at the Academy of Music, in conjunction with the Princeton College Banjo and Glee Clubs, and the Yale College Glee Club. "The house was packed," the Montreal Gazette says, "from pit to dome."

The McGill Banjo Club has been, for some time past, under the instruction of Meredith Heward, of Montreal who is to be complimented upon the proficiency of his pupils.

#### Carr's Banjo Club.

George Carr, the Seranton, Pa., teacher, has organized "Carr's Banjo Club," made up as follows: George Carr and I. B. Fuller, banjaeurnes; H. De Vol, 1st bass; Frank Benjamin, piccolo banjo; Walter Barclay and Frank Spencer, 2d banjos; De Forest Mayco, guitar, and Fred Shotts, bass banjo.

V. L. Ossman, the well-known New York player and teacher, has lately removed to 1284 Columbus Avenue. He writes that business is excellent with him.

The well-known house of Sutton Bros., Melbourne, Australia, imports the Stewart Banjos and carries a fair line of these instruments in stock.

#### P. W. Newton,

The eminent banjo, guitar and mandolin teacher and writer, has removed his studio, in Toronto, Canada, to 141 Young Street, the principal street in that city. He also states that he has lately written some fine medium difficult pieces for the guitar and for mandolin and guitar.

Mrs. B. A. Son, No. 183 Genesee Street, Utica, N. Y., wishes to dispose of the patent rights vested in her Patent Tailpiece for banjos, a sample of which will be mailed upon receipt of 25 cents. Those interested should write to above address.

GEORGE H. BOWER'S school for banjo, guitar and mandolin, 26 Van Buren Street, Chicago, Ill., is open from 10 a. m. till 9 p. m. daily.

Pupils will receive careful attention in regard to the use of right and left hand fingering.

Every Thursday night will be devoted to scholars for club practice, and during the winter those who desire will be placed in concerts given by the different clubs in the city.

Special music arranged for clubs with parts for any instrument.

The Elks Quartette will give a number of concerts, and pupils who are competent may take part in the same.

The popular teacher, George Jenkins, of Somerville, N. J., was tendered a testimonial by his friends and pupils, on October 31st, on which occasion the hall was filled with an appreciative audience. The programme was an excellent one, prominent among the performers being the Metropolitan Quartette, Wm. Josh Daley, humorist, Misses Willet and Bauer, and Bobby Day, in fancy dances. Doré, Farmer and Doré, of course, need no comment; while the playing of Jenkins and Taylor received merited applause and repeated encores. Prof. Chas. L. Van Buren was the accompanist, and a valuable addition to the entertainment.

Walter J. Stent, the banjo teacher, of Sydney, N. S. W., gives a big concert at least once a year, and the public thereabouts has an opportunity of hearing his "American Banjo Club" and Banjo Orchestra. Walter is a man of enterprise, as well as musical ability, whose example is worthy of emulation.

From the Minneapolis Tribune.

Oct. 19th, 1895.

There are banjo players and banjoists, but Mr. Farland is unquestionably an artist at the instrument of which he has made himself so thoroughly master that it is difficult to imagine his banjo is not another kind of instrument with more soul, and more responsive.

Mr. Farland was the chief attraction of the evening, and his playing was listened to with a mingling of amazement and delight. Beethoven's Eighth Violin Sonata, Chopin's Polonaise; Mendelssohn's Concerto and Paderewski's Minuet, which was rendered as an encore, are works rarely attempted on the lighter instruments. Mr. Farland has more than technical ability to make his playing of them a matter of marvel.

From Yennow's Illustrated News.

Milwaukee, Wis., Oct. 19th, 1895.

"A. A. Farland appeared in a concert at the Academy last week, and considering the achievement of Mr. Farland, it can safely be stated that musicians of ability and high ideals can draw inspiration from his accomplishment. In order to adapt works of Beethoven, Mendelssohn, Chopin, Haydn and other masters of music, it was necessary for him to develop a system of fingering previously not used for banjo playing; then came the necessary work of transcription and practice, but he has succeeded admirably. He has shown to the world the possibilities of the banjo in the highest sense. His execution is marvelous; his repertoire, in range of selection, shows great variety, from the plantation melodies with variation, to the Beethoven Sonatas. He holds the attention of an audience to the last and wins their admiration and approval at each appearance. He submits his work to his hearers in an unpretentious manner, and the press throughout the United States has been unanimous in declaring his concerts an artistic success.

A prominent Chicago teacher and player writes concerning the *Special Thoroughbred*, "The banjo arrived O. K. and the least I can say is that I am more than satisfied, and at any time you may wish, I will cheerfully contribute a testimonial.

Yours truly,

BENJAMIN F. OAKES."

BYRON A. COUSE, the Albany teacher and player, writes that he has used the Stewart Banjo for 9 years past, and thinks it is the best toned in the world, as he has heard the banjos of all leading players without hearing anything that could compare with his old Stewart. His only objection to his old one was, he says, that it was too large; so he has ordered a new *Special Thoroughbred*, such as Farland uses, and now he has just what he requires, as to make, size and quality of tone.

