

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

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

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With premium, consisting of a copy of the  
**Banjo and Guitar Music Album.**

## LATE POSTAL REGULATIONS.

### THIRD CLASS MATTER.

Sec. 367, Postal Laws and Regulations, 1887, reads as follows:

"Permissible Additions—Upon matter of the third class, or upon the wrapper inclosing the same, the sender may write his own name or address thereon, with the word 'From' above and preceding the same, and in either case may make simple marks intended to designate a word or passage of the text to which it is desired to call attention. There may be placed upon the cover or blank leaves of any book or of any printed matter of the third class a simple manuscript dedication or inscription that does not partake of the nature of a personal correspondence.

"The words 'Please send out' or 'Post up' or other similar directions or requests, not part of the address or necessary to delivery, cannot be written or printed upon the wrapper of a package of third class matter without subjecting it to first class rates, as prescribed in Section 375. The words 'Personal' or 'To be called for,' and return requests and other directions as to delivery, forwarding or return, are deemed part of the address and permissible."

### FOURTH CLASS MATTER.

The following changes in permissible additions to fourth class matter are now in effect (Section 371, Postal Laws and Regulations, 1887):

"Upon any package of matter of the fourth class the sender may write or print his own name and address, preceded by the word 'From' and there may also be written or printed the number and names of the articles inclosed; and the sender thereof may write or print upon, or attach to any such articles by tag or label, a mark, name, number or letter for the purpose of identification. A return request may be placed upon the wrapper of the packages, but nothing more than above stated."

Under this law a publisher has no right to print a cut or illustration upon the *outside* of a music wrapper, nor has he any right to advertise his business in any way upon a package of *strings* or any other merchandise sent through the mails.

It appears that one may print anything he pleases and roll it inside of a package of third class matter, but he is limited as to what may be printed upon the *outside* of the wrapper.

It will doubtless appear to many of our readers that whoever framed this law, either had a spite against

the business community in general or else was in that stage of existence known as second childhood. Whoever framed a law under which printed matter may pass through the mails at one cent per two ounces if enclosed in a plain wrapper, and quadruple the *rate* of postage for the mere printing of a cut or illustration upon the outside of the wrapper, must have rather vague ideas as to the needs of the business community.

Does the weight of the printers' ink make this difference? No! certainly not; because the postage is rated upon fixed weights. Then where is the equity or justice in such a law? We cannot find any, and neither can any one else. The enactment of this law has simply caused great annoyance to the business public as well as to the employees in the various post-offices.

It must certainly be that such a law was never intended to work the confusion and business annoyance that this has caused, otherwise the business public will be compelled to fear that there are some fossils in existence who should be pensioned off so as not to frame and pass laws which hamper the business community and do not bring a dollar more into the public treasury. This is supposed to be a country where the people make their own laws. If this is the case this temple erected to the one-sided whims of some over-careful fossilized legal brain, will soon be overthrown. In other words the business community will cause this law to be repealed.

## A CASE OF "BIG HEAD."

Our readers who perused the article in our last number under the heading of *Banjo Journalism*, will doubtless be amused to learn that the Little Rooster which flapped its featherless wings under the name of the "Banjo Herald," is now defunct, or practically so.

One would have thought when he read some of the bombastic type matter in Vol. 1, No. 1, of the "Herald," that great things were to be done; but like the pretty milk maid who counted her unhatched chickens, the plots have failed to hatch.

Let us quote a few passages from the "Herald," as set forth in Vol. 1, No. 1.

"We will carry on a bitter war with 'banjo would-be' teachers, who seek to impose on the public by inferior methods of teaching."

He who declares war should first see to it that he is able to cope with the enemy. In this case the enemy was the man himself, and in a fight with himself was the little rooster conquered.

Again the paper reads:

"It will be our endeavor to make this paper the VERY HIGHEST AUTHORITY on banjo, guitar and mandoline matters, and we shall uphold everything that tends to elevate the banjo, and shall be an opponent of every trick and snide that tends to cause the public to look with any show of dissatisfaction upon the banjo or banjo music."

We think that Aesop in his fables speaks of a frog who attempted to swell himself up to the size of a bull, and with the same result as has been found in the case of the banjo "Herald."

Under date of July 21st last, the enterprising publisher writes us:

"I should like your ad. for next issue—from Sept. 15th to Nov. 15th. It is a BIG success \$2.00 a inch, \$20 a col."

Anticipating the collapse of the sheet, we had not the slightest intention of advertising in its "\$2.00 a inch \$20.00 a column" department, even if there were any number of papers sent out,

On October 3rd we, at the solicitation of one of the

Herald's subscribers, wrote a postal card to the publisher and editor, couched in the following language:

"Where is the 'BIG SUCCESS,' due Sept. 15th? Send along a copy, we would like to peruse it."

To which query we received a reply on Oct. 7th of which the following is a copy:

*The Banjo Herald* is consolidated with *Gatcomb's Banjo Gazette*, Boston. Next issue Nov. 1st. Among its subscribers are Frank Converse, Goldby and Sheppard, Emil Herbruger, Huntley, F. A. Kilber, and other banjoists who will be pleased at the term "HAMS" as applied in the last *Journal*.

I will say nothing, but leave the public to judge the merits of the new paper, it promises to be a successful business venture.

So he has some high toned subscribers to his sheet, has he? Well, he may yet learn that a man may subscribe for a hundred or more papers and yet not endorse a line in any of them. How is it that the grand name of at least one member of the numerous family of Dobsons is not included in his roll of honor?

It will be noticed that he says in this letter of Oct. 5th that his paper has been "consolidated" with another young gosling, known as the *Banjo Gazette*, whose methods were made known in our last number under the heading of "the Banjeaurine," and that the new paper *promises to be a successful business venture*.

On July 21st he wrote that his paper was a BIG SUCCESS, which was purely a *Big Lie*. Now, after a couple of months has elapsed, he says the paper or "consolidation" *promises to be a successful business venture*. "Promises" are easier broken than kept in such cases.



Proprietor of the "Banjo Herald,"  
Vol. 1 No. 1.

Upon our writing to Mr. T. J. Armstrong for information concerning the "Herald," we received the following reply:

Philadelphia, Oct. 8th, 1887

"My Dear Sir:—I cannot find any of the letters which the editor of the 'Herald' inflicted upon me. While at the sea shore I received quite a number of them, and parties down there thought they were new maps, showing country roads, etc. I took one of them in bathing, but, like its author, it got out too far, and the poor little thing got lost."

Doubtless our young friend and would-be "set the river on fire" editor will, in time learn wisdom, but he should not have declared war whilst the "Banjo World" was in a state of peace, nor should a man begin the publication of a paper when he is obliged to "Dun" honest men like Prof. Oehler and others for advertising bills with the excuse that he must pay his printer.

The "Banjo Herald" was purely a case of "swelled head," the editor, from a phrenological position having an abnormal enlargement of skull in the region of self-esteem and a shrinkage in the organs of "Love of truth," "caution" and "conscientiousness."



Proprietor of the *Banjo & Guitar Gazette* and consolidated *Banjo Herald*. (Which appeared Nov. 1st 1887 as a faintly flickering star.)

Yes, Vol. 1 No. 2 of the *Banjo and Guitar Gazette*, has made its appearance. It is neither any larger or any smaller than was Vol. 1 No. 1. If it has absorbed the little Vol. 1 No. 1 of the *Herald* it must indeed have been suffering for food, for it is as thin and poor as it was before the "consolidation." Taking a casual glance at page 1 we find the following:

"Mr. W. C. Bryant has disposed of all his interest in the *Herald*, and will have no connection with the management of the paper in the future."

It must require some skillful management to run this particular sheet.

