Welcome to the Gibson Factory

It is only natural that the joy, happiness and companionship Gibson instruments take to every part of the world should be reflected in the actual creation of these instruments.

You will always find a hearty welcome awaiting you at the Gibson Factory—we will be proud to have you visit us and enjoy the thrill of seeing for yourself just how these famous instruments are built.

Until you have seen this, it is impossible to comprehend the infinite care given every small detail—the high class of skill required—and the spirit of harmony and co-operation so evident in this, the largest and most up-to-date plant of its kind in the world.

We want to make this a cordial invitation to you, and sincerely hope it will be accepted soon—every member of the Gibson force and all facilities will be at your command.

THE GIBSON PERSONNEL

A Personal Message

A friend, our work, our homes — in general things that count most in life are measured by quality, not by quantity. "Biggest in the world" does not seem so interesting to us as "how did you get that way?".

We, of the Gibson organization, believe in quality instruments and fair and just business dealings.

Our idea of quality can be likened to pure gold—it will not tarnish nor depreciate and its value undisturbed under all conditions and in any environment.

You as a user of Gibson Instruments are rewarded by sound value, lasting quality and the feeling of pride and pleasure in the possession of an article finely made and at a price commensurate with the effort, skill and intrinsic work put into it.

The faith already shown in us strengthens our desire to surpass all previous accomplishments—never trusting to luck but always striving to do those deeds which will justify your everlasting confidence.

We pledge ourselves to preserve the traditions on which true progress and quality are founded and we solicit and welcome your co-operation and support.

GUY HART,
General Manager

Home of
Parsons Gibson Fretted Instruments

Catalog U — 1932
The Foundation of Better Playing

Playing a musical instrument is not difficult — anyone, however slightly interested, can know the joys of "self-made" music if certain fundamentals are followed, and with a reasonable amount of study and practice can soon be classed as a good musician. The three essentials are:

1. Mental — Cultivating your natural love and desire for music.
2. Physical — Developing correct technique.
3. Mechanical — Selecting correct instruments.

The Path to Progress

The player, either experienced or beginner, who neglects any one of these assumes a handicap that bars the path to progress — the thrill and joy that mastery of music will bring.

The following pages are worth reading — carefully. They will show you how to improve your own playing and a fascinating way to bring more sunshine into the lives of others.

Are You A "Half Way" Player?

A DESIRE to be successful is in all of us — we all have aims and ambitions to taste the sweets of achievement and perfection, but it is not handed to the most of us on a silver platter — the recipe is diligence and perseverance.

You want to be a successful musician — but will you profit by the fate of the player who has reached the half-way point between amateurism and perfection and then "marks time"; neither going ahead nor backward?

There is no excuse today for being a "half-way" player if you have the real desire in your heart to succeed — modern, up-to-date teachers, thorough methods and instruments that actually help you through their accuracy, playing ease and dependability — all make it easier than ever before to become a better, yes, a good, player; to stand out in the lime-light of popularity and place yourself in a position to reap rich rewards for professional playing.

John W. Adams
President

Guy Hart
General Manager
Select Your Instrument

- Carefully

MODERN education has proven that it is the height of folly to give the student toys for his tools for working out his success in any line of art or profession.

The thrill of selecting a musical instrument is largely in the anticipation of the good times it is to bring, so it is of the utmost importance that a careful choice is made, or you may be disappointed.

Select the instrument you want to play with a thought to the future service it is to give you—it is better to pay a little more for an instrument that will prove dependable for many years than to pay for two or three inferior instruments during that time.

First thought is for tone—you have a right to expect beauty, brilliance and volume in your instrument; do not depend entirely on listening to the tone as you play, but have someone else play for you and listen for balance of tone—the voice of each string is important but the balance of all strings is the real test. Look also for volume without distortion.

Parallel to tone is accuracy—from the first fret to the last. See that the instrument is strongly constructed to withstand string tension and climatic changes which tend to draw the neck forward.

Construction is a vital point, from all angles; it affects not only the strength, but also the tone of your instrument—the best tonal results can be secured only if the materials are properly selected and seasoned, then carefully worked so as not to disturb the grain fibers which carry and amplify the vibrations. Construction affects the playing ease—the neck should be slender and hand shaped and the frets an exact height and smoothness. Select only an instrument that has a practical adjustment for raising and lowering the strings so that you can fit it to your own particular desires.

Finish and decorations should be looked on not only from a beautifying angle, but also as protection—your instrument should have as many as five to seven coats of durable, waterproof materials over the stains. The rims and neck should be bound with ivory to protect raw edges.

These hints on selecting your instrument have been given from an unbiased angle but thousands of Gibsonites the world over will tell you their Gibsons have measured up to all of these requirements.

Improve Your Playing = = = Have Good Times = = = Join An Orchestra

MUSIC is one of the strongest builders of character as well as friendship—to play a musical instrument is in itself a treat, but the thrill of playing in an orchestra is never ending.

That’s where the real pleasure in playing is—with the “bunch,” whether it is a modest family trio or a full fledged symphonic Mandolin-Guitar Orchestra or Banjo Band. There is a great deal of satisfaction in knowing you are a necessary part of an organization—that you are spreading joy and happiness and at the same time improving your own talents.

Profits, too, come your way. Banjo, Guitar, Mandolin and Ukulele orchestras are always in demand wherever there is entertainment—and that means everywhere. The Radio, Stage and Records offer a marvelous opportunity to “cash in” on your ability— many dance bands are now putting in entire fretted instrument sections which opens up another avenue to profits for the player.

Join an orchestra! If there isn’t one in your community, see your teacher or musical merchant about it—or why not start an orchestra yourself; it is easy, and Gibson, Inc., will be glad to assist you in many ways without obligation. Just write for free information.

Ukrainian Orchestra
Detroit, Mich.

St. Joseph’s Hospital Banjo Band
Chicago, Ill.