#### Paul Eno

is undoubtedly one of the hardest workers in the banjo and musical world.

He is busy day and evening—with pupils by day, and classes and clubs to coach and drill every evening. He is now very much engaged in driving a large club for the Great Banjo, Mandolin and Guitar Club Prize Concert, to take place at the Academy of Music, Philadelphia, on Thursday evening, January 16, next.

Mr. Eno's studio is situated in the building, 1016 Chestnut Street.

#### Thomas J. Armstrong,

One of the managers of the Grand Banjo, Mandolin and Guitar Club Prize Concert, which is to take place at the Academy of Music, Philadelphia, on Thursday evening, January 16th, is immensely busy in his cozy studio in the Hazeltine Art Building, 1416 Chestnut Street, instructing pupils for this Concert, and writing music for pupils.

## LeVALLEY'S CHAMPION BANJO MUTE

Will regulate the banjo, from the softest sound up to the full force of the instrument. Sent postpaid on receipt of price, 25 Cts. Read what is said of

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—A. A. FARLAND.

"A great advantage to guitarists."

—C. GEORGE DORSON.

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FOR THE

## Mandolin, Banjo and Guitar."

Used and endorsed by over 200 leading Teachers and Conservatories in the U. S. and Canada. Send 2c. stamp for sample copies. Don't fail to send for specimen copy of our new *Banjo, Guitar and Mandolin Journal*, it will keep you posted on all matters relating to above instruments.

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Rosewood, Mahogany, Bird's Eye Maple, Walnut, Birch and all kinds of Fine Lumber always on hand

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## PIANO AND ORGANY TUNER

No. 2312 Crowskey Street

PHILADELPHIA



Claud C. Rowden, the popular instructor of banjo, mandolin and guitar, 2517 Street and Cottage Avenue, Chicago, Ill., is meeting with great success in the West. Being an artistic performer on the banjo, and a teacher of many pupils, he has brought about him a large class of pupils, composed of some of the best families in the Western Metropolis. Mr. Rowden writes us under date of November 6th: "Business is very good here this season; playing plenty of concerts, will give me myself the 20th inst., see enclosed program. The *Special Thoroughbred* you sent me is a GRAND INSTRUMENT; it is so easy to execute upon fingerboard; perfect in tone, and is far ahead of my old *Thoroughbred*, which I thought could not be beat. The *Star Banjo* is fine; it just fits the *Overtones Banjo Orchestra*, which is composed of pupils of mine. It is the only up to date banjo organization in the city, using three banjo banjaures, three *Special Thoroughbreds*, two Little Wonder Piccolos, one *Stetsman Guitar* and last, but not least, one *Stewart Bass Banjo*. These instruments I pitch to D, and the effect is great."

Such a letter as this, regarding the *Stewart Banjo*, from an artist of Mr. Rowden's standing, needs no comment. We herewith append a list of some of the selections from the repertoire of this classical performer:

Gypsy Rondo.....	Haydn
Serenade.....	Schubert
Grand March.....	Schubert
And Mazurka (Kudziak).....	Wieniawski
Wieniedel (Cradle Song).....	Hausner
Misere (from Traviata).....	Verdi
Fantasia (Witches Dance).....	Paganini
Fireman's Dream (descriptive).....	Holmes
My Old Kentucky Home, variations.....	Arr. Farland
Auld Lang Syne, variations.....	Arr. Farland
Nearer, My God, to Thee, variations.....	Arr. Farland
Home, Sweet Home, variations.....	Arr. Farland
Old Folks at Home, variations.....	Arr. Stewart
Listen to the Mocking Bird, variations.....	Arr. Farland
15th Regiment Quickstep.....	Glynn
Grand March de Concert.....	Glynn

WILLIAM SULLIVAN, of Montreal, Canada, has been using the *Stewart Banjo* for 10 years past, and is just as much in love with the instrument to-day as ever. Good boy! He knows a good instrument; was brought up to play the violin, and can appreciate a good instrument.

Wm. C. Stahl, the popular teacher and composer, of St. Joseph, Mo., is meeting with well-deserved success. His new work, published for mandolin players and learners, is just published, and is well worth the price asked. See card on another page.

CHARLES E. SCHARF, teacher of banjo and guitar, 1102 Eutaw Street, Baltimore, Md., writes that business is highly prosperous with him. He has quite a number of banjo clubs under his tuition, and some of the best people of Baltimore. We wish him continuous success.

#### Edwin Latell's

banjo playing is a great success. He uses the S. S. Stewart Banjo exclusively. Read what the *Philadelphia Press* says about his performance.

"Ed. Latell's musical mode of performance was an artistic treat. He is a banjoist of unusual skill and intelligence. His *Last Rose of Summer*, played with discs, on a marble top table, and his manipulation of the aleigh bells, aroused enthusiastic and well-deserved applause."