"Subscribers of the *Herald* will receive the *Gazette* to the value of their subscription. I would call the attention of advertisers to the fact that they now get the value of two lists of subscribers at one price."

Could anything be more ridiculous? "Get the value of two lists of subscribers."

Perhaps the young man who begins his notice to the public by calling himself *Mr.* and then continues in the "first person *I am*," as an egotistical wind-bag, will inform his advertisers as to what is the value of two lists of subscribers."

But the young man, in another article, dubs himself "Professor." The "*I am*," and the "*Mister*," are all very well for a "starter," but when the young fellow begins to swell out he must have a "Prof." prefixed to his worthy cognomen, but many of our readers will believe with us that a suffix of A.S.S. would be more appropriate.

The learned professor informs us in his worthy article on page 2 that "as a fine art, the Banjo is now established." But a little further on he says "the Banjo is yet in its infancy, it is making rapid improvements, you want to grasp every new idea that is an improvement, not leave your mind limited by what 'somebody' told you."

First he establishes the banjo as a fine art. Then he swallows his own words, and like the historical kicking mule, he "rams his hind leg down his throat and kicks himself to death," when he says that the banjo is yet in its infancy. How can it be in its infancy, and yet be established as a fine art? And how can a banjo, which is simply a machine, make improvements? But the young professor does not mean that, for he further says "I would call your attention to the banjeaurine, for those with short fingers." As Stewart is the sole inventor of the instrument known as the banjeaurine, it is Stewart and not the banjo who has made the improvements.

Our young professor has not brought to the public a single new idea in any shape or form, for all that he says is simply a garbled rehash of the various writings of S. S. Stewart, and if it has taken the the young man three months brain racking to jumble up the article in the *Consolidated Gazette*, how long will it take him to find out what he knows and what he don't know?

But probably the funniest bit in the entire sheet is the following.

"A first-class banjo paper, like the *Gazette*, which can be read by ladies without a blush, and is suitable to be seen in a drawing room, will tend to make the banjo more popular."

Yes, the ladies will peruse the *Gazette*, without a blush, for there is indeed so little in the sheet that neither a male or a female reader, a Ham or a Hames would find time to blush over its contents before they had got to the end.

We notice that the *Banjo and Guitar Gazette* makes use of one of our wood cuts, which was used in our June issue. We furnished an electrotype of the cut to the performer. A paper which cannot or will not afford to pay for its own wood cuts, must be a very poor affair indeed. But we must make due allowances for it is so well known that they all like to follow

Stewart, and they, by their actions, at once admit that Stewart is their leader, and that they can do nothing without him.

The paper states on its fourth page, in third column, that the banjeaurine (Stewart's improved), is becoming very popular. We notice that the editor makes no answer to our charge of appropriating our property, nor do we think that he will attempt to do so, for a man who has so entirely "given himself away," as to basely copy the invention of another, can have little, if any common sense.

The fact of the whole matter is that the young and inexperienced would-be teacher of the banjo, who got up the "*Banjo Herald*," after seeking in vain to appropriate the title, "*Banjo World*," as used in Stewart's *Journal*, finding that he was likely to lose a few dollars, hastened to cry "enough," after the issue of his first and last number, and the so called "consolidation" or joining hands of the two little sheets is the most silly piece of botchery we ever heard of. Of course two ciphers added together make nothing, and this (the consolidation) is the result of two nothings.

We should be glad to see other banjo and guitar papers in the field, as it would help the *Journal*, and be a good thing for the business generally, but when such men as the publishers of the two papers spoken of here, begin their operations, one copying and using our "banjeaurine" title, and the other attempting to sail out under the banner of our "*Banjo World*," it is about time to cry halt. We cannot remain on friendly terms with those who appropriate our property, even when that property is in the shape of ideas, nor do we care to go hand in hand with those who are utterly lacking in moral principle and business honor.



Miss Annie Oakley, the "Rifle Queen," sends us from England, her little book, *The Rifle Queen*, and also a brief note dated from London, England, Sep't 21st. She says: "Your little banjo you made for me (The American Princess) has attracted considerable attention here and has given satisfaction."

Harry Sykes, banjo teacher, is located for the winter season in Leeds, England.

C. W. St. Cross, banjo teacher, of London, England, writes that there is great interest in banjo playing in England since the Prince of Wales took up the banjo. He says that the *Journal* supplies a long felt want in that part of the world and they all like to read Stewart's articles on the banjo.

Thos. H. Hughes, of East Webster, Mass., writes. "The \$35 champion banjo arrived safely. In my ten years' experience I have had no less than thirty different banjos. But for workmanship and tone I have never heard any that came near yours. This is the third banjo I have had from you in the last seven years and I consider you the fairest man in the banjo business to-day."

Wm. Sullivan, Montreal, Canada, writes. "Your waltz, *The Wayfarer*, is taking immense every place I play."

F. W. Willoughby writes. "I have seen no season like this for banjo business, I am driven night and day—I can hardly find time for the banjo club."

W. T. Duncan, Lawrence, Kansas, writes. "I have one of your banjos, bought in 1870, and I think it one of the best on earth."

M. W. Farrell, Portland, Maine, writes: "E. M. Hall was here with Gorman's Minstrels and introduced a new kind of instrument, a banjeaurine. I think it is one of your ideas. It took immensely."

J. B. McShane writes: "I received the banjo and am more than pleased with it."

D. C. Everest writes: "I have played on your new banjeaurine to several professional musicians, and all speak of it in the highest praise. Hearing it from a distance the tones were in effect like that of the harp, and quite orchestral."

John Urban, of New Orleans, played recently at Industrial Hall.

J. Frank Forbes, of McCook, Nebraska, thinks of taking a class in banjo playing this winter.

A "Grand Banjo Contest" for a banjo, by amateur players, was held at Clark's Opera House, Norwich, Conn., Oct. 12th last. The occasion was the benefit tendered to Mr. Mack Vincent, banjoist, of the New York Electric Belt Concert Co.

Mrs. J. M. Dufour, of Washington, D. C., has a large number of pupils.

Frank Lutz, of Ironton, O., writes: "It has been quite a while since I received your banjo. It is the only one here of your make, and it gives good satisfaction to every one that hears it. I think it will not be long before you hear from me with an order for a banjo. I am working them up lively (both male and female), and speaking of your banjos. There are no banjo teachers up here, but if I should pull through with my music for three or four months longer the way I have been for the last two months, I shall start a small school this winter and use none but your banjos and music. Enclosed you will find the amount of one dollar for the Old Folks at Home with Variations for Banjo and Piano."

Frank Bills is teaching the banjo and guitar in Springfield, Mass. He uses a quantity of Stewart's music.

Miss Edith E. Secor, of Bayonne City, N. J., is a competent and enterprising teacher of the banjo and xylophone.

F. O. Oehler, Hoboken, N. J. writes: "The No. 1 Universal Favorite Banjo, which I ordered of you came to hand Monday, A. M., and I was agreeably surprised at receiving it so promptly. I was so much pleased with its tone that I played upon it for three hours without stopping. I gave it a thorough trial in all the positions, and found it perfect everywhere. Its tone is grand."

C. S. Patty, Muncie, Ind., writes: "The grand waltz, *Poet's Dream*, dedicated to your humble servant, came to hand all right. I think it is very fine, and appreciate the honor very highly, I assure you. I would like to say through the *Journal* that I have dealt with you for years, my pupils also—and I have the first time to hear any complaint of unfair treatment. All admirers of banjo music look upon you as the Columbus who discovered the new Banjo World, and regard your many imitators as a proof of the sterling qualities of the Original Stewart Banjos."

H. S. Rodenlough, Jr., of Norristown, Pa., is a good teacher of banjo and guitar.

An intelligent lady teacher writes as follows: "I have a pupil who has taken lessons by Mr. Brooks' '*Simplified Method*,' the result is obvious. I have been requested to teach 'by ear,' and replied that fifty dollars per quarter would not be a sufficient compensation."

