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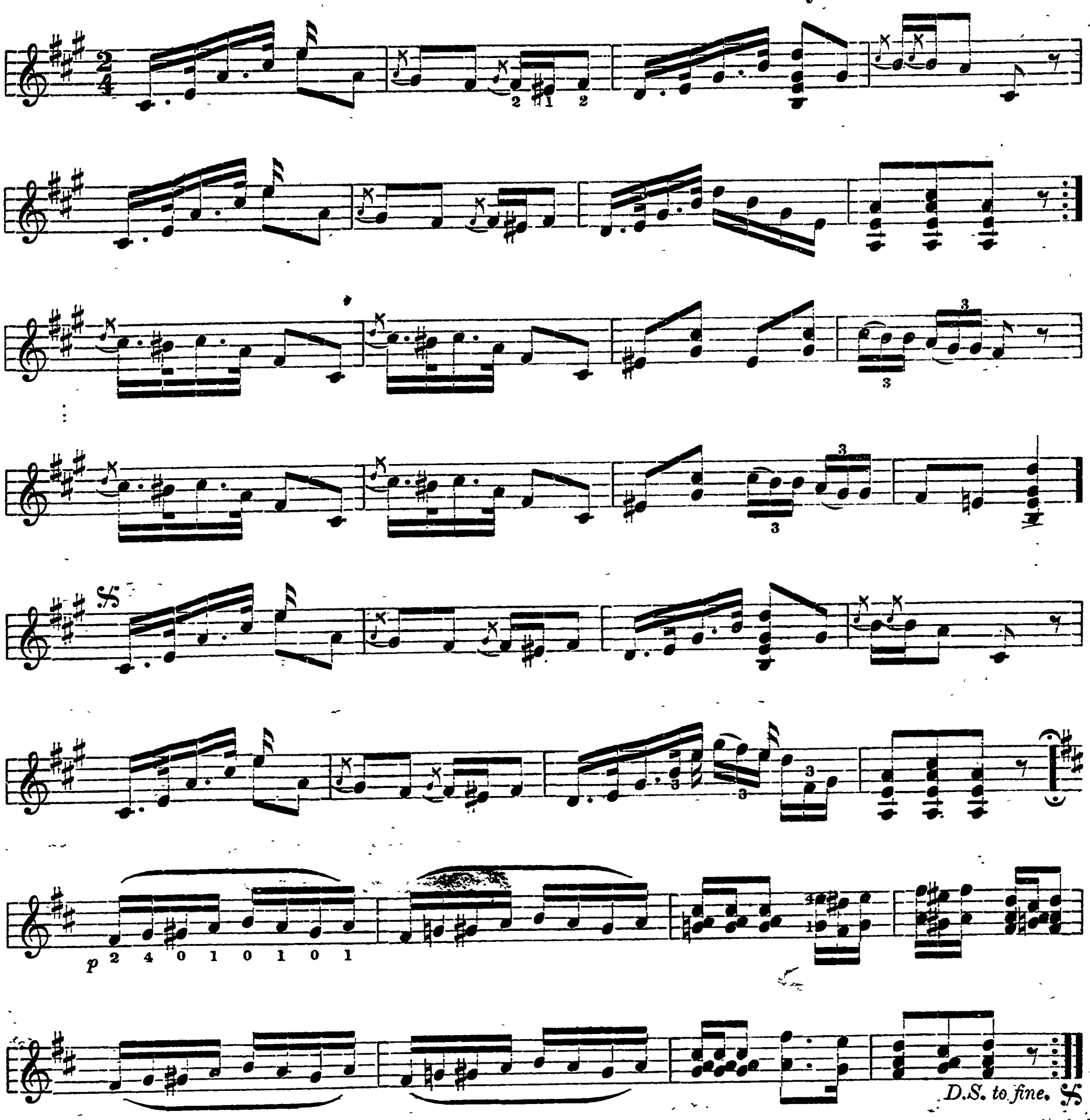
FOR BANJO.

By WM. A. HUNTLEY.