Mr. Latell has ordered a new 10 1/2 inch *Thoroughbred*, to play in conjunction with the 12 inch instrument he now uses. This gentleman is a thorough musician, and a highly salaried artist, at present playing a thirty minute act (something unusual in a single specialty) with *James Thornton's Elite Vaudeville Company*.

From the *Unionist Gazette*, Somerville, N. J.

"Mr. George Jenkins deserves the support of the music loving public in providing such a good entertainment as that of last Thursday night. The banjo work of Doré, Farmer and Doré was well worth the price of admission. They bring real music out of that instrument, which many musicians regard as having no capacity for sweet sounds. The Metropolitan Quartet of male voices, rendered some excellent music and Josh Daly was an entertainment in himself. Altogether the concert was a success and the hall was crowded despite the rain pour."

FRANK S. MORROW, writing from Harrisburg, November 11th, says—"The last \$10, 2d *Grade Banjo* you sent me is a jewel; certainly a wonderful banjo for the money; better by far than a great many that I have seen costing three times as much."

F. M. Planque, the well-known banjoist, writing from Huntington, Ind., says that concert and teaching business is quite good with him. We will soon issue his popular *University Cadets March*, for banjo, with piano accompaniment, and an *obligato* for second banjo, ad lib.

Wm. C. Stahl, the well known teacher, St. Joseph, Mo., writes under date of Nov. 11th.

"Your JOURNAL is bound to keep ahead of any other paper published in the same cause, and I think eventually will be the only one in the field."

Edwin S. Davis, the Banjoist, of St. Paul, Minn., announces that he has resumed teaching, at his studio, 78 East Seventh Street.

G. R. E. Kennedy, Newport, Vt., has issued an excellent two-p. ep., by Carroll McAfee, entitled *The Pennsylvania Grit March*. It is arranged for two banjos, and the price is 50 cents.

Robert C. Kriebach, the well-known musical instrument dealer, of 136 N. 9th Street, Philadelphia, is sole agent for the Ricca Mandolins.

"On November 6th, at a concert given under the auspices of the Baker Memorial Church, Concord, N. H., Mr. Albert Harvey and his Stewart Banjo made the decided hit of the evening, being obliged to respond to the second encore. Mr. Harvey is a pupil of Erastus Osgood of that city."

H. E. LeValley, of Providence, R. I., advertises his guitar supporter in this issue. It is highly recommended.

C. E. Pettinos, the highly-respected leader of the Lehigh University Banjo Club, is expected in Philadelphia, January 16th, about the time of the Grand Banjo Club Concert at the Academy of Music.

John C. Folwell, of Camden, N. J., expects to present one of his new compositions to the public, with his banjo club of eight people, at the Academy of Music Concert, on Thursday evening, January 16th. Stewart will soon publish Folwell's latest music for banjo, mandolin and guitar clubs.

It seems that in the full page advertisement (which appeared on the third cover page of our last issue) of the F. H. Griffith & Co., mandolins and guitars, the prices were a little mixed up. That is, some of the prices set under the mandolins in reality belonged to the guitars and the guitar prices belonged to the mandolins, thus "the horse having its tail where its head should have been" and so forth. However, an application for a catalogue and price-list, to F. H. Griffith & Co., 131 S. 11th Street, Philadelphia, Pa., will soon set matters right. So if you haven't sent it yet, don't "monkey" longer, but send.

The Doré Brothers and W. B. Farmer, of New York, are doing some most excellent work on the banjo. Their studio is 666 6th Avenue.

## FOR THE JUDGES.

Plan of Awarding Prizes at the Academy of Music Philadelphia, January 16th, 1896.

To facilitate the final summing up of all points for competing clubs, each of the five judges will have in his possession a diagram showing, in regular order, each club's place on the program. This diagram, or chart, has horizontal lines extending from each name of club and at the top, the five degrees of merit to be competed for. Vertical lines run down the page and the blank spaces thus formed will be used for marking each judge's verdict of a club's performance. It will thus be seen that every club's name has five blank spaces extending horizontally for noting points on their first selection, and five similar spaces underneath, for their second selection.

Each of the five gentlemen acting as judges, will mark in these spaces his individual decision on both selections, as performed by the competing clubs.

During the performance of a club's first number, he will form his verdict and mark underneath the five degrees of merit, the number of points he gives for each degree, on this first selection; these will then be added together and divided by five, the result will be his average on that selection. He will then follow the same plan on that club's second number, and whichever selection has the highest average will be taken as his verdict of that club's playing.

The other four gentlemen will be very busy doing the same thing.

After the last club has finished playing, the judges will put their heads together and compare results. Each club's highest average, as noted on the five diffe ent charts, will be added together, and again divided by five. The result will be the final judgment, and will immediately be read from the stage.

The club having the highest average will be awarded first prize, the next highest average, second prize, and so on.