Gibson
Gibson Fretted Instruments

Gibson Constructional Features
Help Your Playing

Absolute confidence in your instrument—the knowledge that it has the right quality of tone, volume and is free from distortion and overtones, and can be depended upon to come through under all conditions—meet your every demand at all times and make you glad when you are sad—you have every right to expect all this in your instrument. A Gibson will give them all to you—and more.

Accurate Fingerboards

Gibson fingerboards are accurate to a thousandth of an inch—if the player does his part in fingering the strings, there can result only perfect results.

Only the finest of selected and seasoned woods from Brazil and Madagascar are used; specially made nickel silver frets are worked by hand to just the proper height and shape. Inlaid pearl position marks at proper intervals assist in swift and true playing.

Super Sensitive Gibson Sounding Boards

The correct handling of vibrations is of first importance in producing a truly fine toned instrument—first the strings are made to vibrate by striking them with a pick or fingers, then the vibrations pass through the bridge to the top of the sounding board which converts them into a musical tone.

Gibson is the master of tone reproduction.

All Gibson sounding boards are made from woods aged in the open air and selected by experts from the finest forests in many parts of the world. Each layer of fibre, each season's path of growth is carefully preserved by Gibson in carving the sounding board and back from a solid block of wood—not plywood pressed into shape.

Gibson Lock Joint Necks—Unbreakable

No better method than the Gibson dovetail neck joint has ever been found—this solid joint brings the neck and body together as if they were one piece of wood. Unbreakable regardless of the strain put upon them.

Gibson Adjustable Compensating Bridge

The Gibson adjustable bridge offers instantaneous raising or lowering of the string action; adjustment can be made on all strings simultaneously, or just the bass or treble strings if desired—this is done through the patented adjustable bridge.

Gibson Co-ordinator Rod

The strings of a Gibson banjo can be raised or lowered to suit your own particular needs and desires—whether you like an easy, hard or medium action, a simple adjustment of the co-ordinator rod gives desired results without endangering the tonal quality or accuracy.

Adjustment is made as follows: Insert nail or punch at 4 to prevent from turning. To draw strings closer to frets, loosen nut 2 and tighten nut 3—to draw strings away from frets, loosen nut 3 and tighten nut 2.

Mastertone Rim

Construction

Strong, three ply, hardwood rims 3/4-inch thick fitted with a highly sensitive amplifying tone ring, over which the head is stretched.

The tension ring for tightening and holding the head in position is so placed to eliminate the necessity of drilling holes which weaken the rim. Rim cannot warp or buckle.

Famous Gibson

Truss Rod Necks

One of the most valuable constructional features ever created—without this rod, even the most carefully selected and seasoned woods would warp and pull out of shape because of the tremendous string tension to which they are subjected.

The slightest variation of the neck renders the entire instrument inaccurate—the utmost confidence may be placed in every Gibson as the Truss Rod guarantees that the neck will not warp.

Note: Do not attempt to adjust any Truss Rod without reading the instructions.
The Guitar

The Guitar has been called a Miniature Orchestra in itself, and for centuries an instrument of romance and endless beauty.

The modern Guitar as created by Gibson is an example of skilled craftsmanship’s highest attainment — clear, sparkling, tonal beauty combined with brilliance and volume: rich in finish, strong in construction and accurate in every detail.

The joy and happiness that comes through the ability to play a guitar cannot be measured in dollars and cents — try it for yourself.

A Gibson Guitar For Every Purpose

Pick or Plectrum: Modern dance music needs the steady rhythm of the guitar — powerful in tone, yet sweet and rich.

Spanish or Finger Style: The original and beautiful, sweet guitar tone; many of the oldest and best known guitar solos are written for this type of playing.

Steel or Hawaiian Style: The romantic music of the South Seas — the Hawaiian style calls for holding the instrument in the lap and left hand fingering is displaced by use of the steel bar laid across the strings. The strings are plucked with steel thimbles fitted on the finger of the right hand.

Guitar Orchestras

There are two types of Guitar combinations in popular demand today — one in which the Hawaiian or “Steel” guitar dominates and the other which features the Spanish Guitar.

Both types are beautiful and their possibilities are wide in range — from trios up to large ensembles made possible by the complete family of instruments created by Gibson. The guitar orchestra is very effectively supplemented by the mandolin, mandola or mando cello; and the guitar, in turn, is essential to a complete mandolin orchestra.

How To Organize An Orchestra — Free

Guitar orchestras are becoming extremely popular as evidenced by their use over the radio — get in on this popularity, join or organize an orchestra today. Send for the free Gibson booklet on “How to Organize an Orchestra.”

Gibson guitar banjos make it possible for the guitar ensemble to change to banjo instruments which are tuned and played the same as guitars.

RADIO FAVORITES

Because of their unusual clearness and accuracy even down to the last fret, Gibson guitars are favorites for Radio playing — a light touch of the strings sends a full, vibrant tone through the microphones; yet, it has power to stand out in the largest orchestra without distortion.

“GET A GIBSON!”

That bit of advice has been passed along thousands of times by America’s leading artists and teachers. It is wise advice. It means complete satisfaction with the tretted instruments you select from this catalog. So — get a Gibson!
The Guitar of Guitars

An instrument worthy of the artist's skill — one that responds instantly to every movement of the fingers; that will fit the moods with utmost human exactness — powerful and surging one moment; soft mellowness the next. Always the correct voicing and balance.

Design, materials, finish, the many exclusive Gibson patented features — in fact, everything that the leading builder can put into one superb instrument. The greatest of all guitars is why artists the world over have chosen this model.