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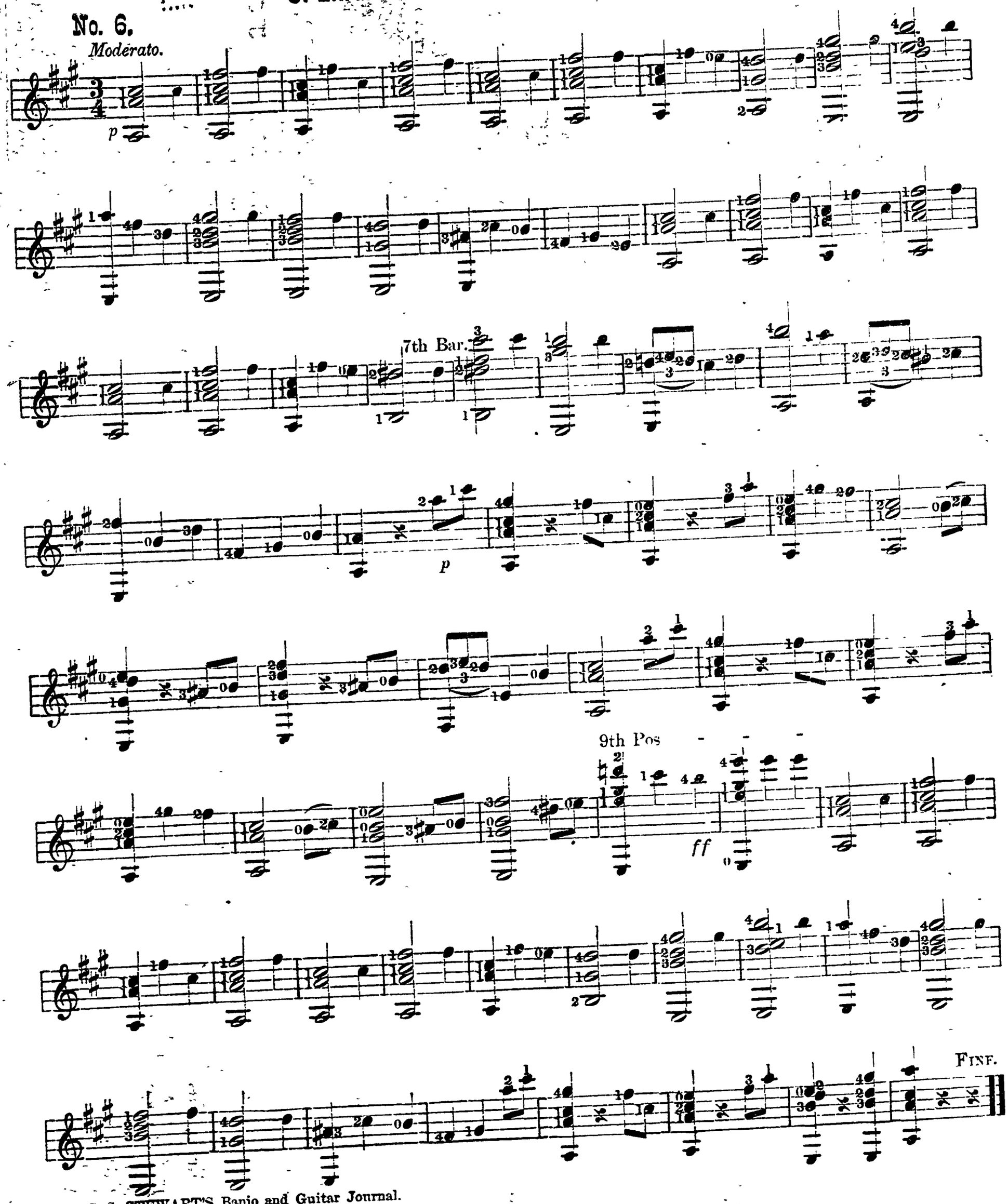

SALLY ANN GRIMES.

COMIC BANJO SONG, BY BARRY CARTER.

Introductory remarks :—Ladies and gentlemen, I want you all to listen to the soothing agony of the following celestial outburst about a gal that stopped short like grandfather's clock. She looked as though some heavy man had sat on her head so that all the growing afterwards was in her feet; hence, the appendage to her signature, "The Bell of She Car go." Her feet was, and is the most prominent feature she possesses. As a chewer of gum she hoists the bakery with her double breasted back-action boarding-house teeth. Her Hog Alley hair was a marvel of art, worn so artistically by this artless creature that it beameth, yea, even unto the setting sun in dog days; but as Josh Billings says in his flowing remarks on mashed tomato cans and bunion salve for chapped lips and army worms in the ear, "I will endeavor to give you a lucid elucidation in a spasmodic effort at vocalization, and then, as you weep to your homes, you can creep and sing it to the young ones to scare them to sleep."

O, I'm more to be pitied than laughed at you'll say
When you I've disgusted with my ghastly rhymes,
My gizzard's kerflumouxed, my head turning bald,
With grief for the loss of sweet Sally Ann Grimes.
The heart in my bosom's cremated with woe,
Can never survive this most terrible shock.
The squint of her optics was painfully queer,
But her breath, suffering Moses, would stop a town clock.