T. J. A.

A. G. C. writes from Palatka, Fla.: "Will you please inform me what it costs for a good head. I had her out last Tuesday night, and in my excitement broke her head. Her size is 11 inch."

This is rather a "ticklish" question to answer, so have given it to our office boy, who is responsible for the following:

If A. G. C. means his wife's head, there is no alternative but the hospital, where he may have it trepanned.

If his mother-in-law's head we can sympathize with him, and will pay one-half counsel fees to defend him, but if he means a *banjo head*, we will simply say \$1.50.



The mandolin and guitar are growing in popularity and increasing in use, along with the banjo, one instrument assisting the other. Twenty years ago the mandolin was almost entirely unknown in this country, and the guitar seemed to have fallen into disuse as a concert instrument; but from the time the banjo came into popular use, the guitar began to renew its youth, then the mandolin came upon the scene, and now the three instruments are smilingly going along together. This is a musical world, sure enough. On the "long winter evenings," what man or woman is not glad to have one or more of these instruments as a friend or companion?

The guitar student with "Newton's Practical School of Harmony," can entertain himself for an entire evening, in going through the chords and modulations with his favorite guitar, and all the time be progressing in knowledge, and rendering the after practice much easier and more readily acquired. Many of those odd times, when one is confined indoors, which would otherwise be counted as wasted, may be turned to good account by the guitarist with the proper book and music before him. Much progress can be made in this way.

R. W. Moses, Allegheny, Pa., writes:

"I enclose ten cents for another copy of the *Journal*, No. 89, as I lost that number in some way, and it is far too good to do without.

I heartily appreciate your efforts to obtain information for guitarists, and extend my thanks."

Henry C. Blackmar, the New Orleans, La., teacher, has about all he can attend to in the way of instructing pupils in mandolin and guitar playing. His "Tink a Link" orchestra, composed of 12 ladies and gentlemen, is a popular feature.

W. H. Reynolds, the mandolin soloist of the Joe Newman Concert Company, is spoken of as a first-class artist by the Western papers. He has appeared in duets, with F. M. Planque, of the same company, as well as in solos.

The instruction rooms of Mr. and Mrs. D. C. Everest, for violin, mandolin, banjo and vocal instruction, are now located at 1431 Chestnut Street, Philadelphia.

Arling Shaeffer, of Chicago, is a very busy man, having so many pupils to attend to that he was unable to engage him to make his guitar heard at our coming Academy of Music Concert, in Philadelphia, on January 16th. We, however, rejoice in his great success. He now announces as ready, his new books, *The Elite Harp Instructor*, price \$2.00; *The Elite Guitar Instructor*, \$2.00; and *The Elite Mandolin Instructor*, \$1.00. See card on another page.

Mr. Shaeffer's new circular contains a fine half-tone representation of his studio, at 43 Kimbrell Hall, No. 243 Wabash Avenue, Chicago, Ill. *Shaeffer's Harp Attachment for the Guitar* is now controlled by August, Pollman and is used on the Pollman Guitars.

Otto H. Albrecht, 9th and Cherry Streets, Philadelphia, publishes new music constantly for mandolin, guitar and banjo.

Walter Jacobs, of Boston, is constantly arranging and publishing new guitar music, among which may be named as among the very latest: *The Guitar Soloist*, Vol. 1, price \$1.50. This work contains fifty pages new music and arrangements, suitable to be used as guitar solos. Guitar players should write to Mr. Jacobs, as per card in this issue.

Do you wish to get an insight into harmony? Or do you prefer a full course of solid instruction in this school? Either way you take it, *Newton's Practical School of Harmony for the Guitar* costs but \$1.00. Copies sent by mail on receipt of \$1.00. S. S. Stewart, publisher, Philadelphia, Pa.

J. J. Toole, Pittsburg, Pa., writes:

"Put me down for one year's subscription to the *Journal*. Mr. H. Feigenbaum told me I was not in the *guitar world* at all if I did not get the *Journal*. Harry gave me a *Journal* of the last number, so do not mind me that one.

I did not think there was a *Journal* in the country that gave so much good music for so small a sum. For my premium I will take the book that has the most guitar music, as I am a guitar player.

Mr. Feigenbaum gave me the pleasure of seeing and hearing his *Thoroughbred Banjo*; it has just as sweet a tone as my guitar, and a much finer one."

Robert J. Stein has his "Eureka mandolin and guitar studio," 103 West 14th Street, New York, running smoothly, with good patronage.

The George Bauer mandolins and guitars are, as usual, advertised herein. These excellent instruments are rapidly becoming known to all lovers of a good instrument of this kind, and the better they are known the more favorably, and consequently, the higher priced. Make their acquaintance by calling at 1016 Chestnut Street, Philadelphia, or by writing to that address for prices.

Henry Meyers, the well-known zither soloist and teacher, of Philadelphia, who is really one of the most finished artists on that instrument we have ever had the pleasure of listening to, has added a number of classical selections to his "Specimen Program," which may be obtained at his studio in the Hasletton Building, 1416 Chestnut Street.