Features

- Finish: Beautiful, rich Cremona brown shaded to a golder sunburst on the top, rim, back and neck.
- Top: Finest spruce soundboard, carved; "F" holes allow for extra large vibrating surfaces; bound with black and white ivoroid.
- Back and Rims: Richly figured curly maple; back concave; bound with black and white ivoroid.
- Neck: Curly maple with ebony, oiled, fingerboard; new large nickel silver frets; large pearl position marks; bound with ivoroid; neck and body slim at 14th fret.
- Fittings: Heavily gold plated metal parts; adjustable bridge; elevated finger rest. New individual tuning pegs.

Style L-5

"Grand Concert Size"
Price $275
Case extra — page 66

1—Perry Bechtel, Guitarist, Atlanta, Ga.
2—Emma Auer, White Plains, N. Y.
3—Nelson Hall, Gas Academy Orchestra
4—Julian Davidson, Ben Bernie's Orchestra
5—Artie jarrett, Radio Artist
6—Ted Powell, Abe Lyman's Band
7—Russell Smith, Pittsburgh, Pa.
8—Deaton and Heror, Deatsburg, La.
9—Jerry Hay, Jack and Jerry Team, Pittsburgh
10—Eddie Quinn, Shreveport, La.
A New Gibson
-- To Meet Modern Trends

The only guitar made whose tonal power and richness approach that of the famous Master Gibson Guitar—and yet, at a remarkably low price, placing it easily within reach of everyone.

Many of the same majestic qualities so outstanding in the Master L-5 guitar are to be found in this new creation—built to meet the modern trend in tonal quality and price.

Gibson Arched Tops

All Gibson arched tops and backs are carved from solid blocks of seasoned wood—sweeter tone and more power.

STYLE L-10
"Grand Concert Size"
Price $175
Case extra...Page 66

Features
Top: Sensitive, straight grained spruce, carved; white ivoroid binding.

Back and Rim: Selected maple; air seasoned; carved back; bound with white ivoroid.

Neck: Slender, maple neck with raised ebony oval fingerboard; new large frets. Truss rod construction; pearl position marks; white ivoroid binding; joins body at 14th fret.

Fittings: Nickel plated metal parts; elevated finger rest; individual tuning pegs; adjustable bridge; extension tailpiece.

Amazing Quality
At New Low Price

The most startling value ever known to Guitar history—the remarkable L-4 Professional model whose beauty is known wherever guitars are played—is now offered at the amazing new price.

Tonal beauty, volume, finish, dependability—nothing has been sacrificed to give you this new price; large purchases of this model have made it possible.

Two New Gibson Features

Raised fingerboard gives top more vibrating surface and added tone. New large, low frets for easier and smoother playing action.

STYLE L-4
"Grand Concert Size"
Price $100
Case extra...Page 66

Features
Top: Carved from select spruce to produce finest guitar tone with added volume; bound with white ivoroid.

Back and Rim: Air seasoned maple; back carved; bound with ivoroid.

Neck: Mahogany, protected by Truss Rod: raised oval fingerboard of ebony with new large nickel silver frets; pearl position marks; bound with white ivoroid; joins body at 14th fret.

Fittings: Nickel plated metal parts; extension tailpiece; adjustable bridge; new individual tuning pegs; best made; elevated guard plate.

Finish: Rich transparent chocolate brown with golden sunburst at bridge.
Popular Arched Top Guitar at Reduced Price

The tremendous enthusiasm and popularity shown for this model has allowed us to make a drastic price reduction — the same outstanding quality of tone and construction that have made the L-3 Guitar famous are left untouched by the new price.

Whether professional or amateur, you can take just pride in ownership of this guitar — ideal for combination or solo playing — rich, powerful tone — easy, accurate action — responsive.

Raised Fingerboards

Large Frets

Two new features which add greatly to the playing ease and tone of Gibson guitars — on all models from L-2 up.

Features

Top: Selected spruce, curved; bound with white ivory; very sensitive and will respond quickly and to the slightest touch.

Back and Rim: Seasoned white maple, finest that grows; back carved.

Neck: Mahogany; raised oval ivory fingerboard with large nickel silver frets; polished position marks; bound with white ivory; Truss Rod protection; joins body at 14th fret.

Fittings: Solid ebony bridge; extension tailpiece; nickel finish; nickel machine heads; elevated celluloid finger rost; Mono Steel strings.

Finish: Beautiful transparent chocolate brown with shaded sunburst at sound hole.

Style L-3

"Concert Size"
Price $75
Case extra, page 66
The Gibson "Special" (Inspired by Nick Lucas)

This beautiful Guitar is an artist's dream of a perfect instrument brought true by skilled craftsmen — the artist, Nick Lucas, the famous "Crooning Troubadour," whose expression of an ideal was the inspiration for Gibson in creating this famous Guitar.

The outstanding feature of the Nick Lucas Model Guitar is the extra depth of body — a deeper tone chamber producing unusual depth and roundness of tone while maintaining the original guitar richness and brilliance. An exceptional guitar for vocal accompaniment on the stage, radio and records.

Choice of Models
This is also furnished with Adjustable Bridge, Extension Tailpiece.

THE GIBSON "SPECIAL"
"Nick Lucas Model"
Price $125
Case extra...page 66

Features
Top: Sensitive, seasoned spruce; slightly arched; bound with black and white iveroid; sound hole attractively bound.
Back and Rim: Extra depth of rim; slightly arched back of Brazilian rosewood; strong bracing that does not affect the tone.
Neck: Truss Rod equipped mahogany neck; raised oval ebony fingerboard with new large nickel silver frets and artistically designed pearl position marks; bound with black and white iveroid; joins body at 14th fret.
Fittings: Strong, offset, compensating bridge of rosewood with bone saddle and white pins; new individual tuning pegs.
Finish: New brown mahogany finish with golden sunburst shaded at bridge.

Choice of Models
The L-2 is also furnished with Adjustable Bridge, Extension Tailpiece.

Test A Gibson (How Would You Test It?)

