



S. S. STEWART'S BANJO & GUITAR JOURNAL

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PRICE, TEN CENTS

Good Versus Bad.

"Do you arrange music?"

If you do I am very glad to hear it, as there is plenty of material just now, in the musical world, for you to try your hand.

Yes, plenty of material, good and bad; both are fully represented in our modern composers' efforts to please a varied public taste.

"Do you publish music?"

Ah! There's the rub! If you do, I hope you use your best efforts to select that which is good. You know there is quite a number of people who like good music; they like it even if it is old and worn threadbare, and they will listen to it and cry over it again and again.

How many times have we heard of a simple melody, such as a home song or other sentimental subject, moving its hearers to tears.

Probably you will say it's the words that affect them. If you think so, try the effect of reading the words to some of your friends, without music. They will say it is beautiful, that's all. Then play the music without words and note the different effect.

Music touches the heart; that is, good music does. The more we become acquainted with it, the more beauties we discover and the higher our sentiments become. Notwithstanding this, an educated musician will be as much affected by a simple melodious song, as a person who has made no study of the art.

But the cultured and educated musician sees more in music than a simple melody. He feels and even sees the harmony that properly belongs to it. If you have not made a study of music you cannot do this. Harmony, sweet harmony, is what he wants, even though it be a simple song. He will be offended if the harmony is wrong. How important, then, is it, for us to have correct harmony in our banjo arrangements.

Composers and arrangers of banjo music are doing better now than in former years. This branch of musical art is constantly attracting new recruits from musicians who formerly ridiculed such instruments as the banjo, mandolin and guitar. Music clubs, formed from these small instruments, have demonstrated that beautiful effects can be obtained if taste and judgment are displayed in the arrangement.

Every music publishing house has now its critic for banjo, mandolin and guitar compositions. But, unfortunately, some of these critics are not sufficiently acquainted with the technical difficulties of these instruments, in other words, they are not performers on either banjo, mandolin or guitar. It often happens, from this lack of knowledge of our favorite instruments, that in making their arrangements for banjo, they sometimes give the performer impossible chords to play, or chords that tax the player to his utmost effort to reach.

Of course, it isn't necessary for a musician to become a banjost in order to arrange banjo music. A proper study of the banjo fingerboard will enable him to write correctly for our instrument. His knowledge of harmony will tell him that which will sound right or wrong, but it will not tell him that which is easy or difficult to play.

A good arrangement for banjo is one which enables the performer to obtain the best possible effects with the least possible effort.

A bad arrangement is one which may contain good harmony throughout, and yet abound with difficult and unnecessary changes, that prevent even a good player doing justice to the selection.

In moderately difficult compositions and arrangements, this order of things cannot, very well, be avoided, but in selections of an easy, simple nature, there is no excuse for their appearance to puzzle and discourage the amateur banjo player.

Music publishers should remember this when they issue banjo arrangements of popular selections of the day. Popular demand for such music, arranged for banjo, has brought forth publications, from our largest music houses, of nearly all the late marches, waltzes, etc., adapted for our national instrument. Some of these published arrangements are very bad. In many cases it looks as though the arranger wished to display his skill in arranging banjo music.

This is too bad!

When the amateur banjost buys a copy of this music he finds he cannot play it, or if he can master it, he finds it very often full of difficult changes that prevent him from ever giving it the proper tempo.

I have before me, as I write these lines, a march by a popular American composer, whose musical selections are in great demand all over the world, and nearly every one has been adapted for the banjo. This one has been arranged by a musician who either does not play the banjo, or else he has evidently made it difficult to play for the sole purpose of placing obstacles in the path of our young players, and creating the impression that this particular march is too difficult for a banjo.

He has succeeded as far as this arrangement goes, for here is one of his chords.

The march is in *six-eighth* time, which you know is pretty lively, but that makes no difference to him. You are supposed to hold your first finger flat at the *fourth* fret, for *C sharp*, on the bass string. Then get *A and C sharp*, on second and third strings, with third finger, and stretch up to high *A* on first string.

And that is not enough. After giving the poor banjost such a chord, he expects him to play it as an *eighth* note, and leave it quickly, in order to get low *C sharp*, *E* and *A*, in the first position, going quickly, several times, from one to the other.

Now, isn't that a bad arrangement? I am sure you will say yes.

In another part of this arrangement he gives the player a rapid series of changes in thirds, running up and down the fingerboard. Of course, this can be played, but when it comes to playing it in march time, it is found much too difficult for our amateur players.

The violin part, for this same march, contains single notes with no chords at all. Any ordinary player can master it.

Suppose an arranger for violin was to write this melody in such a manner that compelled the violinist to take numerous and difficult chords in rapid time. He would be laughed at. Such a state of things would not be tolerated in violin music? Why do we submit to it in banjo music?

It must be understood, however, that music for banjo should be written as full as possible. Chords, in their proper place, give strength to the melody. But this arranger has overstepped himself. He has made it full to overflowing.

Arrangers of orchestral music, as a class, have very rigid ideas when it comes to

placing the letters of a chord for harmonic instruments. The capabilities of the player are always consulted before he writes his numerous changes of harmonies. These changes are so placed that in going from one to the other, as little effort as possible will be expended by the player. Precisely the same rule must govern the arranger of banjo music, particularly music of medium difficulty.

Another very bad feature of this publishing business is displayed in the publisher's anxiety to issue a selection so that it can be used in combination with other instruments, such as banjo, guitar, zither, mandolin, piano, etc.

The plan adopted for publishing a piece to be used as above, is to place the piano part in a certain key and make all the other instruments harmonize. This does very well for some compositions, but in the majority of cases it is at the expense of placing some of these instruments in very awkward keys.

THOS. J. ARMSTRONG.

Banjo Clubs.

The banjeurine was originated by Stewart, in Philadelphia, in 1885, and was the foundation of the banjo club, which had its origin in Philadelphia, by Thomas J. Armstrong. The 12½ inch "Imperial Banjeurine," being largely used by William A. Huntley, throughout the country, soon became very popular, and trios, quartets, and banjo clubs soon began to become popular, and have since continued on the increase. The "Solo Banjeurine," the "Banjo Banjeurine," and all styles of banjeurines have become indispensable parts to banjo clubs, and these styles have been copied and imitated by many of the large musical instrument jobbers of the day. They took advantage of a good model in the Stewart, but it remains a fact that Stewart was the originator, having devoted the best part of his life to the banjo, its use and development.

The great impetus lately given to banjo club music, through Stewart's *Journal*, is doing a good bit to aid in the sale of banjeurines, and the prospects are that banjo clubs will be more popular than ever before, in the coming season of 1897-98.

Music in this Number.