Mr. Meyers also teaches the mandolin, guitar and banjo, but the zither is his specialty.

The following is a list of music now being rendered on the zither by him:

- |  |                |
|--|----------------|
| 1 "Spanish Dances".....                  | Moszkowski     |
| 2 "Serenade".....                        | Schubert       |
| 3 INTERMEZZO—"Cavalleria Rusticana"..... | Mattei         |
| 4 "Les Rameaux".....                     | Fauré          |
| 5 {a PIZZICATTI—"Sylvia Ballet".....     | Debussy        |
| b Quartette—"Rigoletto".....             | Verdi          |
| 6 CONCERT WALTZ—"Vienna Darlings".....   | Zichner        |
| 7 "Traumerei".....                       | Schumann       |
| 8 "Marche Funèbre".....                  | Chopin         |
| 9 {a "Dreams".....                       | Scriabin       |
| b "O, Promise Me".....                   | De Koven       |
| 9 BALLADS {a "Forsaken".....             | Koschat        |
| b "Dear Heart".....                      | Mattei         |
| c "A Song to Thee".....                  | Chalmers-Jones |
| 10 "Cujus Animam"—(Stabat Mater).....    | Rossini        |

WALTER JACOBS, a distinguished writer on the guitar, of Boston, Mass., will contribute a valuable paper on the subject of "GUITAR FINGERING," to the *Journal*, the same to begin in our next issue.

Miss Laura V. Stiles, teacher of the guitar, piano and banjo, keeps her card before the public, through the

our teachers' department. This lady's address is 1813 Columbia Avenue, Philadelphia, and we are glad to know she is meeting with success in the musical profession.

George F. Halloway, the guitarist, of New York, writing recently, says: "I am still doing the guitar work for Dore, Farmer and Dore, and have had several engagements lately."

He states, also, that business is very good in the teaching line, and that he has opened a studio in connection with Jos. H. Forman, on 8th Avenue, the latter named being a banjolist of some twelve years experience.

H. A. Webber, musical director, Electric Park Amusement Association, may be addressed, 178 Wabash Avenue, Chicago, Ill.

Edw. H. Frey, the well-known mandolin, guitar and banjo teacher, of Lima, Ohio, who composes so much beautiful music for these instruments, has recently scored a hit in his new Lullaby, "*Baby and I*."

H. K. Lawrence, the noted mandolin teacher, of Topeka, Kas., says that business is good. He will take the Dudley Buck Quartette on a concert trip, after the holidays. May good luck attend him.

## BWARE OF IMITATIONS

It becomes necessary to caution our readers, and through them to caution others against certain imitations of the Stewart Banjos, especially the styles known as "*Thoroughbred*" and "*Special Thoroughbred*." The general build of these instruments, and the combination and temperament of the metal used, is the result of several years experimenting and constant work by S. S. Stewart, the Philadelphia manufacturer. There are many who do not know the requirements in a good banjo, and who must be guided entirely by the appearance of an instrument in purchasing; such are readily deceived, and these are cautioned against cheap imitations of the Stewart Banjos. The S. S. Stewart 22 fret, "*Special Thoroughbred*" Banjo, is the style used by A. A. Farland, the master player, as well as by nearly all of the most advanced banjosts of the day. The price of these instruments is \$40.00, and they are guaranteed in every particular.

Send for fac simile engravings of these instruments, together with descriptive price-list and catalogue, to

**S. S. STEWART**

Sole Manufacturer

221 and 223 Church Street, Philadelphia, Penna.



Sheep Farmers' Hall, Gregory Plains,  
Queensland, Oct. 23d, 1895.

To the Editor of Stewart's Journal.

"Dear Sir:—I see that one of your correspondents has dropped into poetry, over the names of the celebrated banjos, mentioned in your well-known illustrated catalogue. So on my return from a long race meeting, wishing to see how they would work out in prose, I penned the enclosed.

Now, do not say that I have mutilated your catalogue, and put something nasty about me in your paper. With best wishes,

Yours faithfully,

SEPTIMUS DOTTENOTE."

### Sporting Notes.

#### BANJO PRESENTATION STAKES

For the above event Mr. S. S. Stewart's "Thoroughbred," having received a "Special" preparation, is now the "Universal Favorite," and should this "Little Wonder" add another "bracket" to its many successes, its popular owner may well hold his "head" as high as any "Giraffe," and we feel sure that my "Lady Stewart" will be as proud as any "American Princess." We understand that the "Champion" has not much to fear from the Boston contingent, which are reported to be a very "Second Grade" lot and not fit to compete with a good "Pony." Mr. Stewart has "Six Strings" to fall back upon, two of which have carried skill, but none of these will accompany the crack on the present occasion. Omg, though rather thick, or "Guitar Necked" is said to be much "improved" and in the opinion of a well-known "Amateur" should get a place in the very best company; however, the charming "Banjoaurine," now fully wound up and quite "Imperial" looking, will start and make the pace, and so no declaration has been made as to which it is intended to win with, both will go before the public solely on their own merits; so all may depend on getting a good show for their money. And should the result prove as we anticipate, and after returning from the "Scale," all being found correct, let the "Orchestra" again strike up "What'll be King but Stewart," and we shall make it a "Specialty" of drinking his health and prosperity in a tankard of "Bass."