Test a Gibson any way you like — that is your one sure way of protecting yourself against all sorts of future disappointments. The fact that more Gibsons are used by those who must have only the best is why we say to you — "Test a Gibson!"
"Gibson" gets a grip on you! It grips you with its beauty. Its tonal qualities — responsiveness — dependability — utmost value — and the joy it brings — all grip the life and heart of the Gibson owner.

STYLE L-2
Price $75
Case extra...page 66

Features
Top: Selected spruce, slightly arched; inlaid around edges and sound hole with beautiful lines of black and white.
Neck: Hand-mapped mahogany equipped with Truss Rod; raised ebony fingerboard bound with black and white to match body inlays; large frets; pearl inlays in fingerboard and peghead; joins body at 14th fret.
Back and Rim: Brazilian rosewood; bound with black and white iveroid; back slightly arched.
Fittings: Rosewood bridge; nickel plating; Mora Steel strings.
Finish: Back, rim and neck striking natural rosewood at unusual depth and richness. Top natural golden spruce.
The "Perfect Balance" of Each Gibson

Only an instrument perfectly balanced can give you absolute satisfaction. Players everywhere are enjoying that smooth even flow of tone so prevalent in a Gibson and one thing, "perfect balance," is why they do everything you ask of them.

Unstinted admiration! Since the first Gibson craftsmen painstakingly developed their early instruments many years ago, artists have freely extended their admiration to Gibson fretted instruments. The nearer an artist and leader arrives to the pinnacle of high achievement, the more they appreciate Gibson quality.

**STYLE L-1**
Price $50
Case extra—page 66

### Features
- **Top:** Finest upland spruce with vertical layers of wood fiber; bound with ivoroid — slightly arched for fuller and more powerful tone.
- **Neck:** Mahogany with oiled ebony fingerboard; nickel silver frets; new large size pearl position marks; Gibson Truss Rod; neck joins body at 14th fret.
- **Back and Rim:** Honduran mahogany, best that grows; slightly arched back; bound with white ivoroid.
- **Fittings:** Strong rosewood bridge with bone saddle and white pins; nickel Machine Heads; Mona Steel strings.
- **Finish:** Rich, brown mahogany with sunburst at bridge; hand rubbed for permanency.

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Two "Gibson" Models At Popular Prices

Genuine Gibsons in every respect — built to give performance that surpasses many guitars costing twice as much. For those players who desire a less expensive instrument that will not jeopardize their playing as many lower priced guitars do, here is an instrument you can depend on for trueness and tonal quality.

**Style L-00**

Made of Honduras mahogany, northern spruce sounding board — finished throughout in lustrous black ebony — hand shaped neck fitted with Truss Rod — rosewood fingerboard, pearl position marks — long wearing frets — rosewood bridge — Mona Steel strings.

All Gibson Guitar Necks Join Body at 14th Fret

Adding greatly to the player's speed and accuracy — reduces the number of frets on the guitar top to a minimum.

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**Style L-00**
Price $25
Case extra—page 66

**STYLE L-0**
Price $35
Case extra—page 66

**MONA-STEEL STRINGS**
All Gibson Instruments Equipped with Mona Steel Strings
Your Success

YOUR success -- to no one else is it so important.

To us, then, your success is ours -- starting from opposite ends of the trail, we join hands in the center to combine our ambitions and endeavors, and we march into the future to find happiness in mutual success.

Gibson is the creator and producer of the mechanical part of your success -- the instrument. Without a suitable instrument you will be retarded perhaps to the extent of discouragement, thereby depriving yourself of the one heritage from which is drawn your greatest pleasure.

Our duty to you then, is the development of the finest and most perfect guitar, banjo and mandolin that human ingenuity can produce -- otherwise our part of the bargain is not completed.

We point with pride to this record: Of all the instruments made, Gibsons have helped more musicians to reach their goal -- success -- than any other.

The World's Finest Hawaiian Guitar
Tone Amplification Without Tone Distortion

THE final step in glorifying the Hawaiian Guitar was left to Gibson -- to create an instrument that would produce power and volume while bringing out each individual note with distinctive brilliance. No distortion -- balanced tone.

The new Gibson amplifying double tone chamber, really two guitars in one, picks up the slightest vibration and enlarges it to a beautiful, full, powerful tone.

Gibson Hawaiian Guitar Features

STYLE HG-24
Price $160.00
Case extra... page 66

The DeLuxe of all Hawaiian guitars - larger body and tone chambers gives it greater volume, sweetness and brilliancy. Beautifully figured Brazilian rosewood used for back and rim; finest of vertical grained spruce sounding board with multi-amplification sound holes; Honduras mahogany; Truss Rod neck; new large frets and pearl position marks; individual tuning pegs.

STYLE HG-22
Price $80.00
Case extra... page 66

A handsomely finished guitar in new transparent chocolate brown with golden sunburst at bridge. Northern air-seasoned maple used for back and amplifying chambers; neck of Honduras mahogany with white binding; rosewood fingerboard and new large nickel silver frets; top of selected spruce double "F" sound holes for added volume and tone. Top and back bound with white ivory.

STYLE HG-20
Price $47.50
Case extra... page 66

Body and amplifying tone chambers made of northern maple with sounding board of choice spruce -- double "F" sound holes to release tone. Mahogany neck with Truss Rod protection; accurate rosewood fingerboard joins body at 14th fret. Finished in new chocolate brown.

ANDY SANDALLA
Popular Hawaiian Guitar Artist of "Lucky Strike Dance Band" radio fame -- an enthusiastic Gibson player.
The Gibson Tenor and Plecrtum Guitars

Modern dance band orchestrations make it necessary for the banjoist to be able to "double" on the Guitar. For those who do not wish to learn the six-string guitar, the Gibson Tenor or Plecrtum is an ideal instrument — full size guitar body with slender, four-string Tenor or Plecrtum neck; fingerboard same as banjo and played exactly the same.

Rich guitar tone with plenty of volume and brilliance — a wonderful instrument for orchestra or solo playing.