Music and samples of music, together with sheets of instruction, comprise the major portion of this, the 100th issue of the *Banjo and Guitar Journal*. The fact is, that the publisher of the *Journal*, having been in poor health lately, has consequently been advised by his physician to take more rest, and to refrain, for the present, from doing any more work of evenings. It is certainly a very poor plan to carry one's business into the hours of the night, when it is necessary to have rest, at least, for a portion of the year. The hours devoted to the writing up and editing of the *Journal* have been given to the work, by its publisher, always with pleasure; at the same time, there are so many other matters requiring his attention, that justice to himself demands protection to health should receive the first

consideration. It is not necessary that one should use himself up, or "kill himself," either to "keep himself," or to play the banjo. "Rest now, and live longer for your work," says the physician.

The Banjo in Church.



Canton, N. Y., 3-23-97.

Dear Stewart:—"Big house and splendid success at Malone. Played in CHURCH SUNDAY, MORNING AND EVENING SERVICE. I believe this is the first time the banjo was ever used as a PART OF THE SERVICE IN CHURCH. I played sacred music, in place of the choir.

Knowing the acoustic properties of Chickering Hall to be bad, I was perfectly aware that the *ppp* passages were inaudible to some. I was told that last year, and I then played without the mute. In playing *soft*, expressive music there, one is placed between the "Devil and the deep sea." Either the instrument must be forced, and as a consequence, the effect spoiled for those who are near the stage, or else one must play only to those favorably seated. Believing that WITHOUT GOOD TONE there can be no MUSIC, I chose the latter plan.

The auditorium at Louisville is fully five times as large as Chickering Hall, yet every note was audible with or without the mute.

A. A. FARLAND.

NOTE. The foregoing letter contains a reference to the use of Farland's mute, or "harp attachment," as some one said he could not hear the soft tones at Chickering Hall. We desired friend Farland to give us his side of the story.

From the Fitchburg (Mass.) *Daily Sentinel*, March 30th.

"Of Mr. Farland's playing there can be no criticism. He handled his instrument in a most masterly manner. With a pianissimo and muted effect he played a little cradle song by Hauser with most charming and delicate effect, and, on the other hand, the allegro vivace movement, from the overture to William Tell, was rendered with all the dash, spirit and energy that passage requires.

It was a pleasure to hear Mr. Farland play, and a very large audience welcomed him and applauded him most cordially."

From the Malone *Farmer* (N. Y.) March 24th, 1897.

"A large and cultivated audience greeted Farland, America's famous banjost, at Malone Opera House Thursday night, and the fact that he held the intense attention and interest

of everybody throughout a program of fourteen numbers on a single instrument, and that a banjo, which the average lover of music has been wont to consider only a "rub-a-dub-dub" to minstrel airs, is sufficient evidence of his wonderful skill and rare musical taste. The banjo spoke, sung, laughed and wept in his hands, and his harmonies soft and sweet came from the sheepskin with an expression that carried the soul upward, like as the voice of some great singer or the pathetic strains of a violin in the hands of a genuine master. The program comprised well-known classical selections, gems in musical composition, the production of which one would think impossible on that much-abused instrument—the banjo. What could be sweeter than his rendition of Hauser's "Wiegenlied," or Schubert's "Serenade," or the selections which he played from Verdi's "Il Trovatore," or what grander than the Allegro Vivace from Rossini's "Overture to William Tell," or the Allegro Molto Vivace from Mendelssohn's "Concerto," Opus 64. Farland has done for the banjo what Remenyi has done for the violin, and has yet a great future before him. Mr. Farland played sacred selections beautifully at the Baptist Church Sunday, and many were attracted to the church to hear him. "Nearer, My God, to Thee," with variations, was executed both morning and evening with rare expression.

Strings! Strings!

No "Cat Gut," but Genuine Russian Ringtail Roarer. Why fool around, experimenting upon strings, when you can string your banjo with Stewart's Strings, and get the right thing at the right price.

Best banjo first, second and fifth strings, double length, 10 cents each, or 15 strings for one dollar. Mailed postage free.

Banjo *third*, or guitar E, 10 cents each, or one dollar per dozen.

The very best *bass*, or *fourth strings*, 10 cents each, or 75 cents per dozen.

In quantities, we sell them as follows: Assorted 1st, 2d, 3d and 4th strings, per bundle of 30 strings, \$1.75.

Hot weather strings. Stewart's twisted silk banjo strings, for hot or moist weather, —first, second and thirds, 10 cents each, 15 for \$1.00, 30 for \$1.75.

S. S. STEWART,

223 Church Street, Philadelphia, Pa.

N. B. Under the new tariff, gut strings will likely rise in price at least 40 per cent. It has not been definitely settled up to the present writing. Silk strings will also be higher in price.

Electricity and Music.

YOU STEP ON THE MAT AND THE CURRENT DOES THE REST.

A novel use of the electric current can be seen and heard at the music studio of Thomas J. Armstrong, in Philadelphia. As you step on the mat to enter his cosy apartments, the familiar strains of "Auld Lang Syne" are heard overhead. The music ceases as you step off the mat. A tiny electric motor, run by battery power nailed on the wall above the door, runs a small music box. The pulley on the music box is a home made affair, and the motor and music box are coupled together with string belting. Yet the little motor is ever ready to moté and the music starts up at once to welcome your entrance.



FRIED STUBER, the wonderful boy banjost, after completing his engagement in Philadelphia at the Bijou Theatre, in connection with the Carleton Banjo Club, remained over to play at the C. J. Heppé & Son Aeolian Recital, on Tuesday afternoon at Heppé's Recital Hall, 1117 Chestnut Street, and then to perform at the Philadelphia Bourse for an evening, at Stewart's fine banjo exhibit, which was accomplished in the presence of a great crowd of delighted listeners. On both these occasions Mr. Stuber was ably assisted by Thomas J. Armstrong at the piano, for Mr. Armstrong is almost as much "at home" at the piano, as at the banjo or guitar.

Young Stuber is doing some great work on his Stewart *Thoroughbred* Banjo, and we would be glad to be numbered among our Philadelphia residents.

THE TEMLETT "ZITHER BANJO."

A number of our readers in this vicinity having expressed a desire to see and hear an "English Zither Banjo," and this desire having been expressed to the celebrated manufacturer, the Rev. Temlett, this gentleman has presented to S. S. Stewart one of his closed-back "Zither Banjos," which arrived just as No. 99 of the *Journal* went to press.

This instrument is an improvement upon the ancient "Johnson closed-back" Banjo, and is similar to the make of instrument that was for a time upon the market here, under the name of the "Columbian Banjo." We do not think it can ever be put in the hands of players, (especially professionals) to take the place of the regulation banjo of the day. The removal of the 5th string peg, and the bringing of that string through a tube to the machine-head, can scarcely be deemed an *improvement*, and the consequent increase in the width of the neck is more like an impediment. Our opinion of the wire strings remains unchanged, but to maintain the new name of "Zither Banjo" they are perhaps necessary.