"BY TELEGRAPH."

#### RESULT.

"Thoroughbred" ..... Farland 1  
"Banjoaurine" ..... Hayley 2  
"Wiretrappings" ..... Plunker 3  
Won by a neck—had third—rest tailed off.

#### THE RACE.

At the time appointed all were started well together, but had not gone far before it was seen that the contest would resolve itself into a "duo" between Mr. Stewart's celebrated pair. "Banjoaurine," as expected, took the lead and retained it until the finish, which, being just beyond its "compass," lost by a "short neck." "Wiretrappings," when pulled up, was found to be making a noise. The rest did not pass the judge.

#### BETTING IN THE RING.

20 to 1 on "Thoroughbred" and "Banjoaurine" coupled; 50 to 1 against any other; the outsider, Ajax, was supported for a trifle, many thinking he was connected with the old Troy establishment, that years ago sent out such good ones, and did not find their mistake until too late.

The notorious Welsher, Sim Method, has been warned off.

Burlington, Vt., Oct. 5, 1895.

To the Editor of the Banjo and Guitar Journal.

"Dear Sir: Enclosed you will find some verses, which were written by my husband. He sent them

to a publisher in Boston, who declined them with thanks. My husband is naturally very timid and is easily discouraged, and I fear he will never try to make use of his talent again. Now, I think he has talent in that line and he should be given a chance, and with that object in view, I send you a sample of what he can do. Will you kindly publish it in your valuable Journal, if, in your opinion, it is worth your consideration, and if you do, will you please put his name to it, as he would be delighted, and so would all his friends. His name is Clarence W. Upnow. By so doing, you will be doing a lifelong favor to his impetuous wife and an ardent admirer of the Journal.

FANNIE G. UPNOW."

"N. B. No compensation expected."

We have carefully read the enclosed verses, and while we may have come across better and think that as a beginner he could not have done much worse, we have a slight repugnance against accepting MS. which has been declined. We therefore do not accept them as a contribution, but if their appearance in this column will in any way help him in his timidity, we will lend him a hand. We are always looking for parodies of merit, but they must be on up-to-date songs. The enclosed one on "Baby Mine" is just a little too much moss-grown to be useful to us, but for the sake of his loving wife we cannot refuse.

The verses enclosed contain the following:

#### Poodle Mine.

A Banjo Parody on Baby Mine,

by Clarence W. Upnow, Burlington, Vt.

You have lost yourself again, poodle mine, poodle mine,  
You'll be either killed or slain, poodle mine, poodle mine,  
Now if you are not soon found,  
When the catchers come around,  
Into sausage you'll be ground, poodle mine, poodle mine,  
And they'll sell you by the pound, poodle mine, poodle mine.

When you were only three days old, poodle mine, poodle mine,  
When by me you had been stold, poodle mine, poodle mine,  
When you watched the house at night,  
You would neither laugh nor bite,  
But you wandered out of sight, poodle mine, poodle mine,  
For you'd sooner run than fight, poodle mine, poodle mine.

Oh, it's hard to give you up, poodle mine, poodle mine,  
For I've raised you from a pup, poodle mine, poodle mine,  
But for you I'll telegraph,  
And I'll find your telegraph.

And the other dogs will laugh, poodle mine, poodle mine,  
When they read your epitaph, poodle mine, poodle mine.

Boston, Mass., Oct. 15, 1895.

"Dear Sir:—

The article in the last edition of the Journal, by Mr. Com. Jones has impressed me very much; yet, I fail to understand how he can back up his argument regarding the microbe theory. Does he really mean what he says, or is he merely joking? As a boy I often wondered what became of tadpoles, and was under the impression that they were eaten up by bullfrogs. Certain it is that they would disappear very mysteriously. The story of Com. Jones' sounds very fishy, to say the least, and some of my friends are inclined to disbelieve it altogether. I admit that almost everything is possible; therefore I always hold any criticism until sure I am right. I have looked over the story, but can find no such idea as No. 7 Oceanica. My teacher says that the idea is nonsensical, and the article was only intended as a satire, but my teacher is somewhat prejudiced regarding hypnotism, in which I am a believer. Do you think that Mr. Jones is really serious and can substantiate what he claims he has learned about the origin of the banjo? If his story is true, it is a wonderful freak of nature, to say the least. Considering the heretofore uncertainty of the banjo's origin, this matter should be carefully considered, and the information thoroughly sifted. Any claims regarding its truthfulness should be removed at once. Will you kindly set my mind at rest by a speedy reply to this?

Yours respectfully,

HARVY H. FORESIGHT."