BODY SIZE
All Tenor and Plecrtum Guitars
14½" wide
19½" long
Neck joins body
at 14th fret.

TENOR GUITAR
STYLE TG-1
Price $50
(Illustrated)
Case extra. Page 66
Full size guitar body of mahogany and spruce same as L-1 illustrated on page 18; regular 23-inch scale tenor neck with rosewood fingerboard, nickel silver frets and pearl position marks; bright braced pegs; rosewood bridge; Monel string posts; Truss Rod in neck.

STYLE TG-0
Price $35
Case extra. Page 66
Same specifications as TG-1 except built throughout of mahogany; lots of instrument for the money. Finished in light amber. Truss Rod and all Gibson refinements.

STYLE TG-00
Price $25
Case extra. Page 66
Same specifications and finish as TG-0, page 19, except 23 inch banjo scale.

PLECRTUM
GUITAR
STYLE PG-1
Price $60
Case extra. Page 66
Full plecrtum 27 inch scale; otherwise the same as regular guitar L-1, page 18. Produces unusually pleasing tone.
The Banjo

As a versatile instrument that outshines all others in pep and personality the Banjo has never been equaled.

Whether it is for solo or orchestra playing—a melodic, soft waltz, or a fast, rhythmic dance number—there is no instrument to take the place of the Banjo.

Gibson Banjos are built to meet every requirement of the player—built of only the finest materials and by craftsmen who make their work an art. Slender, hand-shaped necks protected against warping by the Gibson Truss Rod; easy playing action; clear-cut, powerful tone—these and many other valuable features are found in every Gibson Banjo.

Gibson Makes All Types of the Banjo Family

Because of the fact that the various voicing and types of banjos are essential to any well-balanced musical organization, and are needed for various types of work—Gibson has created the entire family.

Tenor Banjo

The most popular of banjos for all types of playing—25 inch scale—tuned A D G C.

Plectrum Banjos

Can be used advantageously in Dance Orchestras, Banjo Bands or Symphony Orchestras—ideal for solo playing. 27 inch scale and tuned D G C—melody is a little closer than on a Tenor.

Regular (5 String) Banjo

The original American Banjo—27 inch scale—tuned D G C with fifth string tuned to high G. Very harmonious—played with fingers, pick or thumb.

Mandolin Banjo

As its name indicates is tuned and played the same as a Mandolin. Soprano voicing, but much more powerful and brilliant tone. Indigenous to Banjo Bands.

Tuned E A D G C

Guitar Banjo

Tuned and played the same as the six-string guitar—has beautiful deep, rich and powerful tone. Tuned E B G D A E.

Cello Banjo

Tuned an octave lower than the Tenor Banjo and played same as Cello. Cello the baritone voice of the banjo family. Tuned A D G C.

The Banjo Band

Any group of from five to fifty can organize a Banjo Band within a minimum length of time—family, neighborhood, lodge, school, church or club membership—and within a short time be able to do profitable entertaining.

The complete family of Banjo voices perfected by Gibson has not only made the Banjo Band possible, but through the perfect matching of these instruments in voice and tuning has made it possible to have a perfectly balanced Band—with real pleasure instead of drudgery.

The ease and simplicity with which a Banjo Band can be organized may surprise most players—modern instruments and up-to-date music and methods assure success. Gibson has published a booklet on "How to Organize"—write for your free copy.

A quartette of tenor voices, or a sextette of violins would fall flat; however, the blending of soprano, alto, baritone and bass is successful—the same holds true with fretted instruments as well as voice.
The World's Finest Banjo

The absolute peak of perfection in banjo construction—the All American Banjo is a combination of artistic hand carvings decorated by artists; colorful etchings on the pearloid fingerboard; hand engraved and burnished quadruple gold plating; and amazing tonal brilliance, that classifies its owner as an artist of outstanding calibre.

1—George Midkiff, Batte, Mont.
2—Henry Club Eskimos, New York
3—Frankie Quinnell, Detroit, Michigan
4—Max Graunke, San Francisco
5—Vie Carpentier, Los Angeles
6—Walter Derman, Los Angeles
7—Andrew Freeman and J. B. Hamp, 
   Hamp's Kentucky Serenade
8—Billie Thayer, Jackson, Michigan
9—Russ Stout, Banjiers, Carlton Coon 
   and Joe Sanders, Coon-Sanders 
   Orchestra
10—Ralph Woiverman, Radio-Pondsville

Harry Reser
Banjoist supreme and 
dealer of the famous 
"Cleveket Esimos."

It is difficult to do justice to the unusual beauty of this, "The Greatest Banjo of all Time"—only by seeing and playing it can you realize its true qualities. American burl walnut and white holly woods are used—hand carved with infinite care—decorated by artists, all hand work, in beautiful colors—fingerboard of Pearloid etched in brilliant hues—quadruple gold plating, hand engraved—amplifying tone ring. Complete details on this famous banjo will be gladly sent on request.

The All American

Price $550.00

Complete with case
“Love of Beauty” Satisfied

Genuine hand carving — inlays and etchings with rich decorations to satisfy that heritage of love for beautiful things — yet possessing a tone that even surpasses this outward beauty; all are brought out in a way that will delight you.

FEATURES OF THE FLORENTINE TENOR BANJO

Woods and Finish: Made in black, lourd walnut or white holly. Florentine designs of Renaissance period gloriously revived in glowing colors for banjo lovers.

Rim: Strongest ever developed, with Gibson co-ordinator rod; special tone ring.

Neck: Very slender, smooth, fits the hand and protected with Truss Rod; Piaodio fingerboard, position markers etched in colors; bound with black and white; peghead inlaid with sparkling rhinestones; 23 inch scale.

Resonator: Hand carved and decorated; bound to match neck; arched and laminated back.