The instrument is well made and nicely finished, and we return thanks to brother Temlett for his thoughtfulness in forwarding the instrument.

"PRACTICAL FINGERING FOR THE BANJO." This new and thorough work on banjo playing is unique. The author, George W. Gregory of New York, has, in the work, brought his extensive experience as a studious advocate of this instrument, to his assistance, and we can safely say that the book is worth its weight in gold.

Copies mailed upon receipt of 60 cents. S. S. Stewart, publisher, Philadelphia.

Banjo clubs should equip themselves with the best music stands in the market. No slipping or falling down. The Hamilton, Price \$2.50. Sent by mail anywhere in the United States. Stewart handles them.

The *Courier Journal*, Louisville, Ky., in speaking of the banjo playing of Mrs. Emma Miller-Wolfe, pupil of A. A. Farland, at a musical given in that city, says:

"Mrs. Emma Miller-Wolfe, the banjo artist, made a 'Gypsy Rondo,' by Haydn, in a difficult composition, and she showed her technique in bringing out its beauties on the banjo. Schubert's *Serenade* was played with greater effect than her first number."

This musical was given on the evening of March 20th, last, at Music Hall, in Louisville, Ky., and was for the benefit of the College of the Holy Cross, Church of the Holy Cross, beautifully decorated, and a fine audience showed their appreciation of the performance, netting a goodly sum for the church fund.

A. R. WELLS, Passaic, N. J., writes under date of April 4th:—"I have just received, through your agent, J. J. Mara, one of your SPECIAL BANJOS, and wish to say that it is far ahead of any other instrument I have ever seen or heard, in tone and finish. It is an A. No. 1 instrument in every respect."

The amusing little *Cadenza* seems to be having lots of frolicsome fun all to itself, here lately. In a late issue its editor actually states, and in a manner that one would judge to be in sober earnest, that its so-called controversy has developed into a "farce comedy." Why, bless his dear innocent suspenders, who on earth could have seen anything in it from the start, but the most rollicking kind of a farce? The only sense of a child five years old, could have possibly taken the *Cadenza* seriously. Just think of it—a challenge for \$50.00 a side, to prove that a sheet, which pays only the price of waste paper for postage, for circulating as the representative of a huge publishing house, located somewhere away up in a room of a huge building, is a *jewel*. Phew! Serious, indeed! It's enough to make a cat laugh. Some time ago the editor of the *Padenza*, or whatever he calls it, swore he was done; then he forgets that utterance, and gets in another little joke; now, he declares he's done (his positive last appearance, etc., etc.) What monkey antic he'll be doing next, it is hard to conjecture. Surely the little "scientific educator" will take the premium as a perpetrator of second-hand jokes.

NED E. CLEVELAND, Fitchburg, Mass., writing under date of April 4th, says:—"Received the Solo Banjo, O. K. Thanks for the selection. The tone was great, and the party whom I ordered it for was *more* than pleased with it. Mr. Farland played here recently; he is certainly the Ole Bull of the banjo. He opened the eyes of some of our musicians here. I spent the afternoon with him and found him a gentleman in every respect. The teaching business here has been fair."

FRANK B. RUTTER, Lebanon, Pa., writing under date of April 6, last, says:—"The Solo Banjo, purchased through Frank Morrow, of Harrisburg, a few weeks ago, is certainly a gem. It has a wonderfully brilliant tone, and there seems to be no limit to the power of it. Both this instrument and my *Special Thoroughbred* have many admirers, and your care for the manufacturing of the best grade banjos is well established in this locality. These instruments give a gilt edge to the banjo club we have recently started, and in a short time we expect to be equipped with Stewart Banjos exclusively."

Our club is already quite popular and we have a very nice repertoire, consisting principally of Armstrong's and Eno's overtures, waltzes and marches."

Now, that the summer season is upon us, it is the right time to study up the proper system of arranging music for your banjo and guitar club, which you will want to organize upon a proper basis early in the fall.

There are two books (and they are the only ones) published upon the subject of BANJO, MANDOLIN AND GUITAR CLUBS. These are "Banjo Orchestra Music, or Hints to Arrangers and Teachers of Clubs," by T. J. Armstrong; and the other book is called, "Divided Accompaniment," by the same author. These books are 50 cents each, but we will offer, as a special inducement for this summer, to all who may be interested in clubs, to furnish these two books for 30

cents. We do not wish to cut prices, but we do want to have these books more freely circulated and read, to the furtherance of the banjo, mandolin and guitar club industries. There is too much ignorance upon these subjects, not only among amateur players, but also among teachers.

Remember, therefore, the two books for 50 cents during the summer. We have now dwelling within the "simplified method" century, and we want to see great banjo progress made during the coming season. We want to see finer clubs than ever before in the field.

Another valuable book to get is "Newton's School of Harmon for the Guitar," price \$1.00. We want to see this work more generally in the hands of guitar students. The price of the book, with postage is \$1.12, but we will supply the work during the summer for 75 cents. So don't leave off on trying and perfecting yourself because it is summer. Keep at work and make ready for the coming fall and winter.

"When you go out into the country on your 'wheel,' take one of these books along, and select a quiet spot where you can sit calmly down, and polish up your old ideas, and at the same time gain a few new ones.

L. C. RINKER, Frankford, Mo., writes:—"I received the *Special Thoroughbred* Banjo, size 11 x 19 1/2, and I must say it has a longer, and if any different, a little sweeter tone than the last, which was 10 1/2 x 19 size, *Special Thoroughbred*, you sent me; which is saying all that can be said in its favor."

W. H. ROBINSON, of the P. R. R. Y. M. C. A. Banjo Club, writes, of a letter to take exception to your rather severe and unjust criticism of the P. R. R. Y. M. C. A. Banjo Club's entertainment, given February 13th, 1897, appearing in the current issue of the *Journal*. Had you given the matter due consideration, I am confident the result would have been different.

This entertainment was not given to extol the merits of the banjo, nor to lower its standard; to raise funds was the point in question, and to accomplish this it was necessary to cater to the weaknesses of the audience. I am glad that there seemed to be a general satisfaction as to the result. Our banjos were used in the minstrel first part, in lieu of the regulation orchestra, which to us would have been an unnecessary expense; therefore we were obliged to adapt ourselves to existing circumstances, and the program carried out as it pleased you to witness. But, alas, instead of lauding our efforts and giving deserving encouragement, it seems it suits you better to condemn.

I appreciate to the fullest extent your earnest labors to elevate the banjo, and quite agree with you that there should be more Farlands; but, we cannot all become such masters.

I cannot refrain from a repetition of my former statement, that a criticism (wide-spread as they must necessarily become) are both severe and unjust, and I might add that they are entirely uncalled for.