The above is one of a hundred such letters we have recently received, and as we have not the time to answer them satisfactorily, we would like to inform such correspondents that they can be further enlightened in that matter by writing to the author, Mr. Commonwealth Jones, P. O. Box 175, Philadelphia, Pa. He will be pleased to comply with any such request that is reasonable.

## RENEW SUBSCRIPTIONS

The subscription price to the JOURNAL is but 50 cents per annum, payable in advance, once per year only. When the time paid for has expired, the JOURNAL must be discontinued unless the 50 cents for renewal has been forwarded.

The amount is very small for the six issues published during the year, and may be remitted in the form of U. S. postage stamps if most convenient.

The publisher cannot carry names of subscribers on the lists that do not remit for subscriptions. It is a poor plan to wait until numbers are out of print before sending renewals, and then expecting to obtain back issues.

Address, S. S. STEWART,

221 and 223 Church St., Philadelphia, Pa.

"THE PENNSYLVANIA GRIT" MARCH AND TWO-STEP.  
Two Banjos. By CARROLL MCAFFEE. 50 CENTS.

"Music Talks," of November 4d, says: "It contains plenty of life and melody."

KEASTUS O'CONNOR says of it: "Very bright and dashing, and well arranged for the banjo."

Address, G. R. E. KENNEDY, Publisher,  
Usual Discounts. Newport, Vermont.

## LOOK, READ AND PONDER!

WM. C. STAHL'S

## New Mandolin Method.

(REVISED EDITION)

THE largest, best and most complete method published. The following are only a few of the good things to be found in this work. Exercises in the several different positions, both Major and Minor. Exercises in mixed and half positions. Scales and exercises all correctly fingered. Exercises melodious that pupils like to practice them. Chart of the Mandolin fingerboard. Musical dictionary. Twenty of the greatest Mandolin solos, duets and trios published, (with guitar accompaniment) and everything else pertaining to the art of Mandolin playing.

Price, Bound in Heavy Board, \$1.50 Postpaid.

" " " Paper, 1.25 "

WM. C. STAHL, Publisher, ST. JOSEPH, MISSOURI.

SOMETHING NEW.  
The Banjo Tail Piece

(Pat. Sept. 7, 1893)

Its superiority seen at a glance. Are used by the leading artists of the world. Price with attachments, 50 cents. Use it—don't let teachers and the trade. Send for circular to C. S. DeLoan, 638 Hill, Los Angeles, Cal., Manufacturer.

THEODOR LOHR

209 GRAND STREET, NEW YORK CITY



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

Send for circular—



# KUIAWIAK.

GUITAR ACCOMPT. TO BANJO SOLO.

*ff*

*fff* *p*

*f* *ff* *f* *pp* *f* *pp*

*Repeat morendo. ff*

*ff* *p*

*D.S. al Coda.*

*CODA.* *Fine.* *ff*

# BICYCLE GALOP.

BANJO.

J.E.FISH.

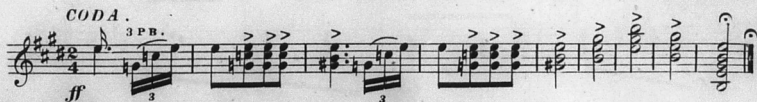
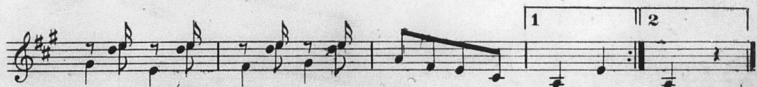
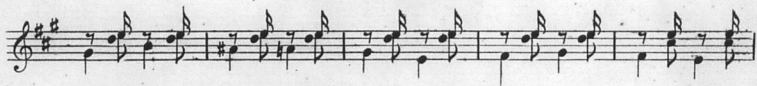
*Vivace.*



*Con Spirito.*







# THE PLANTERS FAVORITE JIG.

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1st.  
Banjo.

2nd.  
Banjo.

*p*

*Fine.*

*mf*



*D.C. al Fine.*

# LOVE'S OLD SWEET SONG.

MOLLOY.

Arr. by VALENTINE ABT.

*Andante con moto.*

Mandolin.

Guitar.

The musical score is written for Mandolin and Guitar. It begins with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked "Andante con moto." The score is divided into five systems. The first system shows the Mandolin and Guitar parts with a "rit." (ritardando) and "a tempo" marking. The second system includes a "rall." (rallentando) marking. The third system continues the melody and accompaniment. The fourth and fifth systems conclude the piece with a final "rit." marking. The Mandolin part is written in a single melodic line, while the Guitar part provides a harmonic accompaniment with chords and arpeggios. The score is written in a standard musical notation with a treble clef for both instruments.

First system of musical notation. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains a melody with a triplet of eighth notes in the first measure, marked with a '3' and a 'p' (piano) dynamic. The lower staff is in bass clef with a key signature of one flat and a 3/4 time signature, providing harmonic accompaniment with chords and single notes.