What a contrast is this with many of the so-called teachers of the day.

J. A. La Barge is travelling with the Trixy Comedy Co.

Miss Annie B. Spickers has organized a musical conservatory at 135 Market St., Paterson, N. J., where the banjo will be taught, as well as other instruments.

Chas. E. Barnes, of San Diego, Cal., writes: "Your *Journal*, inclusive of back numbers, has been received and 'chewed all to pieces.' I wish you published one every day."

Walter Beam writes from San Diego, Cal. "Please change my address from Lake City, Colo., and don't miss sending me the *Journal*. Let me know how long my subscription lasts. I have never missed a copy since your first number, and would not for a year's subscription. Please find \$2.00 enclosed for your Old Folks at Home with Var's, and the Devil's March."

F. Mitchell, San Francisco, writes: "The *Journal* and premium arrived safely to-day and I beg to acknowledge the prompt receipt and worthiness of same. Will endeavor to secure a few subscribers among my friends."

Chas. Walker, Kansas City, Mo. writes: "While I am writing allow me to say a word of praise of my banjo of your make. It has been in use for about three years, and instead of decreasing in beauty and purity of tone, it is constantly on the increase, and is an object of admiration to all who see it. People who see so-called very fine banjos of inferior makes and then see one of your elegant instruments say 'Stewart' is the boss."

A correspondent in Washington writes: "A gentleman purchased a Stewart banjo, and it was a very fine one; he was persuaded by some friends and one of the music dealers to do away with his Stewart banjo and purchase a ——— banjo, which he did. He gave his Stewart banjo and ten dollars for the new tub, and to-day he would give his tub and twenty dollars if he only had back his Stewart banjo. The tone was there (in the tub) when he first purchased it, but it soon lost its vibration."

E. H. Ferguson, of Rochester, has a large number of banjo pupils.

The University Banjo Club, of Yale College, contains some fine players. They use the Stewart banjos.

W. H. Murphy, banjo and guitar teacher, of Barton Arcade, Manchester, England, writes: "I have been away in the South of England giving concerts during the season. I enclose draft to balance account. I shall be obliged if you will duplicate my last order for banjos, etc., as soon as you possibly can, as I am now overwhelmed with teaching and concerts, and as I have nearly cleared out my stock of English-made banjos I intend to sell and advocate your banjos only. I like the banjeurine, and shall introduce it in my band."

W. S. Norris, teacher of banjo and mandolin is located in Salem, Mass.

The banjo is taught at Watson's Musical Academy, No. 15 East 14th St., New York City.

A London, Eng., correspondent writes: "A. Tilley has been exhibiting some 'frying pans' at the Manchester Exhibition. They have no wood in the rims; are badly finished, and the tone is unpleasantly metallic, as you might expect."

J. W. Phelps, Syracuse, N. Y., writes: "Your Orchestra Banjo that I own improves with age. I thought it fine when I first got it. I now know it can't be excelled."

L. A. Burritt has the Princeton College Banjo Club under his care. He reports that the Wayfarer Waltz is very popular.

T. J. Prior, South Boston, writes: "The *Journal* is too valuable a paper to escape the notice of any banjo player, and catches them all in South Boston."

G. S. Arnold, Berwick, Pa., writes: "The banjo I got from you is as good as ever, although I have had it over five years."

Chas. H. Loag, the eminent guitar teacher, composer and performer, now resides at 237 South Queen St., Lancaster, Pa. He also teaches the banjo.

Miss Ada G. McClelland, No. 2825 Dayton St., St. Louis, Mo., has a large number of pupils on the banjo and guitar, the banjo, however, is in the lead.

Herr Emil Herbruger, of Egg Harbor City, N. J., is probably as well informed upon musical subjects as any musician in America. He is master of harmony, and a first-class man for those who desire music arranged and harmonized for the piano or full orchestra.

Thos. J. Armstrong and D. C. Everest each contribute music for this issue.

F. L. Campbell, of Dunkirk, has a large class of pupils.

Chas. H. Partee, of St. Louis, is doing a nice business, teaching. He writes: "The Orchestra Banjo you made for me this Spring, has developed a wonderful tone, and has constantly improved with use. I used it while playing at the Exposition, and the softest notes could be distinctly heard."

Harry F. Williams, Tyrone, Pa., says: "My friend likes my Concert Banjo very much. He cannot help liking it, because everybody, professionals included, pronounce it one of the best-toned banjos they ever came across."

Thos. J. Armstrong has a great many pupils.

We heartily recommend Miss Edith E. Secor, of Bayonne City, N. J., as a competent music teacher, the banjo especially. P. O. Address, Saltersville, Hudson Co., N. J.

J. McCauley, Washington, D. C., writes: "The banjeurine arrived yesterday all safely, and I am perfectly satisfied with it. I thank you very much for sending me such a nice instrument. My mother said she liked it better than the banjo. I will always praise your banjo to everyone."

See list of new publications for the banjo on *another* page.

Dan Day, of Lewiston, Me., writes: "We have a Banjo Quartette here now. I own No. 3304 banjo you made for Lew Keyes, and also a piccolo. We also have a guitar and mandolin club."

Banjoists should order our latest music with piano accompaniment. It is not hard to find pianists who can accompany the banjo with the help of Stewart's popular music.

Irene Loraine Mazourka an *an dante* movement for the banjo and piano, by Stewart, price 50 cents. For two banjos, 25 cents.

Play the Arctic Mazourka, by Armstrong, for banjo and piano, only 25 cents.

Play the Poet's Dream Waltz, by Stewart, for the banjo, with piano accompaniment, price, 60 cents.

E. E. Vance, of Columbus, Ohio, is doing well, having a number of pupils.

G. L. Lansing, the popular teacher, of Boston, writes us that the Ideal Banjo Club will play in Philadelphia in January.

W. A. Huntley, the famous banjoist, is conducting his studio at No. 332½ Broad St., Providence, R. I. He has a large class of ladies and gentlemen. J. H. Lee, formerly with Mr. Huntley, is now with Emerson, in New York.

The little sheet known as the "*Banjo Herald*," which crowed so loudly in its first and only issue, has ceased to exist. As we stated in our last number, it soon followed the path of Dobson's Banjo Magazine. The paper which is said to have absorbed the *Herald* is as sickly as ever, and will possibly soon fizzle out.

The late editor of the defunct "*Banjo Herald*," explains his reasons for closing up his enterprise in the following language:

"My reasons for disposing of the 'Herald' were, that it demanded nearly all my time, and it was impossible to attend to it and to continue my large class of pupils."

This will be apt to make some of our readers laugh. We know of one who will slap his leg with his right hand and roar loudly. We fancy that a little circular like the "*Herald*," published only six times a year, cannot occupy much of a man's time to write up. But we must make due allowances for weakness. We, in our last issue, cautioned the editor, referring to the severe mental strain that would result from editing and conducting such a sheet as the "*Herald*."

Gas is good in its place, but banjo players want something more solid to hold on to. Exit "PIG SUCCESS."

Fred. Michael has opened a banjo and guitar studio at No. 2 Nelson Terrace, Swansea, South Wales. He is a strong advocate of the Stewart banjo, but other makers are hereby furnished with his address so that they may be enabled to mail him their various circulars.

John Manewal, teacher of the banjo and guitar, St. Louis, Mo., recently ordered a number of our instruction books and latest sheet music for the banjo. We can therefore guarantee that he teaches by note.

Libbie Pickard, teacher of banjo and guitar, Lockport, N. Y., reads the *JOURNAL* and likes it.