Trusting, however, that our future work be satisfactory and that you tend to aid rather than hinder our modest efforts, I am, etc., etc."

NOTE. We are sorry if anything was written to give offense, anything that was not strictly just, and we cannot find anything of the kind in the criticism mentioned. The entertainment having been given to raise funds, was all right, but even such may be criticised from an artistic standpoint. We said that "Personal attacks, and the use of names, are both severe and unjust, and I might add that they are entirely uncalled for."

Further on, it was remarked: "Much of the work of this club was good, especially after they returned to their whiffoes toward the end of the program." We further recommended the dropping of the burnt-cork element and aiming to elevate the status of the organization, and further we said: "The Banjo

has served a long apprenticeship to the burlesque minstrel business, and we would like to see it graduated."

The complaint that we did not laud the efforts of the club, and give deserving encouragement, and that it suited us better to condemn, we hardly think fits the case, nor do we see where, in our criticisms, as published, were unjust and unfeeling. In the future, however, we shall endeavor to pass by such performances without criticism or remark.

EDW. LA VAN, banjoist, favors us with a fine cabinet photo of himself and his Stewart TWENTIETH CENTURY BANJO.

ERASTUS OSGOOD, of Concord, N. H., writes:—"As you will see, by the handsome program I send you, my banjo, mandolin and guitar pupils, of St. Paul's School, gave their third annual concert on the evening of April 6th, and the fellows have reason to feel proud of the marked success they have achieved. You would have felt quite at home had you been present, for you would have been in the society of some friends of yours. The clever leader of the banjo club, Mr. Cook, led the procession, with one of your banjo-banjoeries. The notes of the first banjo part were made sweet and brilliant by the tones of a Stewart Orchestra, while *Universal Favorites* attended the music allotted to the second banjo. *Dreams of Barbic Land*, as you see, was the opening number, and in response to a rousing encore, the club played Armstrong's "Vendome Galop."

Number 5 on the program was, of course, charming, *Love and Beauty Waltzes*, when well played, is always a delight to lovers of banjo club music, and it certainly was finely rendered on this occasion. Mr. Cook, the leader, is a splendid performer, which may also be said of Misses West and Hicks, the remaining banjoerie players.

A particular word of praise is due Mr. C. West for his capable and versatile work. The same leading tenor in the glee club played guitar in the mandolin club, and played his banjoerie with more than nimble fingers. The mandolin club did wonderfully good work for amateurs. Mr. Webster was an ideal leader, and his mandolin solo, "Sing, Smile and Stammer," by Gounod, was rendered with a delicacy of touch that was simply exquisite.

The school is famous for its finely-drilled voices, so the glee club was all that could be desired."

NEWTON C. LINSLEY, with his Stewart Banjos, is located in Stockton, Cal., and has a fine class.

R. PAGE, of the Manhattan Banjo and Guitar Trio, New York, writes:—"We have not met anybody, as yet, that has better banjos than ours, namely, *Special Thoroughbred* and *Imperial Banjoeries*, nor do I think we ever will; and I must say, you deserve the highest praise of all banjoists for the fine instruments you make. I can only echo the words of all lovers of our instrument, "Stewart is King."

TOM MIDWOOD, of Hobart, Tasmania, thinks so highly of the Stewart Banjo that he is always playing on one, reading about them and studying up some way to manifest his own praise of all banjos for the fine instruments you make. I can only echo the words of all lovers of our instrument, "Stewart is King."

EDWARD LYONS, 297 Bourke Street, Melbourne, Australia, is a worthy importer of Stewart Banjos and Stewart's publications, in that remote region of the globe. We have always found Mr. Lyons an honorable man, and, therefore, we are confident that those dealing with him will receive satisfaction.

J. HESS & Co., 159 Clarence Street, Sydney, N. S. W., Australia, is another importer of Stewart instruments and publications; and finding him a man always honorable in his dealings, we are glad to recommend him to our customers.

EDW. P. DORR, Jamaica Plains District, Boston, Mass., writes:—"The \$40.00 *Special Thoroughbred*, No. 1828, and leather case that I ordered from you on April 1, arrived on the 3d, in good condition and I can truthfully say that it is the handsomest banjo for the money I ever saw, and I have seen quite a number of different makes; and after giving it ten days trial, I thought I would write to you, and let you know how pleased I am with it. I find that the *body* is beautiful, and just as you represented it to be. Everyone that has heard me play on it seems to say that it is the finest-toned banjo they ever heard."

OLD TIME SONGS, correctly arranged for the banjo, by Stewart. Words, music and accompaniment complete, in sheet music. Price 25 cents each. "Old Kentucky Home," "Massa's in the Cold, Cold Ground," "Camptown Races." These are old-time favorites, all for the banjo.

J. O. GILBERT, of the Hamilton Music House, Pittsburgh, Pa., writes as follows:—"Have only subscribed for the *Journal* recently, but realize that I am the loser for not having done so before. The information and music that I have gotten out of the two issues already received, have been invaluable."

DORR BROS., of New York, have published "The Detroit Club March," for piano, by Charles L. Van Baar, price 50 cents. It is a fine 6-8 march, and should meet with a large sale.

THE BANJO, MANDOLIN, GUITAR AND GLEE CLUBS, of the William Penn Charter School, Philadelphia, performed at the Athletic Association entertainment, at Association Hall, Friday evening, April 9th, last.

DANIEL ACKER, the Wilkes-Barre, Pa., teacher, advertises herein his latest banjo music sensation, entitled "A Breeze from Alabama," 25 cents. It is being met with success. Address, D. Acker, 50 Laning Building, Wilkes-Barre, Pa.

AL BAUR, of Brookville, Pa., has no connection with GEORGE BAUER, the mandolin and guitar manufacturer, of Philadelphia. The names are spelled differently, and they belong to two entirely different families.

J. H. JENNINGS, of Providence, R. I., says that business, since January 1st, has been very brisk in the teaching line.

(From the New York *Music Trades*.)

— HIGH PRAISE.

Thomas E. Glynn, the famous banjoist, was a caller at the office of MUSIC TRADES this week. He has had a very prosperous season, and will go to Europe this fall to fill a lengthy engagement.

Mr. Glynn, who uses the Stewart "Special Thoroughbred" Banjo, says of this instrument: "I consider it the greatest banjo ever produced. In tone and workmanship it cannot be excelled."

THOMAS E. ROLLO, Port Huron, Mich., writes:—"Allow me to compliment you on the excellency of the *Journal*. I do not know what you are aiming at, but the standard is being brought higher and higher all the while."

MISS JESSIE C. FERRISS, Joliet, Ill., writes:—"I can't help but say I like your method of doing business. Before sending for your catalogue, I tried to get your instruments from a firm in Chicago; they told me they would let me have them at 25 per cent. off from their catalogue prices, and when I came to figure it up, they charged me seven dollars more than retail price."