CHO.—Snaggled tooth, freckle face, squint eyed and red hair,
Hump back, pigeon-toed, fifteen warts on her snoot;
O, why did you shake me, angel divine,
And leave me a cranky Centennial galoot.

Ten minutes intermission between each false tooth,
A cluster of bunions she wore on her thumb;
Left handed in both feet, but O, her fair waist
Looked as though she had swallowed the great big bass drum;
Her pug nose would make a good ice pick, it would;
A big figure head for a Jersey mud scow,
Her cross cut saw voice, sweeter discords it made
Than a circus mule trying to sing duetts with a cow.

A South street Italian that plays in the street
With organ and monkey stole my Sally Ann;
Rewenge diabolical follow those beats,
What's left me the miserable wreck that I am,
At the Zoological Garden she's now the what is it,
Sleeps with the baby elephant, monkeys and snakes;
They feed her on saw dust, door mats and side walks,
When I think of her sad fate my heart nearly breaks.

THE BOARDING-HOUSE ACROSS THE STREET.

COMIC BANJO SOLO BY ALAMAZAM FROM KALAMAZOO.

There's a boarding-house across the street,
Where all the hungry boarders eat;
At noon they open wide their gash,
To make short work of the soup and hash.
At nine o'clock they get out of bed,
And go down stairs to be fed.
They clean the dishes slick as a mouse,
At the hungry, starving boarding-house.

CHO.—Then nobody knows what the boarders eat,
No remarks about their meat;
So keep mum and shut your mouth,
At the hungry, starving boarding-house.

The cooks all sleep on the second floor,
With a padlock hitched on every door,
So the hungry boarders can't get in.
O, where was Moses when they doused the glim?
The boarders all sleep up in the attic,
And all night long they raise a racket;
They gave the chamber-maid the run,
And chased her out with a Gatling gun.

CHO.—Then nobody knows, etc.

O, the other night a boarder skipped,
And out of the window lowered his grip;
He lowered it down upon a rope,
And then for a freight train he did slope.
In the morning the landlord called the roll,
And blessed this fellow's darling soul.
His daughter holloed, O, good Lord!
He's gave us the finger for three weeks' board.

James Sanford, of Sanford & Wilson, is reported to be confined to his home by illness.

Ward & Webb's minstrels are to play in Atlantic City, N. J., August 11th and 12th. The company comprises Jas. Dilks, J. H. Howard, Goldie & Steel, Quaker City Quartette, Mackin & Bryant, Tommy Warren, and others.

Billie C. Lawrence, banjoist and commedian, is at his home in Vevey, Indiana.

Howe & Clark, musical mokes, are cooling off at Council Bluffs, Iowa.

W. R. Wayman has opened instruction rooms in Covington, Kentucky.

Will Vane is in Ireland.

Charlie Brickwood and Gus T. Wallace go with Duprez & Benedict's Minstrels this season.

Jake Wallace, old-time banjoist, is in San Francisco.

Wm. M. Watson is teaching banjo in Toronto, Canada, and has a good class of pupils.

George H. Ayer is now teaching in Springfield, Mass.

E. M. Hall is summering in England.

Horace Weston has been offered a large salary to return to London, England.

Edmund Clark, on the Bowery, New York, is getting ready for business for a big season.

The Complete American Banjo School, first volume, will be ready for the public about September first. Mr. Brewster has ordered a large edition.

Since Stewart has begun io import his own strings, his trade has wonderfully increased.

THE BANJO BY EAR.

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This is a work for those who are unable to get a teacher, and who want to learn to play a few easy pieces and accompaniments to songs, etc., for their own amusement, and who do not desire to study music. To become an *expert* and *proficient* player, a knowledge of music is indispensable. The work contains complete instructions for tuning, fingering, etc., and chords arranged in regular accompaniment style, by figures, without the use of notes It also contains the following pieces, arranged in the same manner: Easy Jig, Banjo Polka, Philadelphia Jig, Emancipation Jig, Old Dan Tucker, Regina Schottische, Spanish, Cachua, The Graceful Polka, Banjorette Scohttische, etc. The work is printed on fine paper from engraved plates. Mailed on receipt of price.

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Select Advertisements inserted.