We caution our readers against imitations of our banjo, styled the banjeurine. Several banjo manufacturers in Boston are making imitations of this instrument, so far as appearance goes, but they cannot and never will be able to make an instrument in any way equal to the Stewart Banjeurine IN TONE.

THE BEST IS THE CHEAPEST. Use Stewart's Banjos only.

W. H. Needham, Syracuse, N. Y., writes as follows: "Three weeks ago I purchased one of your Champion Banjos, No. 3618, and I cannot praise it too highly. As for the tone it is certainly immense, and the general finish throughout is perfect. Don't forget that I will do all in my power to further the sale of the Stewart Banjo in Central New York."

Morris Goldstein, Tremont, Neb., says: "I bought one of your banjos two years ago in Omaha, and must say it is the best banjo I ever had. I gave \$35 for it and would not take double that amount for it."

P. H. Coombs, of Bangor, Me., writes us that he is very busy with pupils.

John C. Hennessey, Wickes, Montana, says in a recent letter: "I would not be without the *JOURNAL*. Please notify me when my subscription is out and I will send the money." He further states that he is an old friend of Mr. Wash Norton's, whose letter we recently published.



Every pleasant morning S. S. Stewart, the great banjo manufacturer, may be seen on his horse, "Colonel," riding to the city from his residence at Ardmore, which is situated on the P. R. R., about nine miles out. The Shetland pony, "Milo," the property of Master Fred. Stewart, may also frequently be seen on Lancaster pike and Ardmore avenue. Milo looks like a very small horse when contrasted with the tall and stately Colonel.

VERY BUSY.

It will soon be necessary to enlarge our works. At present our factory occupies the entire building situated at No. 223 Church street and a portion of the two adjoining buildings. But the constant increase in our manufacturing and publishing business causes us to look for more room. As soon as arrangements can be made we shall put an addition to our building. Send in your orders for the holidays at once. Do not delay.

Read what A. B. Seeley, No. 4 Pearl street, Boston, Mass., has to say about the Stewart Banjo:

"Enclosed please find my check for \$37.50, the amount of your bill. I have delayed paying you until I thoroughly found out all in my power about your banjo, and I am pleased to say, it has stood every test, and has more than held its own with other instruments made here in Boston. I am receiving instructions from Mr. G. L. Lansing, who thinks my banjo a very fine instrument, and he speaks in the highest terms of your banjos. You know there is a great deal in being satisfied, so I take pleasure in letting you know that I appreciate your attention in trying to gratify my wants. I don't consider myself a great judge, but I fortunately know what I want and I am sure I have got it."

Our thanks are tendered to Mr. Frank Lockwood, for the elegant shoe blacking case presented to our office. We also acknowledge the receipt of a very fine cabinet portrait of this gentleman with his Stewart banjo.

Marie L. Harvey, of St. Louis, has a large class in banjo, mandolin and guitar playing.

T. W. Crane, Wilkesbarre, Pa., writes as follows: "Enclosed find \$2.00 for a copy of your American School. That banjo I purchased from you about two months ago, sounds fine. The more I use it the better I like it. It is a cheap one, but you bet it's a good one. Allow me to thank you for your lecture, *The Banjo Philosophically*. I have read it with interest, and received great benefit from doing so."

Clarence L. Partee, is teaching the banjo in Kansas City, Mo.

Floweret Forget Me Not, gavotte, for the banjo and piano, is one of the prettiest things we know of. Price, 50 cents.

E. M. Hall, the eminent banjost and comedian, now with Gorman's Minstrels, is still using our banjeaurine with immense success. Mr. Hall is not only a banjo player, but is at all times a gentleman.

Fred. Hein, Albany, N. Y., writes: "Enclosed find fifty cents, for which please send me the *Journal* for one year, with premium. You would oblige me very much by having my subscription date back from last issue in October, a friend of mine, Mr. B. A. Couse, showed me the last copy, which I thought a great deal of."

New music for banjo and piano is published constantly by Stewart.

Harry N. Taylor, of Columbus, O., recently ordered an American Princess Banjo for Miss Nellie Free, the young comedienne.

Chas. W. Shaw, Springfield, Mass., writes: "Please send at once the enclosed list of music. I am using your Concert Banjo, and have yet to see or use a banjo that can produce a better or louder tone. If I could not obtain another I would not part with mine for twice the money I paid for it."

C. S. Patty, our Poet, was poisoned with "Rough on Rats," recently, but has fully recovered, and is now better than ever. Banjo players and poets are a tough crowd.

M. Betz teaches banjo and mandolin. Music store, No. 1003 Ridge ave., Philadelphia.

G. L. Lansing writes from Boston, under date of Nov. 12th: "I am going to run a concert on the 14th of December, in Tremont Temple, at which an orchestra of fifty banjos will play; also the *Ideal Club*, Harvard Club, and Longwood Club; also soloists, etc. I find about thirty of your banjos among the fifty."

O. H. Albrecht advertises his new music in this issue. His banjo and guitar studio is situated at No. 241 N. Eighth street, this city.

Thos. J. Armstrong, the well known banjo teacher, is again writing music for the banjo and piano, some of which we have just published.

READ "THE BANJO PHILOSOPHICALLY," published in a neat pamphlet, together with illustrated instructions for PUTTING ON A BANJO-HEAD; and THE PHILOSOPHY OF THE HARMONIC TONES; also illustrated article on BANJO NECKS, all by S. S. Stewart. Price 10 cents for entire pamphlet. Address, S. S. STEWART, No. 223 Church st., Philadelphia, Pa.



F. O. Oehler sends us a composition for the guitar and zither, *Dreams on the Hudson*. The piece is arranged as a duet for the two instruments, and is artistically written by the joint composers, Messrs. Braentigam and Oehler.

Mrs. S. E. Tooker, Guitarist, of San Bernardino, Cal., has our thanks for several subscriptions to the *Journal* recently forwarded.

E. Herbruger, Egg Harbor City, N. J., is a thorough guitarist.

The Bay State Guitars, sold by J. C. Haynes & Co., Boston, are made in the best manner, and the wood is thoroughly seasoned—a thing which is not understood by many guitar makers in this country.

Miss A. G. McClelland, of St. Louis, is a competent guitar teacher. We recommend her to the ladies in that vicinity. Her address is 2825 Dayton street.

W. H. Murphy, of Manchester, England, is a widely known guitarist.

C. H. Loag, of Lancaster, Pa., is a thorough musician, and one of the best of guitar teachers.

Prof. Edmund Clark, of Boston, is reported to be very busy with guitar pupils.

READ THE JOURNAL.

Those who have not yet read our last issue (Vol. iv, No. 6), published October first, should send for it before the few remaining copies are all gone. It contains the following music: Boulanger's March for the banjo, Annie Schottische for the banjo, Wingender Waltz for the guitar. Also the following literary matter: The Teacher, The Banjeaurine, Banjo Journalism, A Few Valuable Hints to Guitar Players, An Exposition of the Harmonic Tones, A Few of the Terms used in Banjo Music and their Meanings, The Banjo World, Interesting to Banjo Players, etc., etc.

PRICE TEN CENTS—CASH OR U. S. POSTAGE STAMPS.

"A CHALLENGE."

Mr. Stewart, please say that I challenge the world As a maker and player of banjos, And will take no more rest till I've conquered the earth On all sides as far as the land goes.

I have made me a banjo (a sixteen-inch head), The neck measures thirty-nine inches; Your double-length strings and your forty-inch bass Will reach, but I tell you it pinches.

Do you know any man who'll accept my defi— Some man of approved reputation? I will go into training right off if you see Any chance for a good speculation.

A young fellow told me a few weeks ago, Who had long worked the tournament fake; That two hundred a night and his judges well paid Was very small wages to make.

So let us get up one as soon as we can And battle for money and name. I'll gobble the money, you bet your sweet life; While the other chap scoots with the fame.