ALBERT E. LYLES, Portland Villas, Bath Street, Dewsbury, England, writes:—"However they may try to push the Zither Banjo, they cannot quite outdo the *ordinary*. Several people come to me with their Zither Banjos, but on hearing the Stewart they all express themselves dissatisfied and wish they had bought one of yours."

J. E. GLASS, of New York City, writes:—"I enclose you a clipping from the *New York World*, of April 11th, and would say that whoever wrote the article does not appear to be a friend of the banjo, or he has misconstrued one properly played. I do hate to hear anyone run down the banjo, as we are all players in our family, and my grandfather, William Whitlock, was one of the first to introduce the instrument on the American stage. They have one of those automatic banjos on exhibition at 53 Broadway, this city, and the first opportunity I get, I intend to drop in and see what the thing is like. It may sound very nice, but an instrument which is played automatically, can never be appreciated as well as to see a person sit down and execute. Much obliged for sending *Journal* so promptly."

The following is the "clipping" referred to.

NICKEL-IN-THE-SLOT BANJO.

As if it were not enough that the banjo—that outward symbol of the curse laid upon the descendants of Ham—should be taking the place of the piano in the affections of the youth of England, the announcement is being made that some fiend in human form has just brought out a new instrument of the shape of an automatic banjo, to which the "nickel-in-the-slot" principle has been applied. The necessary coin being inserted, an electro motor is set in action which works a series of bellows. These force the air through a cylinder, over which passes a perforated sheet, and from the perforated sheet a series of pneumatic tubes lead to each pick or fret. As the perforations come opposite the tubes the air is exhausted, and the pick or fret works its wicked will upon the strings. Any stringed instruments which can be played by the finger can, it is said, be worked by this diabolical plectrum, and the prospect which the invention opens up is thus something appalling.

[All this talk about "curses on Ham, etc.," is very amusing, but purely a fairy tale. The writer had better "curse his suspenders," and be done with it.]

The Pennsylvania University Banjo, Mandolin and Glee Clubs gave a very successful concert at Atlantic City, N. J., on the evening of April 19th, last, at the Academy of Music.

THE MOUNT VERNON INSTITUTE BANJO CLUB, of Philadelphia, gave their first annual concert at New Century Drawing Room, on Tuesday evening, April 20th, to a fine house. The concert was a success in every way, and the members deserve credit for their work. This is a small club at present, but the interest is so great that its membership will shortly be increased.

Paul Eno, the conductor, played, as solos, "Valse de Concert," "La Premier March" and "Darkies' Wedding."

Harry B. Warner and J. Howard Chambers rendered duets with fine effect, among which were the "Anniversary March," by *Rosby*, and other equally fine selections. The club numbers were, *Overture*, "Raymond," "March, 'El Capitan," and "Melley," by Eno.

MOBILE PERSUASION.

FOR THE BANJO AND PIANO.

Tune Bass to B.

By W. H. SLEIDER.

Moderato. *12th H.*

BANJO. *p*

3 Pos. **Allegretto.**

mf *f* *mf* *f* *ff*

1. 2. *mf*

Fine.

1. 2. *ff*

D.S. al Fine.

MAZURKA

OP. 7. NO. 1.

BANJO.

F. CHOPIN.

Arranged by J. E. FISH.

Vivace.

f *cres.* *ff* *fz* *p* scherz.

5 PB *tr* 8 *

4 PB 5 B

10 B 5 B

f *cres.* *ff* *fz* *p*

5 PB *tr* 8 *

4 PB 5 B

10 B 5 B

Musical notation, first staff. Key signature: two sharps (F# and C#). Time signature: 3/4. Dynamics: *p Legato*. Includes a 7 R (trill) marking.

Musical notation, second staff. Includes a trill (tr) and a 3 (triple) marking. Dynamics: *poco rall.*

Musical notation, third staff. Dynamics: *f atempo.*, *cres.*, *ff*. Includes 5 PR (5th partial) and 8* (octave) markings.

Musical notation, fourth staff. Includes 4 PR (4th partial) and 5 B (5th beat) markings.

Musical notation, fifth staff. Includes 10 R (10th partial) and 5 B (5th beat) markings.

Musical notation, sixth staff. Dynamics: *pp sotto.*

Musical notation, seventh staff. Includes a trill (tr) and a 3 (triple) marking. Dynamics: *poco rall.*

Musical notation, eighth staff. Dynamics: *f atempo.*, *cres.*, *ff*, *fz*, *p scherz.*. Includes 5 PR (5th partial) and 8* (octave) markings.

Musical notation, ninth staff. Includes 5 B (5th beat) and 10 R (10th partial) markings.

Musical notation, tenth staff. Includes 5 R (5th partial) marking. First and second endings (1 and 2) are indicated.

SOUNDS FROM THE KALEIDOSCOPE WALTZ.

GUITAR.

By E.H.FREY.

The musical score is written for guitar and consists of six staves of music. The key signature is G major (one sharp) and the time signature is 3/4. The first staff begins with a piano (*p*) dynamic marking. The music features a mix of chords and melodic lines, with some measures containing triplets and slurs. The notation includes various fingerings (1, 2, 3) and a final double bar line with repeat dots.



DU·DAH! MELINDA.

BANJO SONG.

1. The first time that I met her, I nev-er shall for-get; She
2. Her neck is like a beer barrel, Her shoulder like a ham; Her
3. I wish I was an Elephant, How hap-py I would be; I'd
4. My bosom keeps a heaving, My nose is gett-ing sore, My

took my al-a-bas-ter brow, And press'd it to her lips; And
ears they are like grid-dle cakes, Her mouth is like a clam, She's
put Mel-in-da in my trunk, And al-ways have the key; Or
eyes are runn-ing down the street, So don't you cry no more; Then

then she whis-per'd loud-ly, "You're such a hand-some chap," But she
sev-en foot and o-ver, And her hair's so aw-ful red, Dat she
else an Al-li-ga-tor, And when she went to swim, I'd
don't you cry Mel-in-da, Don't you cry my Jane, For I'll

broke my new sus - pen - ders, When she sat down in my lap.
 has to get up - on a chair, When she wants to scratch her head.
 o - pen wide my alley - gate, And let Mel - in - da in.
 come back to you my love, "When the Rob - ins nest a - gain"

CHORUS.

Oh! Du - dah Mel - in - da, Oh! Du - dah my Jane, Oh!
 So Du - dah Mel - in - da, Oh! Du - dah my Jane, Oh!

Du - dah my hand - some gal, I'm com - ing back a - gain, Oh!
 Du - dah my hand - some gal, I'm com - ing back a - gain, So

don't you cry Melinda, Oh! don't you cry for me, I'm
 don't you cry Melinda, So don't you cry my dear, I'm

goin' a - way to leave you, Way down in Ten - nes - see.
 com - ing back a - gain love, When the corn is on the ear.