J. E. BREWSTER'S THIRTEENTH VISIT TO AMERICA.

Mr. Brewster, the great banjo teacher, of London, England, arrived in New York City for his thirteenth trip, on Thursday, June 28th, per steamer "Egyptian Monarch." He came to Philadelphia and spent a few days at the residence of S. S. Stewart, where business matters of importance were transacted. Mr. Brewster, it is well known by many of our readers, opened a large studio for the banjo in London, England, between five and six years ago. His success has shown him to be a man of ability, enterprise and never-failing pluck, without which he never would have succeeded. He has among his patrons in Europe many titled ladies and gentlemen, and he has made the banjo over there even more popular than it is here, and as the ladies and gentlemen on the other side are, as a rule, more liberal with their money than those of this side, it is not to be wondered at that they are securing to themselves all the *best* banjos.

Mr. Brewster sailed for London on July 14th, taking with him the largest case of fine banjos that ever left America, nearly all of which were ordered in advance by his patrons, and leaving an order for over sixty more of similar design.

Mr. Brewster has the largest collection of banjos in Europe, and he says the Stewart is captain of them all.

SUNDRIES.

Sir George Prescott, of London, England, plays the gay and festive banjo. He uses the Stewart.

Mr. Wilcox, of London, England, has imported, through Mr. Brewster, one of Stewart's Orchestra Banjos.

Lord Rosmore, of London, England, has also purchased a Stewart Banjo.

A music dealer in Glasgow, Scotland, of similar name to the world-famed banjo maker, is having banjos made for him and palming them off on the public as "the great Stewart Banjo." This shows what a great reputation the S. S. Stewart Banjos possess. We caution the public against such fraudulent copies.

It is alleged that several gentlemen in England have paid Bohee for inferior banjos, which he has represented as "Stewart Banjos." One gentleman has sued him for breach of contract, having paid a large fee for lessons and not having been able to get any lessons for his money.

ADVICE TO THE YOUNG TEACHER.

In starting out as teacher of the banjo, the first thing to be observed by the young professor is to have a regular plan of instruction prepared, so that he need not be bothered in case he gets hold of a too inquisitive or too apt pupil.

In starting a pupil who has no knowledge whatever, of his notes or the rudiments of music, he should first be carefully explained the names of the notes and their places upon the staff. After he becomes perfectly familiar with the names and positions of the notes he should begin to locate them upon the banjo finger-board. He should be taught the uses of the sharp, also of the flat and natural. The young teacher may be greatly aided in this by the use of suitable instruction books, with which each pupil should be supplied, but at the same time a little verbal explanation upon each department is a great help.

Suppose a pupil should say: "If you are going to teach me I do not need any book." The young teacher will reply, "If you were studying law or the science of medicine you would not only have a teacher, but you would take care to provide yourself with all the best works relating to the subject that you could procure; hence in this case you should begin with at least one good book."

After the pupil has learned to locate all the notes in the first position, the teacher should then proceed to explain the relative value of notes and time. Of all things *time* is the most important thing in which a new pupil should be instructed. It is a most difficult thing for a beginner to learn without proper assistance. Exercises in the form of easy melodies are the best methods of instructing in time, after the first rudiments have been acquired. It is well to mark the beats or counts with a pencil over or under each measure in the tunes used. In teaching, first begin with the most simple and familiar tunes in common time, and instruct the pupil to beat with the foot, down, up, down, up, in each measure, which is equivalent to 1, 2, 3, 4. The foot should come down always at the beginning of each measure and also on the third count. There is no necessity for loud pounding upon the floor with the foot, a very slight tap with the forepart of the foot is all that is required. Loud stamping is out of place, and the young teacher should not allow the pupil to fall into that habit. It is very well in jigs or negro songs; but the pupil, if he wishes to master the rudiments, should not fall into the habit of promiscuous stamping, but endeavor to acquire the science of beating time.

The young teacher should take care to explain the intervals in the major and minor scales. A young pupil in learning his first scale is always greatly puzzled to understand why he passes from the fourth to the fifth fret when he skips the first and third frets. This should be gradually explained by showing that in all the major scales the smallest intervals are from the third to fourth and seventh to eighth notes. "What constitutes or denotes a minor key?" is a question frequently asked by a pupil. It may be easily answered by stating that any major key may be made a minor key simply by flatting the third, or that is by bringing the third note of the scale one semi-tone nearer the first note or tonic.