—C. S. PATTY.

SCRAPS FROM ANOTHER WORLD

In looking over the columns of the Sunday edition of the *New York World* recently we could not help observing that the Metropolis, at least, is well supplied with banjo teachers. Here are a few of their cards as taken from the *World*.

BANJO instruction, \$5 course; pupils instructed for the stage or home amusement; elegant banjos.

DORE BROTHERS,

Studio, 112 West 35th St., opposite Harrigan's.

The "\$5.00 course," whatever it may be, must "catch on," or else the brothers could scarcely afford to advertise.

BANJO and stage dancing taught; satisfaction guaranteed; lessons private; circulars mailed. J. Bogan, 260 Bowery

"Banjo and stage dancing" has been taught by this master ever since we can remember. We regret that he is not advancing with the "art of banjo playing."

BANJO HEADS.—Banjo taught; Brailsford's champion banjo heads will give any banjo a brilliant tone; all lessons private; proper tuition; terms reasonable. R. W. Brailsford's Instruction Parlors, 738 6th Ave., near 42d St.

This one we are not acquainted with, but we are strongly inclined to believe that the "Champion Banjo Heads" are tempered to the shorn lambs.

CUT THIS OUT—PRIVATE LESSONS; Banjo, Guitar, Violin, Piano, &c. WATSON'S, 15 East 14th St.

We have done as the advertiser wishes, "cut this out" and pasted it on our copy for the printer.

BANJO.—Get Champion Molini Waltz, By Herriman, teacher of banjo; simplest method, 20 cents a copy. 12 lessons \$5.00. Single, 50 cents. 207 East 53d st.

The above is evidently from one of those "Simplest Method" youngsters, but as he teaches for the stipend of 20 cents a copy he won't be likely to get rich fast.

BANJO AND GUITAR TAUGHT.—J. K. BUCKLEY, soloist, minstrel fame, 317 West 20th st.; ladies taught.

The above card comes from an old performer, who ought to be good if he is tending to his business properly.

GUITAR, banjo, mandolin taught; arrange music for all instruments. Prof. Marcell, studio 34 West 30th St.

This professor is not known in our quarter of the globe, so we will say nothing.

BANJO, VIOLIN instruction; the only man who played by note at the banjo tournament, Chickering Hall. Wm. J. Scott, 451 West 52d St.

We like the independence of thought and action displayed by this advertiser. He was the only man of ability in the flock who lately congregated to hold a bleating match at Chickering Hall. He is not personally known to us but we take him to be a man of gumption, and determined to succeed in his profession. He should not, however, associate with "Hams," who cannot play by note.

BANJO—Best teachers, finest banjos. Prof. D. Emerson, studio 643 6th Ave., Prof. J. H. Lee.

These gentlemen are well known to the readers of the *Journal*.

ABSOLUTE CONTROL of breath guaranteed in ten lessons. A Marcus Herbert Spring, vocal instruction, 114 West 14th St.

This has little connection with banjo playing, it is true, but perhaps some of our banjo players would like to acquire a command over their breath amounting to an absolute control. It is sometimes necessary where many free lunches have been indulged in.

## CORRESPONDENTS' COLUMN

W. M. writes: "When tuning a guitar-neck banjo is it not best to tune the fifth string to C instead of A, as on the guitar? When playing fourth position and upwards the chords sound incorrect. Can you tell me how to remedy this?"

ANSWER.—The pitch to which such an instrument may be tuned depends upon the thickness of the strings used and the size of the instrument, as it is always the length and thickness of the vibrating strings which govern their sounding pitch—the tension being uniform. If the guitar-neck banjo in question is of the usual size it may be tuned in the same pitch as an ordinary guitar, providing the strings used are the usual guitar strings, or it may be tuned higher if strung with thinner strings. But, at the same time, the higher tuning is apt to break more strings, for the thinner strings, made of finer strands are found to tear out or break more readily than the thicker strings of the same material.

The trouble with false notes and chords is not to be regulated by varying or changing the pitch, as it is caused by the strings being of uneven thickness, and consequently faulty in tone. As no dealer in strings has ever yet been able to procure a constant supply of strings which are made perfectly true in tone, this is a matter which is difficult to regulate. All banjo and guitar players suffer from false strings. It has ever been so and no doubt will continue until human ingenuity is able to supply a string that is perfectly even in thickness, equal in weight and true in its entire length.

A. E. W. writes on a postal card: "Does your BANJO AND GUITAR JOURNAL contain directions, or teach how to play the banjo without an instructor? Please drop me a postal—yes or no."

ANSWER.—Our correspondent may have plenty of time at his disposal to write questions on postal cards, but as our time is limited we would suggest that he purchase a copy of the JOURNAL and inform himself as to what it teaches. Experience is the best and usually the only teacher for such inquirers.

A music firm writes: "One of our customers wants to know if your Banjeaurine is played the same as the banjo, or in other words, can you play a waltz on the banjeaurine with the same fingering and positions on the fingerboard as on the banjo?"

ANSWER.—The instrument which we style the banjeaurine is fingered precisely the same as any raised-fret banjo. It can be used for any music which is applicable to a fretted banjo, but is not so easy to play rapid shifts from lower to higher positions, or vice versa, on as the ordinary banjo. The fingerboard on the banjeaurine extends over the rim and has usually eight of the frets placed upon the extension over the rim. Otherwise it is as easy to finger as any medium-sized or small banjo.

A lady teacher writes: "I want a convenient little banjo, one that I can carry to pupils' houses. If I were a gentleman I might carry a large banjo, but as it is I have to go empty handed. What do you think of the Little Wonder Mandolin Banjo? Could I accompany my pupils with it? Is the tuning the same? Would I have any trouble with it? Please give me full particulars and what would you charge to make a pretty one with ivory keys, fancy pearl inlaid, etc., the very best warranted head nicely marked?"

ANSWER.—A Piccolo Banjo like our LITTLE WONDER is not intended for teaching purposes. The purposes for which it is intended are described in our catalogue. These small banjos are used for rapid solo playing, tuned to B flat and accompanied by piano or by a large banjo tuned an octave lower. They are also used in banjo trios, quartettes and in "banjo orchestras." They range in price from \$13.00 upwards. Almost any amount of expensive work can be put on such an instrument when desired and paid for.

F. G. writes that he has been trying to tune his banjo with the piano from a small chart or diagram which professes to teach "the beginner to tune the banjo from the piano with but a few moments practice." He has failed in bringing the banjo in tune with the piano, of course, and says he don't understand it.

ANSWER.—The diagram in question assumes that the banjo is tuned in the same pitch as the printed or written notation in music. This is not the case, and if our correspondent will peruse a copy of the first volume of our *American School* he will speedily master all such seeming difficulties which now perplex and bother him.

To attempt to bring the strings of any ordinary banjo up to the notes indicated in the diagram in question would only result in breaking the strings. For, as is explained in our book, the banjo in reality sounds an octave lower than the indicated notes, and the diagram gives the notes an octave too high. Then again the "concert pitch" of the ordinary banjo is a minor third higher (one and one-half tones) than the notation, after allowing for the octave difference which is not generally counted in music. The actual tuning of the five strings of the banjo with piano is as per following example:



These notes represent the actual pitch of each of the five strings when tuned with piano or organ.

J. M. writes: "Please publish in your next *Journal* how long it ought to take a boy of sixteen to learn to play a banjo."

ANSWER.—It depends entirely upon the mental and physical capacity of the boy, and also upon his own efforts—that is, provided he has a competent instructor.

M. D. writes: "I have not received your *Journal* for this month; for Heaven's sake don't stop it as it is the only correct guide for the banjo I have ever found. If my subscription has run out let me know and will renew it at once, but don't stop the *Journal*."