To The CLOVER BANJO CLUB of Philadelphia, Pa.

No. 569. CLOVER MARCH.

Leading part. For Banjo Club.

BANJEURINE.

Bass elevated.

By THOS. J. ARMSTRONG.

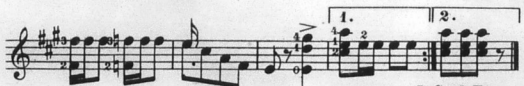
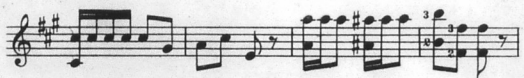
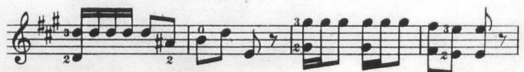
Con Spirito.

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It consists of six staves of music. The first staff begins with a dynamic marking of *f* and ends with a *p* marking. The second staff includes a section labeled "BASSES." with a 7-measure rest. The third and fourth staves continue the melodic line. The fifth staff features a *cresc.* marking and a *f* dynamic, followed by a first ending bracket labeled "1" and a second ending bracket labeled "2" with the instruction "7th Pos.....". The sixth staff concludes the piece with a *p* dynamic marking.

For Banjo Club, complete, 7 Parts 24.30.
Piano Part, to accompany Club or Banjeurine, 25 c.

Copyright 1892 by S. S. Stewart.

7th Pos.....



D.C. al Fine.

"THE HUMMING BIRD"

CHARACTERISTIC DANCE.

FOR MANDOLIN CLUB.

1st. MANDOLIN.

Allegretto Grazioso.

By E. H. FREY.

The musical score is written for a single mandolin in G major (one sharp) and 2/4 time. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked *Allegretto Grazioso*. The first staff includes the dynamic marking *mf* and the instruction *rit.*. The second staff includes the instruction *a tempo*. The third staff includes the instruction *rit.*. The fourth staff includes the instruction *a tempo*. The fifth staff includes the dynamic marking *ff*. The sixth staff includes first and second endings, marked with '1' and '2' above the staff, and ends with the instruction *rit.*. The seventh staff includes the dynamic marking *mf* and the instruction *a tempo*. The eighth staff includes the instruction *rit.*. The ninth staff includes the instruction *a tempo*. The tenth staff includes the instruction *rit.* and ends with the word *Fine.* and a double bar line.

Copyright, 1897, by S. S. Stewart.

This piece for Mandolin Club, as follows: 2 Mandolins, Mandola and Guitar \$ 1.00. For Mandolin & Piano 50c.
For Mandolin & Guitar 50c. For 2 Mandolins & Guitar 75c

1st. MANDOLIN .

Con Expressione.

The musical score is written for a single mandolin in G major (one sharp) and 2/4 time. It consists of ten staves of music. The first staff begins with a piano (*p*) dynamic. The second and third staves continue the melody with various rhythmic patterns. The fourth staff is marked *cres.* and features a more active melodic line. The fifth staff is marked *f* and contains a complex rhythmic passage. The sixth staff includes a first ending bracket labeled '1' and a second ending labeled '2'. The seventh staff is marked *p* and returns to a softer dynamic. The eighth and ninth staves continue the piece with similar rhythmic motifs. The tenth staff is marked *cres.* and concludes with a double bar line and the instruction *D.C. al Fine.*

SUCCESSFUL AND POPULAR BANJO CLUB MUSIC.

Published by S.S. Stewart, Philada. Pa.

"LOVE AND BEAUTY" WALTZES. *by T. J. Armstrong.*

Full Club, 7 Parts, \$1.50. Banjo & Piano, 75c. Banjeaurine & Piano, 75c.



"QUEEN OF THE SEA" WALTZES. *by T. J. Armstrong.*

For Full Club, 7 Parts, \$1.50.



"NORMANDIE MARCH" *by T. J. Armstrong.*

For Full Club, 7 Parts, \$1.40. For Banjo & Piano 40c.



"MARTANEAUX OVERTURE" *by J. Vernet. (Armstrong.)*

For Full Club, 7 Parts, \$1.40.



"IMPERIAL MAZOURKA" *by T. J. Armstrong.*

For Banjo Club, 7 or 8 Parts, (Arr. in Divided Accont. form) \$1.50.



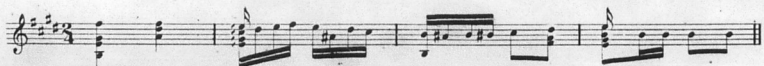
"CEDAR LAKE" WALTZ. *by J. C. Folwell.*

For Full Club, 7 Parts, Price \$1.40.



"LAKE SIDE" MARCH. *by J. C. Folwell.*

For Full Club, 7 Parts, \$1.40.



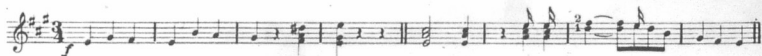
OVERTURE "CUPIDS REALM" *by T. J. Armstrong.*

For Full Club, 7 Parts, \$1.50.



"FORTUNA WALTZ" by *T. J. Armstrong.*

For Full Club, 7 Parts, 50c.



OVERTURE "THE GRENADIER" by *T. J. Armstrong.*

For Full Club, 7 Parts, \$4.50.



"ARION MARCH" by *J. C. Folwell.*

For Full Club, 7 Parts, \$1.40.



"ROSEDALE WALTZ" by *J. C. Folwell.*

For Full Club, 7 Parts, \$1.40.



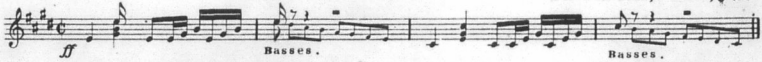
"AUTUMNAL FESTIVITIES" MARCH. by *F. M. Planque.*

For Full Club, 7 Parts, \$1.30.



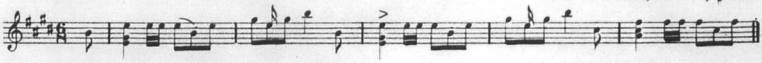
OVERTURE "RAYMONDE" by *Paul Eno.*

For Full Club, 7 Parts, \$2.00.



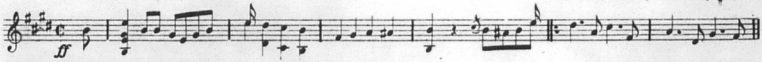
"DREXEL INSTITUTE" MARCH. by *T. J. Armstrong.*

For Full Club, 7 Parts, \$1.40.



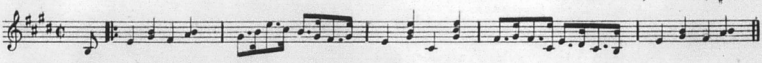
"COAT OF ARMS MARCH" by *Paul Eno.*

For Full Club, 7 Parts, \$1.40.