Fittings: Quadruple gold plating, hand engraved; De Luxe, adjustable tailpiece and arm rest; finest Rogers head; Gibson Mono Steel strings; gold plated geared pegs with pearl buttons.

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You Are The Judge

Call for evidence in selecting a Banjo, Mandolin, Guitar or Ukulele — you and only you are sitting in the Judge’s Seat when you make your decision.

Be critical and put yourself in a “prove it” state of mind — Gibson qualities are unfailing and will prove themselves to you without a question; that is why you, too, will want a Gibson.

FEATURES OF TENOR BANJO

STYLE TB-6

Wood and Finish: Hand rubbed Argentinian grey shaded to a rich golden sunburst. Figured lourd and curly maple woods.

Rim: Mostertone construction, see page 7.

Neck: 23 inch scale; rosemwood fingerboard and peghead beautifully inlaid with pearl designs bound with black and gold ivory; Truss Rod keeps it from warping — all Gibson necks stronger, yet strong.

Resonator: Arched, laminated plywood bound with black and gold ivory to match neck; highly figured back.

Fittings: Finest Rogers head; heavy gold plating; adjustable arm rest and tailpiece; strong gear pegs; pearl buttons; Mono Steel strings.

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STYLE TB-F

Price $450.00
Complete with case

---

STYLE TB-6

Price $300.00
Case extra, page 66
Look For The Value
Real beauty is not glaring—real quality shows only to a small degree on the surface.
In looking for value the fretted instrument player always looks to Gibson—not from arm’s length, but with microscopic care; inspect each detail of hidden quality and craftsmanship—look for these values that mean service and satisfaction long after the price is forgotten.

FEATURES OF GRANADA TENOR BANJO
Wood and Finish: Selected and air-seasoned flamed curly maple handsomely finished in shaded amber brown.
Rim: Regular Minter cone construction with co-inductor rods; unbreakable, Gibson perfected tone chamber.
Neck: Two Rod protection; rosewood finger board and ebony peghead inlaid with pearl; nickel silver frets; bound with black and white ivoroid; full 25 inch scale.
Resonator: Laminated and arched plywood; bounded with black and white ivoroid.
Fittings: Geared pegs, pearl buttons; triple gold plating; hand burnished and engraved; adjustable tailpiece and arm rest; double bridge; Monarch Steel strings.

Note: Every Gibson is equipped with the patented Trust Rod—needles will not warp.

Style TB-G
Price $200.00
Case extra, page 66
How Are They Different?

The difference between Gibson and other instruments is not merely an outer difference in design and finish—but an inner difference of tonal beauty and true-ness that only a test can show you.

You feel—as well as hear—the difference and realize immediately the thrill of owning a Gibson.

FEATURES OF TENOR BANJO

**STYLE TB-4**

Wood and Finish: Beautifully figured hard walnut finished in rich golden brown.

Rim: See page 7, unbreakable co-ordinating rod.

Neck: Pearl inlaid rosewood fingerboard; nickel silver frets; ebony peghead with pearl inlays; 22 inch scale. Adjustable Truss Rod.

Resonator: Arched, plywood back inlaid with colorful rings of marqueterie; bound with white ivoryoid.

Fittings: All metal parts Chromium plated—will not rust or tarnish; adjustable arm rest and tailpiece; maple bridge with ebony saddle; geared pegs; Monel Steel strings.

Price $150.00

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The World Around—Supreme

Wherever there are civilized nations, there you will find Gibson owners—telling with pride of their instruments.

Gibsons are giving ceaseless service in the farthest part of the earth—standing up through the most severe climatic changes. Join the world-wide family of happy Gibsonites—the passport to good times.

FEATURES OF TENOR BANJO

**STYLE TB-3**

Wood and Finish: Genuine Honduras mahogany, expertly seasoned and finished in hand-rubbed natural varnish.

Rim: Unbreakable Master-tone rim with coordinate rod feature.

Neck: Slender 23 inch scale, rosewood fingerboard with nickel silver frets; fingerboard and ebony peghead inlaid with pearl designs; bound with white ivoryoid. Truss Rod.

Resonator: Back attractively inlaid with black and white ivoryoid rings; laminated and arched back; bound with white ivoryoid.

Fittings: Heavy nickel plating; adjustable arm rest and tension tailpiece; Rogers head; ebony saddle bridge; geared pegs; Monel Steel strings.

Price $100.00

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Gibson Welcomes Comparison

Comparisons are not dangerous to Gibsons for each minute of the working day is put forth to perfect each detail — to insure supremacy in Tone, Finish and Dependability. Compare a Gibson against any other and in any way. The result will convince you.

FEATURES OF TENOR BANJO

STYLE TB-2

Wood and Finish: Ate seasoned walnut, richly figured; natural walnut high luster.

Rim: Regular Gibson with amplifying tone chamber; unbreakable construction.

Neck: True Rod feature; beautiful 25 inch scale pearl-oid, etched, fingerboard and peg head; bound with white ivoryoid; long wearing nickel silver frets.

Resonator: Five ply arched resonator of figured walnut; bound with white ivoryoid.

Fittings: Geared pegs; Mona Steel strings; heavy nickel plating; arm rest and tailpiece; ample bridges; very sensitive calfskin head.

Style TB-2
Price $75.00
Case extra...page 66
Expect More of A Gibson

Players have learned to expect more of a Gibson—service far beyond the usual; and Gibson does give more—in tone—in design—in construction—in finish—and in companionship.

Expect more of a Gibson—and then the result will be even more than you expect. That is Gibson quality.

FEATURES OF TENOR BANJO STYLE TB-1

Wood and Finish: Carefully seasoned white maple finished in rich dark mahogany.

Rim: Unbreakable and a true Gibson with amplifying tone chamber; 11 inches in diameter.

Neck: Full 20 inch scale rosewood fingerboard inlaid with pearl position markers; architecturally designed peg head; strongly built, fine, frets; white ivory binding; Gibson Tuning Rod.