W. W., Jersey City, writes: "Will you please inform me how to tune a fifteen-inch neck and eight-inch rim banjo to accord with a nineteen-inch neck and twelve-inch rim banjo?"

ANSWER.—Tune the large banjo in "C and G" as usual. Tune the small one either a fourth or a fifth higher, which ever way it works best. Our banjeaurine tuning pitch would answer for all practical purposes, but it is better to use a piccolo banjo, such as our "Little Wonder," for such work as the two can then be played in the same keys and much easier for the players.

H. O. writes: "Can you tell me where to get a book that tells you how to do tricks on a banjo and how to swing one and play at the same time?"

ANSWER.—Science has not yet reached that pinnacle of perfection where books can be written that "tell you how to do tricks on a banjo." Several years apprenticeship to a circus manager is the only sure road. But, speaking seriously, a few lessons from a competent teacher will give our correspondent something to work on, then, if he has the "stuff in him," he will, by practice, make a tricky player. Perhaps we shall soon have an opportunity to treat upon the subject in the *Journal*.

N. B. W. writes: "Being an amateur on the banjo and hearing what a nice tone your patent gives to the banjo, I am desirous of having one. Be so kind as to send catalogues and prices of patent. I would also like to know if I can get a new staff for an old banjo that I have."

ANSWER.—We are not in the patent rubber or wire bustle business, neither have we any so-called patent tone givers for banjos. All such that have come to our notice so far are merely clap-trap catch-penny humbugs. If a banjo is not constructed correctly there is no use in putting on attachments of one kind or another.

We can make a new staff to fit any banjo desired. The rim must be forwarded us, prepaid, to be fitted.

Music teacher writes: "Banjo and Guitar Journal to hand, and read with much interest and satisfaction. Your dealings with me have always proven highly satisfactory, and as I am an amateur performer and teacher seeking for information, I take the liberty of addressing you for advice. Having taken but two lessons on the banjo of an efficient instructor, Prof. J. E. Henning, I find it rather difficult to render proper instruction to my pupils. I have studied music since my childhood, and can say that I am a competent piano instructor; consequently I consider myself able to make rapid progress if I had the proper material. To give you an idea of my proficiency, I can play Perkins' Grand March, by Henning, and others equally difficult, with facility. What I wish to ask of you is to kindly render me some advice as to the best way to advance myself and pupils."

ANSWER.—We can give no better advice than is contained in the *Journal*, and in "The Banjo Philosopherially." Outside of this we should advise our correspondent to practice from the *American Banjo School*.

"Black Face Comedian" writes: "Have you any second-hand ten-inch rim banjos on hand which you can sell cheap?"

ANSWER.—It is of very rare occurrence that we have a second-hand Stewart Banjo on hand for sale; and when we have such the price is almost the same as for a new one.

H. G. C. writes: "When I was about sixteen years of age my father made me a present of a fine "Rosewood" banjo. I valued it highly, partly because it was a paternal gift, and partly because of its great value as an implement of music. But alas! one day the banjo had a fall and broke the neck in two; I then had a new walnut neck with ebony veneer put on, and my banjo was just a good as ever. Then I thought I would put in a set of pearl inlaid pegs, which I did, and it looked 'great' and 'sounded big.' Some time after this I had the rim changed to make a 'silver rim' banjo out of it. You know what I mean, I had metal put on the wood rim all around. After this had been done the hoop would not go on and so I had a new hoop made to fit. Then I got into more trouble. The brackets would not go through far enough, and beside that they looked clumsy, so I had to get new brackets, and then I thought while I was about it I'd have a new head put on. I got it all fixed up and after it was all done it sounded first-class. But then I began to consider what it had cost me and to wonder whether I could not have gotten a much better banjo for the cost of this one and saved all my trouble."

I have a friend who is quite a philosopher; he asks me this question: "Is this banjo, as I now have it, the same banjo that was given to me when I was sixteen years of age or not?" If it is not, then I no longer value it as a gift, but if it is the same one, then I don't want to sell it, because my father is dead.

My friend says it makes no difference because all human bodies change at least once in each seven years and are all the time taking on new matter and discarding old. He says that the crab that sheds his shell and becomes a soft crab is just the same crab that once was a hard crab, only people will pay more money for a soft crab than a hard one. So that neither the crab nor the man is changed by shedding his skin, that is, he is the same man and the crab is the same crab. Sam Jones is Sam Jones, whether he is a soft or hard shell Baptist. My friend says that my banjo is the same banjo so far as the banjo goes, but the outer shell has been shed off. But the deuce of it is that I have all the parts of my old banjo on hand yet, and with the exception of the broken neck I can put them together and then I will have two banjos."

ANSWER.—Our correspondent should cease troubling his mind about the "old tub," as it makes very little difference whether it is the same banjo he had at first or a new one. It is purely and simply a "tub." Get a good Stewart Banjo and cease troubling the mind over vague speculations.

### AMERICAN BANJO SCHOOL.

The 36th edition of the AMERICAN BANJO SCHOOL, Part 1st, is now ready, price \$2.00. It has a new cover, new portrait of S. S. Stewart, and presents an attractive appearance.

# BANGOR MARCH

*308*

THOS. J. ARMSTRONG.

*Tempo di March.*

Banjo.

*f*

4th Position. 5th Position.

*mf*

FINE.

D.C.

30808

# THE WOODBOURNE WALTZ.

## FOR THE GUITAR.

W. H. MURPHY, Manchester, England.

Guitar.

The musical score is written for guitar and consists of eight staves. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes a treble clef, a key signature of one sharp, and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, often beamed together. There are several triplets and slurs throughout. A 'FINE' marking is present on the third staff, and a 'D.C. al Fine.' instruction is at the end of the eighth staff. The score is accompanied by a series of chord diagrams (fingerings) written below the notes.

3080a

# D. C. EVEREST'S CLOG HORNPIPE.

By D. C. EVEREST.

Tune Bass to B.

Banjo.



308 10  
57

# Lullaby from the Opera of "Erminie."

## ARRANGED FOR THE GUITAR.

By CHARLES H. LOAG.

*Moderato.*

Guitar. *mf*

*Moderato.*

*p*

*rall.*

FINE.

*Handwritten notation: 3/8 1/2*

# PUPILS' SCHOTTISCHE, FOR TWO BANJOS.

By D. P. McEWEN.

1st Banjo.

2d Banjo.

2d Pos.

2d Pos.

FINE.

7th Bar.

2d Pos.

D.C.

3d Bar.

5th Pos.

3d.....

D.C.

32874  
8/2

# PICWICK CLOG.

## FOR THE BANJO.

By HARRY CHAMBERLIN.

Tune Bass to B.

Banjo.

3

3

3

3

3

3

3

3

3

3

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## OBSERVATIONS ON Stroke or Thimble Playing on the Banjo

There is a mistaken idea among many banjo players of the day that "Stroke" or "Thimble Playing" is merely a harsh pounding or thumping of the banjo strings, and that fair or scientific execution cannot be done in that style of playing on a banjo.

It is likewise represented by some that this department of playing belongs to the old plantation banjo, and is rapidly passing away, along with the "Old Tub" banjo of a few years ago.

It is our present purpose to say a few words upon this subject, offering some hints to those who desire to acquire this branch of the art.

We have stated in "*The Banjo Philosophically*" that this style of playing was fast being superseded by the "Guitar Style" of fingering, which indeed is true. But it is likewise true that the stroke style will not give way entirely to the other, for it is almost indispensable in some grades of banjo music, and, therefore, should not be permitted to die out entirely.

In the few brief remarks found upon this subject in "*The Banjo Philosophically*" it is stated that

"Thimble playing is not, as many may suppose, merely a rough, unmusical hammering of the strings and head; but may be developed by practice into an artistic and pleasing musical performance."