"PLANTATION DANCE" by *Paul Eno.*

For Full Club, 7 Parts, \$1.40.



POLKA "JACKSTRAWS" by *Paul Eno.*

For Banjo Club, 6 Parts, \$1.20.



"AMPHION MARCH" by S.S. Stewart. arr. by Armstrong.

Harmonic.

Full Club, 7 Parts, 75c. With Piano Part, \$1.00.



"DREAMS OF DARKIE LAND" by M.R. Heller.

Full Club, 7 Parts, \$1.40. With Piano Part, \$1.60.



"PHILOMELA POLKA" by T.J. Armstrong.

Full Club, 7 Parts, 60c.



"HEROIC MARCH" by T.J. Armstrong.

Full Club, 7 Parts, 50c. With Piano Part, 75c.



"THE BOHEMIANS" GALOP. by M.R. Heller.

Full Club, 7 Parts, \$1.30. With Piano Part, \$1.50.



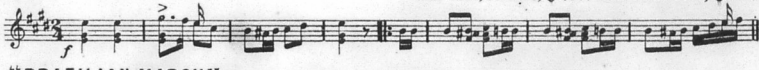
"VENDOME" GALOP" by T.J. Armstrong.

Full Club, 7 Parts, \$1.10.



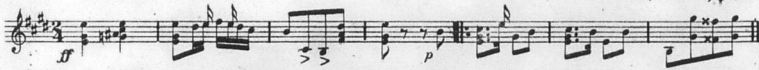
"CLOVER MARCH" by T.J. Armstrong.

Full Club, 7 Parts, \$1.30. With Piano Part, \$1.50.



"BRAZILIAN MARCH" by T.J. Armstrong.

Full Club, 7 Parts, \$1.40.



N.B. All the foregoing are simply Sample Parts, taken from the "Solo Banjo" or Banjeaurine (Leading Part) of very popular Banjo Club Publications of S.S. Stewart.

All the Parts are arranged in the most improved manner, by the best Composers and Arrangers, and each Piece has proven successful, having been rendered by some of the foremost Clubs in Philadelphia and other Cities.

The Banjeaurine, or Solo Parts, are all arranged with the Elevated Bass; (or "Bass to B")

The Parts for Banjo Club comprise, Banjeaurine (Solo Part) 1st. and 2nd. Banjos, Guitar, Piccolo Banjo, Mandolin and "Bass Banjo" and in some cases a Piano Part suitable to Banjeaurine pitch, which may be used to go with the Club.

All this Music is Copyrighted by S.S. Stewart.

Sample Club Music. 3.

Wm. H. Keyser & Co., Phila. Pa.

JOHN H. HORN, director of the Newport Ideal Banjo Club, writes:—"The *Special Thoroughbred* Banjo and case I purchased of you lately, came to hand in response to my order. I was greatly astonished, and agreeably so, at the volume of tone, the ease with which it played and the beautiful musical quality of its tone; as I have never heard a banjo to equal it, and I have owned almost every make of banjos with any reputation. The *Special Thoroughbred* has a perfect evenness of tone in the upper and lower register; what more could one wish?"

I have removed my studio from 514 N. 8th Street to 723 Central Avenue.

WILLIAM FRANKLIN, of Moline, Ill., writes:—"In the last two weeks I have sold three of your banjos, including two banjeorines. I have a very nice club and we are playing mostly Armstrong's music, such as 'Swing and Beauty Waltzes,' 'Normandie March,' 'Heroic March,' 'Amphion March,' 'Dreams of Darkie Land,' 'Farland's 'Dandy Fifth' and a number of others."

Your *Journal* I have taken since 1882, and I still have some left as far back as '82; so you see that I have kept pretty well posted as to the progress of the banjo, which is my favorite instrument, and I have never lost interest in it."

W. H. MCKENNEY, of 353 8th Avenue, New York City, writes:—"I have used one of your *Amateur* and *Lady Stewart* Banjos for four years, and it hardly seems possible that my *Amateur* can be beat for tone and accuracy of register."

A. H. EVENINGHAM, of Brooklyn, N. Y., has closed a very successful season of 36 weeks teaching and playing, and will return during the summer, at Troy, N. Y. He says: "I voice the sentiments of all other teachers regarding piano accompaniments and banjeorine solos, as I have occasion to use them."

ED. BLACK & CHAS. WHYTE, of San Francisco, California, write:—"We always use steel strings, and we have never found another banjo beside yours that would stand the strain. The two *Stewarts* we now use, we have had for three years, and they are just as straight and true as when we got them. When a person considers the fact that we tried three other banjos, and every one of them failed to stand the strain, the least that can be said of your banjos is they are perfect."

MISS CLARABEL JEFFERY, of Newark, N. J., writes:—"I have given the *Thoroughbred* Banjo, which I bought from you, a thorough trial, and every day am more and more pleased with it. I like it better than any I have ever seen."

WILLIAM SULLIVAN, the well-known teacher, of Montreal, Canada, has moved his studio to No. 49 Aylmer Street.

W. E. TEMPLET, of London, England, writes:—"Our concert went big on April 9th, and was a tremendous success in every way. Mr. Eno's 'Valse de Concert' and 'Darkies Wedding,' also Mr. Heller's 'Bohemian Gallop' and 'Dreams of Darkie Land' being much admired. The *Twentieth Century* Banjo just to hand and an extremely pleased with it."

W. S. WOLFE, of New Harmony, Ind., writes:—"My wife, Em. Miller-Wolfe, is meeting with great success. She played March 29th at Music Hall, Louisville; April 1st at New Albany, and April 14th at Grand Theatre, Louisville."

The recent first annual concert of the Buffalo Banjo, Mandolin and Guitar Clubs, at Concert Hall, was of a most successful and pleasing character. One of the most enjoyable numbers was the mandolin solo, by Prof. A. Schmidt, Jr.—whose artistic abilities are of the highest order, and merit the warm applause which he received.

ALBERT LYLES, of Portland Villas, Bath Street, Dewsbury, England, writes:—"The new *Thoroughbred* 10x19 Banjo, I think, will turn out splendidly. It sounds like new, but when it gets seasoned I think the tone will be fine. The first 10x19 *Thoroughbred* you sent me is turning out the best banjo I ever had.

The guitar is most beautifully finished and the workmanship first class. On trying it I found the tone quite equals the appearance, the notes being very full and round. The ease with which it can be manipulated is another great point in its favor, and I consider it to be a finer instrument for tone and finish than I have before handled.

The 20th Century Banjos have a wonderful tone for the price.

Hope I shall soon clear out and require a new stock."