Resonator: Professional type with laminated and arched back; bound with white ivory.

Fittings: Nickel plated metal parts; arm rest and tension tailpiece; strong bridge; Zona Steel strings; selected wool.

Color And Flash In This Banjo

Banjoists who revel in a touch of color and flash to their instrument will fall in love with the sparkling beauty of this new model—the same as style TB-1 except fingerboard and resonator are covered with beautifully colored pearloid.

FEATURES OF TENOR BANJO STYLE TB-11

Wood and constructional features same as Style TB-1.

Fingerboard: Fingerboard and peghead of pressed pearloid with rich, brilliant coloring effects in red, blue, and black. Nickel silver frets worked to perfection by hand.

Resonator: Arched back covered with pearloid and designed and colored to harmonize with the fingerboard.

Note: Fingerboard and resonator designs are protected against wear by a special process that does not dull their beauty and brilliance.

Style TB-1
Price $50.00
Case extra...page 66

Style TB-11
Price $50.00
Case extra...page 66
GIBSON PLECTRUM BANJOS

For "I'm Satisfied" Feeling!

The versatility of the Plectrum Banjo in solo, orchestral and combination playing makes it a very valuable instrument — there is something about its glowing harmony and brilliant tones that brings the player a feeling of complete satisfaction.

MASTER TONE STYLE PB-6

The Plectrum individually of tone combined with design and finish the same as Tenor Banjo, style TB-6, illustrated on page 22, except 27 inch scale; combined into one glorious De Luxe instrument.

Price $300.00
Case extra...page 66

MASTER TONE STYLE PB-4

(Illustrated)

Rich burl walnut and Chromium plating — exactly the same as Tenor Banjo style TB-4 on page 32, except has full 27 inch Plectrum scale.

Price $150.00
Case extra...page 66

Marvelous Value!

MASTER TONE STYLE PB GRANADA

Visualize the beautiful Granada Tenor Banjo, illustrated on page 31, with the 27 inch Plectrum scale and judge for yourself the marvelous value and richness of this outstanding instrument.

Price $200.00
Case extra.,page 66

MASTER TONE STYLE PB-3

Design, finish and tone that is worthy of an instrument priced twice the amount of this model. One of the most popular of all Gibson Plectrum Banjos—identical with the Tenor Banjo, style TB-3, illustrated on page 33, except has full 27 inch scale.

Price $100.00
Case extra...page 66

THE GIBSON STYLE PB-1

(Illustrated)

A dependable, perfectly toned, Plectrum Banjo worthy of every confidence — priced for every purse. Corresponds to TB-1 model Tenor Banjo on page 36, except regular 27 inch Plectrum scale.

THE GIBSON STYLE PB-11

This model is an exact duplicate of TB-11 shown on page 37 except has 27 inch Plectrum neck.

Price $50.00
Case extra...page 66

Note: Gibson Plectrum Banjos have all 27 inch scale fingerboard — 22 frets.
The Gibson 5 String Banjo

The original banjo whose stirring type of tone has never been surpassed but has been modernized by Gibson and is today more popular than ever before—more brilliancy, power and snap than five-string players ever dreamed was possible. Can be played either with fingers or thimbles; usually tuned—D B G C G.

**MASTERTONE STYLE RB-3**

The ultimate in real 5 String Banjo tone surrounded with beauty of design and finish to match—same as Granada model tenor banjo illustrated on page 31 except has 27 inch scale 5 string finger-board. An instrument worthy of an artist's skill.

Price $200.00
Case extra—page 66

**Fingers or Thimbles! -- Play**

**MASTERTONE STYLE RB-1**

Richly figured burr walnut—pearl inlays—sparkling Chromium plating—all are offered you in this musical trivet, but above all, volume and tonal coloring to the peace of any player. 27 inch 5 String Banjo scale—otherwise, identical with Tenor Banjo, TB-4, on page 32.

Price $150.00
Case extra—page 66

**MASTERTONE STYLE RB-3**

(Illustrated on page 40)

Tone—construction—finish—as only a Gibson Master-tone can give you. The owner of this banjo places himself in an enviable position. Corresponds in all details except 5 string scale to the TB-3 described on page 35.

**THE GIBSON STYLE TB-1**

(Illustrated on page 41)

Equalled only by the famous Master-tone models for sparkling, bell-like brilliancy and accuracy—it surpasses any banjo of like price. Same as TB-1 on page 86.

**THE GIBSON STYLE TB-11**

See the TB-11 illustrated and described on page 37. Only difference is in the neck this has 27 inch scale.

Price $60.00
Case extra—page 66

Note: All Gibson instruments equipped with Monel steel strings.
THE GIBSON MANDOLIN BANJO

Sweet Soprano Voice in the Banjo Band

The Mandolin Banjo—soprano voice in the Banjo Band—combines a certain portion of the mandolin sweetness with brilliancy, volume and tone quality of the banjo into one marvelous instrument.

The Gibson Mandolin Banjo, because of its tonal clearness and balance and easy playing action, is a great favorite for solo or "lead" parts in the Banjo Band and as a solo instrument for professional playing.

MASTERTONE STYLE MB-3

(Illustrated)

The famous Gibson tone chamber construction gives this instrument almost unbelievable tonal beauty and clearness—true from the first fret to the last.

FEATURES

Finest air seasoned white northern maple finished in dark reddish mahogany—full 11 inch Mastertone rim enclosed with rosewood fingerboard, pearl eyelets and nickel silver plated metal parts—any rest and tension tailpiece—Mona Steel strings.

Price $100.00

STYLES MB-2

The outstanding beauty and construction of the MB-2 Tenor Banjo illustrated on facing page 35 is applied to this Mandolin Banjo—features the same except has rosewood Mandolin fingerboard, 10½ inch head and machine heads.