Remember that the first note in a scale is called the *tonic* or key note; the fifth note is called the dominant. In changing from the key in which you are playing, it most frequently happens that you run into the dominant key, because the dominant is most nearly related to it. If you are playing in a sharp key and change to its dominant key it always adds one more sharp to the signature; but if you are playing in a flat key and change to its dominant, it always takes away one flat. Hence, if you are playing in C natural and wish to modulate into its dominant key, you have the key of G, with one sharp. If you are playing in G, one sharp and change to its dominant key, you have the key of D, with two sharps, etc.; but if you are playing in flat keys, the plan is reversed; for instance, you play in the key of B flat, with two flats, the dominant of this key is F, with one flat, and again the dominant key of F is C, with no flats or sharps at all, and hence denoted the natural key.

The teacher should be careful to teach the pupil the uses and importance of the *barré chords*. The great difficulty with beginners appears to be that they get into a way of fingering these chords with the hand in a cramped and unnatural condition, whereas the hand should fall naturally into position without any cramping. Another thing which the teacher should carefully explain is reading the notes in the "different positions," No lightning method is possible here, and the pupil must learn to understand and analyze what he is playing. The young teacher should not allow himself to become discouraged or out of patience with any of his pupils, for it is said that there is "nothing like patience and sweet oil." When young players find their fingers become sore during the first weeks of practice, they will find "Stewart's Finger Hardener," as advertised in this issue, a never-failing remedy, and to be obtained at trifling cost.

Our aim is to assist the young teacher and likewise the pupil, and thus to increase the interest in banjo playing from one quarter of the globe to the other.

The Complete American Banjo School, now in preparation, will be issued to the public as soon as the work can be properly engraved and printed. It takes some time to get out a work of this kind, even after the writing has been all done. We can only say at this writing that the first volume is now being engraved. The price of this work will be $2.00 each volume, and those who have already sent in their orders for the book will be served as soon as the work can be printed.

STAMP NOTICE.—POSITIVE.

After this month no more 3-cent postage stamps will be taken as money. Owing to the reduction in letter postage soon to take effect, *this is positive*.

If you must send *stamps* for small remittances I will receive only stamps of the denomination of *one cent or two cents*. No 3-cent stamps taken.

S. S. STEWART.

C. Morrell, an old-time banjo maker, who made banjos before Stewart was born, and whose place of business is located at No. 430 Kearney street, San Francisco, Cal., has issued a large catalogue and circular of his banjos. At last! banjo makers are beginning to wake up. The business will soon become an important industry.

PRETTY LIPS, or NEUMY, NEUM.

COMIC SONG BY ARTHUR LLOYD.

Music of this song for the piano, 30 cents, or for the banjo, 30 cents. Sent by mail on receipt of price.

I am a bachelor, isn't it sad,
Lasses ne'er lovest me, ain't it too bad?
Hundreds of pretty girls daily I see,
Yet there's not one of them will love me.
There's a little beauty whom I often meet;
She's such a dear, upon my word I dote on her;
She's a little milliner in West Fifth street;
Oh! would that she were mine.

Refrain.—Pretty lips; sweeter than cherry or plum,
Always seem smiling and never look glum;
Seem to say, "Come away, Kissie, come, come!"
Neumy, neum; neumy, neum; neum, neum, neum.

Why is it that other men seemeth so blest?
Plenty of pretty girls, petted and caressed,
Tho' I smile lovingly when them I see,
Yet there's not one of them will love me;
But there's not a doubt that Master Cupid's dart
Has been fired by that fascinating milliner;
'Twasn't meant for me, but it has pierced my heart;
Oh! would that she were mine.

Refrain.—Pretty lips, etc.

Can I ask any girl present I see,
To be so good as to take pity on me?
Answer, I am waiting, for what will it be;
Yet there's not one of them that will love me.
Gracious goods, what is it that makes me start?
She's over there, my pretty little milliner,
Sitting with a fellow, too; oh! my poor heart,
I feel she'll ne'er be mine, oh!

Refrain.—Pretty lips, etc.

Professional Notes.

George Powers (of Johnson & Powers) is summering at Ellenville, Ulster Co., N. Y. He ordered another Stewart Banjo.

Frank H. Erd is teaching in East Saginaw, Michigan.

Wm. A. Huntley spent a few pleasant days at the residence of S. S. Stewart recently.

J. E. Brewster's visit is chronicled in this issue.

There are a great many jealous ones who like to talk against Stewart.

Every true artist will aid us in crushing out the so-called "Simplified Method," or "open and shut." It came near ruining the banjo interests at one time.

C. W. Still is teaching in San Francisco, Cal.

James Dilks and wife are resting in Philadelphia at present.

Goldie and St. Clair go with Leavitt's Combination next season.

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De Gospel Raft.....30 "
Something I'd Seen at the Zoo.....30 "

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