WALTER J. STENT, of Sydney, Australia, writes:—"The last number of the *Banjo and Guitar Journal* is much appreciated, and how any banjo player can afford to affect indifference to it is a mystery. I never lose a chance of impressing its value on anyone, and No. 98 is just what young beginners will like, as they invariably say 'Is there anything in it I can play? If so, I would like to hear it'."

When you speak of still further improving the tone of the banjo, one cannot conceive how, very well."

I still post the \$100.00 Specialty. I first got from you some five years ago; its tone is pure and loud throughout and is a standing monument of faithful construction and ability."

MISS BESSIE CAMPBELL, of Sydney, Australia, writes:—"I received your kind letter dated November 20th, 1896 also the complimentary copies of your valued *Journal*, for which please accept my warmest thanks. I also write to thank you for publishing my communication in the *Journal*"; it was indeed kind of you."

I read the article before it with great interest. No. 98 *Journal* has been read by all my friends in N. S. W., and I have also forwarded it to Barbados, the Indies, England, and the Australian Colonies."

I must say that I feel very proud of having a contribution in the *American Banjo Journal*—it was indeed an honor."

I have played at several good concerts since with great success. I would have written to thank you long ere this, only I met with a painful accident a few weeks ago, which has rather interfered with my correspondence as well as my practice.

Kind regards and best wishes and again thanking you for your kind remembrance of me."

Walter Jacobs.

Mr. Jacobs writes us:—"I have been overworked lately, and have been unable to furnish the MS. for my treatise on *Guitar Fingering* for this number of the *Journal*, and realize I've got to go slow or go to pieces altogether."

George Bauer is feeling very happy over the large number of unsolicited testimonials for his mandolins and guitars he is receiving from players all over the country. These are the natural results of giving the players perfect satisfaction.

Banjo Clubs With Piano.

Those who order piano parts for banjo club music, the sample pages of which appear on the pages of the *Journal*, should remember that the leading, or solo parts of such are played upon the banjeorine, and that the piano parts are written to meet the requirements of the banjeorine pitch.

The "solo part" can be used with the piano, and the banjeorine and piano played together under this combination, but the mistake should not be made of attempting to use the solo part of club music, by playing it on the regulation banjo, instead of on the banjeorine, for in this case the piano part will not harmonize. A little forethought on the part of the players will prevent misunderstandings and annoyance, both to themselves and to the publisher.

A piano part for a banjo solo is a good thing; it is attractive and it is good for the player as well as for the auditor.

A piano part suited to banjo club arrangements is also a good thing, for the banjeorine player of the club can then play his banjeorine parts at home, accompanied on the piano, by his wife, his sister, his sweetheart or some other competent person.

Then, too, a banjo club can be started with, say a banjeorine, a first and second banjo and a piano, and the other parts may be added later on as the work progresses. This will lead to an increase in the number of clubs, and to a greater popularity of such organizations, and their increased use in musical centers and entertainments.

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For short time only, to introduce TEN
Catchy Pieces. NOW COME UP.

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{ ACK'S FASHING. " D. A single daisy clog. " 25 cts.
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Mention this *Journal* ad when ordering.

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The Stewart Mandolins are \$15.00, \$35.00 and \$50.00. They are very carefully made, of fine tone, true in fretting scale and strictly up to the mark, as they are the highest grade instruments made for the price.

The mandolin club music, of which a simple mandolin part is given in this issue, needs no special comment or praise, as it speaks for itself. Of course, we have mandolin and guitar parts for all of our late banjo club music, but what is understood here as mandolin club music, takes in the first and second mandolins, mandola and guitar, and the mandolin plays, of course, the principal part. We also publish a piano part to go with the same, and the arrangement may be used for one or two mandolins with piano, or the same with guitar accompaniment, if desired, or the four parts may all be used and the piano part in addition. Mandolin clubs should make great progress with such music, and with the pieces published by Paul Eno, as well. For a reliable mandola, which is tuned an octave below the mandolin, we can safely recommend the instruments manufactured by George Bauer, of No. 1016 Chestnut Street, this city.

For a truly first-class folding and closing music stand, get the Hamilton; price \$2.50. Stewart sells them.

PROF. A. SCHMIDT, JR., the Buffalo, N. Y., mandolinist and teacher, gave a highly successful concert in that city, on the evening of April 20th. A mandolin orchestra of 70 players and a banjo orchestra of 45 players appeared, also a guitar club of 40 performers, and a combined orchestra of 100 performers. The soloists were Miss Bertha Schmidt, guitarist; Prof. A. Schmidt, mandolinist; Miss Caroline W. Eckert, alto, and Miss Kate Chamberlin, soprano.

EARLE GRAINGER is teaching the guitar, banjo and mandolin in Burlington, Iowa, after spending some nine years in San Diego, Cal.

WARD T. BRIGGS, of Wilmerding, Pa., writes:—"I want to say a word in regard to the S. S. S. Concert Guitar I sold to a party here; it has improved wonderfully in tone. I never, in all the guitars I ever handled, heard such a tone as this one has."

I received my guitar that — made me, and it didn't please me at all, so I am going to sell it and send you \$50.00 or \$75.00 and let you make me one.

We use the S. S. Stewart instruments in our club, exclusively."

T. L. SNYDER, secretary of Twin City Mandolin Orchestra, of St. Paul, Minn., writes:—"I have used your Presentation Banjo for three years playing at 177 receptions, 494 dances, 111 weddings and 95 concerts, earning \$1856.50. This was done with one of your banjos, and it is just as good to-day as it was when I bought it, only the brackets are tarnished and the frets are worn."

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This is a great favorite.

For banjo and piano (piano in G).....	\$.75
banjo alone40
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banjo club, seven parts.....	1.50
banjo club, with piano accompaniment....	1.85
banjeaurine, banjo, and piano.....	.95
guitar solo, arranged by Walter Jacobs.....	.50

N. B.—The piano part in C goes with the arrangement for club, where the banjeaurine plays leading part; if the parts are desired to be used for "banjo and piano" without banjeaurine, the piano part in G must be used. There are two separate and distinct piano parts, one in G, for banjo, the other in C, for banjeaurine or club.

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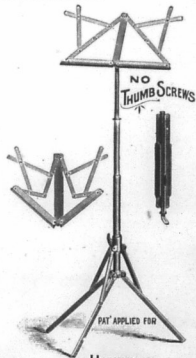
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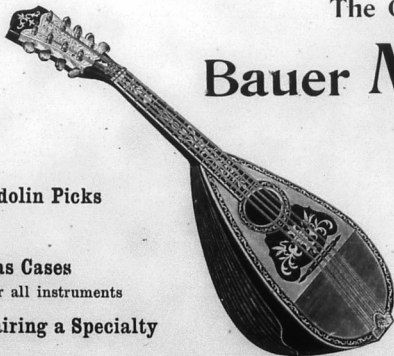
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