Second system of musical notation. The upper staff continues the melody with various note values and rests. The lower staff continues the harmonic accompaniment with chords and single notes.

Third system of musical notation. The upper staff features a triplet of eighth notes, a quarter note, and a half note, marked with a '3' and a 'p' (piano) dynamic. The lower staff continues the harmonic accompaniment. The system concludes with a 'f rit.' (forte ritardando) marking.

Fourth system of musical notation. The upper staff begins with a 'mf' (mezzo-forte) dynamic and contains a melody with a quarter note and a half note. The lower staff continues the harmonic accompaniment with chords and single notes.

Fifth system of musical notation. The upper staff continues the melody with a quarter note and a half note. The lower staff continues the harmonic accompaniment with chords and single notes.

Love's old sweet song .

First system of musical notation. The right hand (treble clef) features a melody with various ornaments and fingerings (4, 3, 2, 1, 2, 1, 2, 3, 4). The left hand (bass clef) provides a harmonic accompaniment. The dynamic marking *mf* is present.

Second system of musical notation. The right hand continues the melody with ornaments and fingerings (3, 2, 1, 2, 3, 4, 1, 2, 3, 4). The left hand accompaniment includes a section marked *p cantando.* in 3/4 time.

Third system of musical notation. The right hand melody includes ornaments and fingerings (3, 2, 1, 2, 3, 4, 1, 2, 3, 4). The left hand accompaniment continues with chords and moving lines.

Fourth system of musical notation. The right hand melody includes ornaments and fingerings (3, 2, 1, 2, 3, 4, 1, 2, 3, 4). The left hand accompaniment continues with chords and moving lines.

Fifth system of musical notation. The right hand melody includes ornaments and fingerings (3, 4, 1, 2, 3, 4, 1, 2, 3, 4). The left hand accompaniment includes a section marked *f animato.* and ends with a final chord marked *rit.*



# Practical Fingering for the Banjo.—(Continued)

Began in No. 87.

By Geo. W. Gregory.

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18

## MINOR FORMULA, No. 1.

Series "A."

FOR ONE OCTAVE.

Parallel Signatures.

The musical notation for the Minor Formula No. 1, Series "A", for one octave, is presented across four staves. The first staff is labeled "Strings" and the others are labeled "3rd.", "2nd.", and "1st.". Each staff shows a sequence of notes with fingerings (1-4) and positions (0, 1, 2, 3, 4) indicated above them. The notation includes various accidentals (sharps, flats, naturals) and rests. The first staff has a key signature of one sharp (F#). The second staff has a key signature of one flat (Bb). The third staff has a key signature of two sharps (D# and F#). The fourth staff has a key signature of three flats (Bb, Eb, and Ab). The notation is organized into measures, with some measures containing multiple notes and fingerings.

## MINOR FORMULA, No. 1.

Series "B."

FOR TWO OCTAVES.

Parallel Signatures.

The musical notation for the Minor Formula No. 1, Series "B", for two octaves, is presented across four staves. The first staff is labeled "Strings" and the others are labeled "3rd.", "2nd.", and "1st.". Each staff shows a sequence of notes with fingerings (1-4) and positions (0, 1, 2, 3, 4) indicated above them. The notation includes various accidentals (sharps, flats, naturals) and rests. The first staff has a key signature of one sharp (F#). The second staff has a key signature of one flat (Bb). The third staff has a key signature of two sharps (D# and F#). The fourth staff has a key signature of three flats (Bb, Eb, and Ab). The notation is organized into measures, with some measures containing multiple notes and fingerings. The notation includes specific position markings such as "12th Pos.", "13th Pos.", and "14th Pos.".





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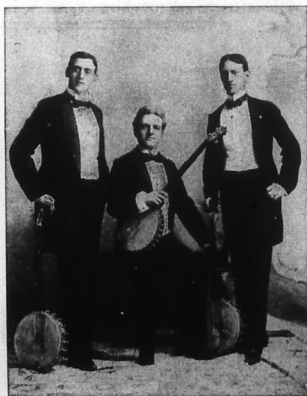
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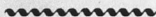
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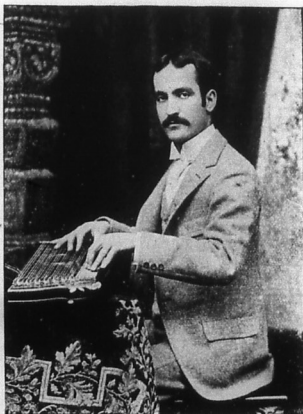
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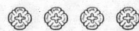
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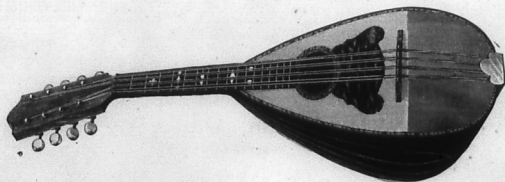
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