This we now reiterate. But as "*Knowledge is the guide of practice*," it becomes necessary for the student, or he who desires to learn this method of execution, to first learn *how* to practice aright, as no art can be developed by improper practice, or with the energies wrongly directed, and to acquire a wrong method of practice is to form that which must be unformed again ere foundation can be laid for a fresh start.

It is therefore our purpose to make such suggestions and to offer such advice and aid as present circumstances will permit to those who seek to acquire knowledge of the stroke, or thimble playing as practiced by such players as E. M. Hall and others.

Just as there are thousands of violin scrapers throughout the world who can manage the bow in a certain way, so there is an army of banjo players who can pound the instrument with a thimble; but the number of those who can execute in an artistic manner with the thimble is exceedingly small. The examples for practice found in the *American School*, Part 1st, are proper, and if rightly practiced will be of assistance to the student, and outside of this he can select a march (such as the Hunter's March or Fredrich's Grand March) and use for thimble practice to his heart's content.

The thimble used in stroke playing is generally made of German silver, and should not be thick or heavy. Those in general use may be obtained of almost any music house at the cost of a few cents.

The following engraving represents the thimble as generally sold.

After purchasing such a thimble it is well to flatten the end slightly with a small riveting hammer, taking care not to bruise or batter it to such an extent as to cause it to tear the strings.

After the thimble has been hammered it will present an appearance similar to that shown in the following engraving, although the cut as here represented makes the thimble appear more pointed and sharp than it is in reality.

The student will, from the cut, be able to form some idea of the thimble used by Horace Weston, the famous colored

player, from whom, some years ago, we acquired a knowledge of the subject to a considerable extent; but, at the same time, allowances must be made for photographing and engraving the curves, etc., on a flat surface, rendering it difficult to present an exact fac-simile of the article as it is in reality.

A thimble which had been used by Mr. Horace Weston for some time had become so worn that it was difficult for an inexperienced observer to believe that it had not been ground off; but the enormous amount of friction to which such a thimble is subjected may be readily conceived to cause it to wear away at that part where the use is greatest, and the following illustration displays it to the student as clearly as photo-engraving will allow.



The sharp pen-like point, however, is not found in the thimble itself. It will be observed that the portion of the thimble which has worn away is the edge of the curved side which comes next to the thumb, and not of the side next to the second finger. By this the student will readily perceive that it is the edge of the thimble next to the thumb which is used to strike the string, and not the edge which adjoins the second finger, when the thimble is on.

It is extremely difficult to explain, on paper, a subject of this kind, but what we are endeavoring to show the pupil is that in stroke playing the hand must be so held that the stroke is made downwards in such a manner that the edge of the thimble which is shown to be worn away in the engraving strikes the string. If the hand is so held that the other edge of thimble strikes the string the player will ever be laboring under a disadvantage, and will not be able to execute with the power or rapidity which may be secured with the hand in the right position. In playing marches, etc., the entire execution is nearly always done with the thimble; that is, nearly all the notes are struck with the thimble, and the thumb is little used, except for the fifth or short string. (This is explained in the first volume of the *American School*.)

But in playing jigs, walk-arounds, etc., and other music of the old style, common a few years ago, the thumb has almost as much to do as the first finger, which is protected by the thimble.

There is another form of thimble, used for an entirely different style of execution, known as the "California Thimble." These thimbles are not at the present writing found for sale in the eastern market, but as the writings of Mr. J. H. Lee have lately caused some inquiry to be made concerning them, we present a cut of the "California Thimble," made from a photograph of one furnished us by Mr. Lee.



This thimble, however, is foreign to our present subject and with the manipulating of it we are not familiar.

The Bridge used on a banjo in stroke playing is generally lower and frequently considerably narrower than that used in "picking," or guitar style.

The following engravings will give an idea of the size and appearance of those most in use among stroke players.



The height and width vary with the characteristics of the players, and also with the different styles of banjos.

It must be understood that if the neck is pitched that the strings lie too far away from the fingerboard with a high bridge, then a low bridge may be substituted, but it is well in the case to rosin the feet of the bridge well to prevent slipping, for often a stroke of the thimble causes the bridge to slip and change position in which case the instrument is put out of tune.

If the neck of the banjo is so pitched or so that a high bridge is necessary to prevent the strings from jarring on the fingerboard, such a bridge will have to be used on that particular instrument unless the necessary alteration made in the setting of the neck, which can readily be done by a manufacturer.

It is generally conceded that a low bridge is better than a high one for thimble playing; and as the strings are struck downwards in such execution, instead of being plucked or picked upwards, it is scarcely necessary to have a much pressure on the bridge in order to produce a vibration of the head, the stroke of the thimble furnishing all that is necessary. Hence a lower bridge may be used in stroke playing than is used in picking, but as changing the height of a bridge on the banjo will make a very perceptible change in the fingering of the left hand as well as that of the right, it is better to use one banjo for picking and one for stroke (generally called a stroke or thimble banjo.)

The neck on the "stroke banjo" should be so adjusted that a suitable bridge can be used.

Nearly all players are aware of the fact that although a banjo neck may be properly set when the instrument leaves the factory, when the head in time stretches so that the hoop or band is drawn down below the level of the edge of the rim, a slight change in the pitch of the neck takes place. This is almost unavoidable so long as the banjo must be fitted with an adjustable head and a hoop, against which the butt of the neck must rest. This change in the laying of the neck, however, is not always sufficient to cause any degree of annoyance to the player, nor is the head always likely to stretch to such an extent as to cause the hoop to be drawn down so much. But the head must be kept tight if the player expects to have a good tone, and as it continues to stretch the hoop must recede.

The best thimble player is not he who can pound the hardest or he who can thump so vigorously as to "drown out" a piano accompanist, or an orchestra, but he who can produce the best music with the thimble.

A great man once said that almost anybody could do something with almost anything the first time he had it in his hands, except a fiddle. "Let a man get a fiddle in his hands for the first time and he can do nothing." And there is a great deal of honest truth in this homely expression, for scraping a violin with a bow is one thing and bowing is another, and as hours of daily practice must be given in order to acquire scientific and artistic handling of the violin bow, so must practice be devoted to acquiring dexterity and skill in handling the thimble.

Rapid runs, neatly executed with the thimble, are not only difficult to acquire but a natural adaptability to some extent, as well as suppleness of wrist and strength of arm are requisite. And as this practice, like early violin or cornet practice, is frequently annoying to inmates of the house where the student resides, it is not so accessible as the usual method of practice in the guitar or picking style of banjo playing.

Then again thimble playing is not so attractive for the parlor entertainment as the usual guitar style of playing, but is more appropriate for the concert hall, in playing marches, etc.

These objections, inclusive of the difficulty experienced in acquiring a mastery of the thimble stroke, cause thimble playing to be little encouraged at the present day. But, for all that, it will always to some extent continue to thrive, for there are, here and there, players who can charm the ear with a thimble.



**THE**

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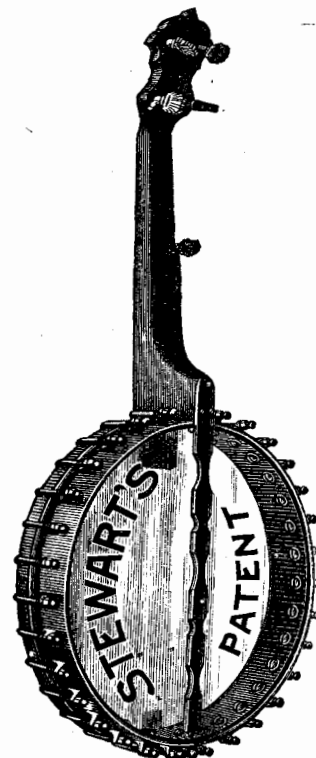
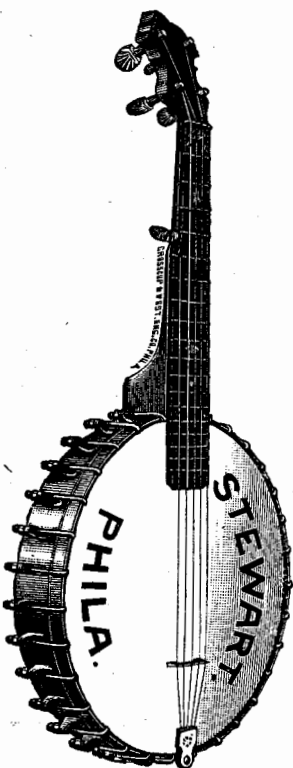
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**CORRESPONDENT'S COLUMN.**

(CONTINUED FROM PAGE 5.)

A student of banjo playing writes: "Which key do you consider the most suitable for tuning the banjo to accord with piano, C natural B flat?"

ANSWER.—The majority of banjos sound best when tuned in "C" with piano, that is when the key of A on the banjo accords with C on the piano and E on the banjo with G on the piano. Some players on the stage who play with orchestral accompaniment and use large banjos, tune to "B" flat, but not only is this pitch too low for the size of the banjo in most general use but it is frequently the case that pianos found in most families, especially those which have been a few years in use, are found to be a half tone and frequently a full tone or more below the usual concert pitch common to the orchestra. In fact, nearly all pianos used by amateur players are gradually allowed to sink in pitch, so that it is rare to find one "up to concert," and were we to establish a general tuning pitch of B flat, the majority of banjos would sound flat indeed when tuned to correspond with such pianos. Hence we consider the "C and G" pitch, now exclusively used in our music for the banjo and piano, the most suitable, and moreover as it brings the piano accompaniments in the easiest keys for the piano player who may accompany the banjo.

Then again, if the piano in the parlor is a half tone or even a full tone flat (below orchestral pitch) it does not matter so much when playing in a room if the "C and G" pitch is used, but with any lower tuning, such as "B flat," the banjo would sound too flat for the room, and much worse in a theatre or hall.

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Banjoists be sure to look at our list of late Banjo Music in this issue. New music composed by S. S. Stewart, Thos. J. Armstrong and others, will be found described.

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**304 Neen-wo-ma-su (My Darling) Waltz**. For the banjo and piano, by S. S. Stewart. **A, E and D**. 60  
This is quite a "taking" Waltz if well played. There being no very difficult positions of the left hand, the principal difficulty, if such it may be called, is in the playing of the entire Waltz with taste and expression. The banjo part covers three plates and the piano accompaniment, having the melody also "cued in" above, covers four plates.  
Banjo Part, separate. 35  
Piano Accompaniment, separate. 30

**305 Roses from the south, Waltzes**, by Strauss. Arranged for the banjo and piano by J. H. Lee. 1 00  
This comprises the four Waltzes complete, in keys of **E** and **A**, with piano accompaniment for each.

**306 La Paloma (Spanish Melody)**. Arranged for the Banjo and Piano by E. Herbruger. **E**. This piece is very popular. 35

**307 Vacation Waltz**, by Wm. Sullivan. For one banjo. **A and D**. 10

**308 Wine, Wife and Song Waltzes**, by Strauss. Arranged for banjo and piano by Lee. **E** and **A**. This comprises the four Waltzes. Very fine. 1 00

**309 Boulanger's March**. **A and D**. For banjo and piano. 50  
For banjo and piano and 1st and 2nd violin, cornet, flute, clarinet and bass. 1 00  
This March is very popular. Suitable for "picking" or thimble playing.

**310 La Belle Schottische**. For the banjo and piano by S. S. Stewart. **D, A and G**. 50  
For Two Banjos. 25  
The banjo and piano parts are printed separately, and the banjo copy has a part for second banjo to be used if desired for two banjos, or two banjos and piano. The piano part has also the melody in small notes printed over it, which can be used as a violin or flute obligato if desired.

**311 The Irish Wash Woman (Irish Jig)**, for the banjo and piano. **E**. 25

**312 Isabel Waltz**, for the banjo and piano by S. S. Stewart. **A, E and D**. 1 00  
This is one of Stewart's best waltzes. It is not intended for the banjo alone, nor is it recommended for that purpose, as it was specially composed for the banjo and piano, but for the convenience of those who may desire to procure the banjo part alone, in order to practice it without the piano accompaniment, we have printed the parts separate.  
Banjo Part alone. 50  
Piano Accompaniment. 50  
The piano accompaniment, like Nos. 304 and 310, has the banjo part transposed in the piano key and printed above the accompaniment to assist the piano player.

**313 German Landler**. **E**. For the banjo and piano. 25  
A very pretty parlor selection.

**314 "Paddy on the Turnpike" (Irish reel)**, for banjo and piano. Key of **F** sharp minor. 25

**315 Flowret, Forget-me-not (Gavotte)**, for the banjo and piano. **E** and **A**. Arranged by S. S. Stewart. 50

**316 Enterprise Schottische**, for the banjo and guitar. By O. H. Albrecht. **E** and **A**. Guitar part in **G** and **C**. 25

**317 Emeline Mazourka**, for the banjo and piano. By E. M. Hall. **E** and **A**. 25

**318 Chord Exercise**, by J. H. Lee. For banjo and piano, with names of all the chords. A great thing for the pupils. 25

**319 Grand Waltz, The Poet's Dream** for the banjo and piano, by S. S. Stewart, **A** and **E**. 60  
Already a favorite with banjoists. It is not very difficult and has a neat piano accompaniment.

**320 Irene Loraine Mazourka (Andante)**, for the Banjo and Piano, by S. S. Stewart. **E, B, and A**. 50  
For two banjos. 25  
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**321 Lanner's Waltz**, arranged for banjo and piano, by S. S. Stewart. **E**. 25

**322 Emma Mazourka**, for the banjo and piano, by A. Baur. **A**. 25

**323 The "Harp Clog Schottische"**, new arrangement for banjo and piano, by Stewart. **D**. 25  
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**324 La Cracovienne**, for the banjo and piano. Good arrangement for the parlor, by Stewart. **A**. 25

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**61 Ladona Clog**. 35  
Piano Part separate. 25  
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**62 Paulaski Schottische**. 35  
Piano Accompaniment separate. 25  
A favorite with all.

**89 Stewart's Easy Schottische.\* A and E**. 25  
Piano Part separate. 15  
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**100 Fair Hill Schottische**. 35  
Piano Part separate. 25  
Very sweet and pretty for a parlor solo.

**112 Bradford Polka**. Baxter. 40  
Piano Part separate. 20  
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**117 Florence Polka**. Lee. **A, E** and **D**. 35  
Piano Part separate. 25  
A splendid composition.

**127 Armstrong's Mazourka**. 40  
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This is highly recommended to all.

**149 Cupid Schottische\***. 35  
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Very pretty. Takes well.

**218 Boil Dat Cabbage (Plantation jig)**, 35  
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**263 Damon and Pythias Polka**. Lee. **A** and **D**. 35  
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A very excellent piece by a first-class writer.

**128 "They all like me Polka."** Armstrong. 40  
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**303 Primrose Mazourka**. Learned. 25  
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Very pretty and easy.

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**305 Roses from the South, Waltzes**. **E** and **A**. Arranged by Lee. 1 00

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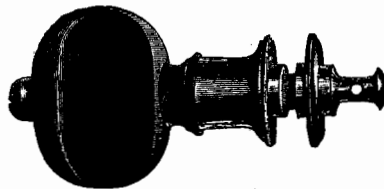
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