Price $75.00

STYLES MB-1

Made of air seasoned maple and finished in brown mahogany—10½ inch rim with special steel head bearing—rosewood fingerboard with pearl inlays—long wearing silk strings.

Price $50.00

Note: Gibson resonators are made from fireproof laminated woods.
The Gibson Guitar Banjo

An ideal "double" instrument for the Guitar player—nothing of the sweet guitar harmonies is lost in giving itBanjo sparkle and brilliance in the Guitar Banjo. Indispensable in the Banjo Band to give correct instrumentation—very effective in small dance combinations where piano is not available.

**Mastertone Style GB-3**

(illustrated)

The finest of Guitar Banjos is exemplified in this Mastertone model. Stirring tones—or soft, sweet and serious, always at your command. With guitar six string neck, otherwise same as Tenor Banjo TB-3 on page 33.

GIBSON Style GB-1

Rich in tonal, constructional and design values, but moderate in price—an accurate instrument of finest workmanship. Same as TB-3 illustrated on page 36 but has six string guitar neck.

Price $60.00

Case extra...page 66

Gibson Bass Banjo

(Illustrated)

At last—a full, rounded, booming Bass to fill the long felt need in every Banjo Band. The Bass Banjo, heretofore considered more or less a novelty instrument, has through the application of Gibson craftsmen assumed the proportions of a practical and necessary part in larger organizations. Exceptionally attractive in appearance—finished in ivory with rhinestone inlaid, pearloid peghead; fingerboard accuracy from first fret to last; all metal parts finished in glistening ebony nickel plating.

Gibson Cello Banjos

Just as the beautiful Mandolo Cello plays an important part in the Mandolin Orchestra, so the Cello Banjo is essential in the Banjo Band. A pleasing and effective combination of the Mandolo Cello mellow richness with the Banjo volume. Has 21% inch scale; otherwise same as TB-1 illustrated on page 33.

**Style CB-3**

Price $125.00

Case extra...page 66

Bass Banjo

Write for further particulars.
The Mandolin

The history of the sweet voiced Mandolin reaches farther back than any other fretted instrument — for centuries its pleasing melodies have stirred the hearts of music lovers — but, the real possibilities of this fascinating instrument were not realized until the now world-famous Gibson Stradivarius principle Mandolin was created.

The tonal beauty — clearness of every note, down to the very last fret — powerful volume or soft tremolo if desired — playing ease — all of these were just fond dreams of Mandolinists until Gibson really brought the dream true, liberating the true soul of the Mandolin.

The Complete Gibson Mandolin Family

The Gibson Stradivarius construction principle did not stop with the Mandolin, but was carried throughout the entire Mandolin family which corresponds with the Violin family as follows:

Plucked
- Mandolin
- Mandola
- Mando-Cello
- Mando Bass

Bow String
- Violin
- Viola
- Violin-Cello
- Bass Viol

Radio Performance Proves Popularity

The increasing popularity of fretted instrument orchestras is evident over the radio and orchestral combinations are being featured by many of the leading dance orchestras.

Write today for the booklet on "How To Organize A Mandolin Orchestra" published by Gibson — it is yours without obligation.

Percy Scott, Canada

H. Russell Trench, Pittsburgh, Pa.

The Gibson Master Mandolin

"The Master of Them All"

In creating this Master of all Mandolins the world's greatest mandolin builders have given their utmost — its unmatched beauty of tone and finish is a monument to long years of study and experimentation. Enthusiastically endorsed by the world's leading artists.

STYLE F-5
Price $250.00
Case extra. Page 66

Selected and air-seasoned spruce sounding board, carved and expertly graduated to produce finest in tonal beauty and volume—beautifully grained maple back and rim; carved and graduated back—finished in rich Cremeine brown delicately shaded to golden sunburst on top, sides, neck and back. "F" sound holes—neck joins at fifteenth fret giving unusual playing possibilities in higher registers—adjustable offset bridge—elevated finger rest—Mama Steel strings.
Pride of Ownership

The enthusiastic loyalty of Gibson owners has, in a large measure, been responsible for our success — pride in manufacture and pride in ownership is the keynote of Gibson popularity.

Investigate a bit and the cause of this faith is apparent — join the happy family of Gibsonites and you will always be glad.

FEATURES

Top: Selected, straight grained spruce; carved and graduated white ivoire binding; sound hole beautifully inlaid.

Back and Rim: Finest northern maple; back carved; white ivoire binding.

Neck: Mahogany; with ebony fingerboard; pearl position marks; peghead richly inlaid. Bound with white ivoire.

Finish: Highly polished deep red mahogany with golden sunburst on top, rims, neck and back; beautiful grain figures.

STYLE F-4

Price $150.00

Case extra...page 66

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A True Artist's Model

An artist model Gibson within reach of all — designed and created by the same master craftsmen who make possible the Master F-5 model. Like every Gibson, is dependable and built to give years of service and companionship.

FEATURES

Top: Choice spruce, carved and graduated, bound with white ivoire, sound hole decorated with artistic marqueterie.

Back and Rim: Seasoned maple; back carved; bound with white ivoire.

Neck: Truss Rod feature; mahogany; ebony fingerboard with nickel silver frets and pearl inlays; bound with white ivoire.

Finish: A beautiful blend from dark, rich red mahogany to golden sunburst.

STYLE F-2

Price $110.00

Case extra...page 66

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Construction of Gibson Artist Model Mandolins allows easier fingering in upper positions.

All Gibson Mandolins equipped with elevated finger rest.
The Road to Happiness

Stringed instruments have, for centuries, been a road to happiness...along which those who play and those who listen may travel. A GIBSON doubles the delight of this happiness highway!

If You Must Deler Your Dream

It is the dream of every mandolinist to someday own one of the Artist Model Gibson Mandolins, but for those who must put this off to some future time, the A-4 Mandolin offers outstanding qualities in tone, design and finish that will thrill its owner with enviable pride.

A Gibson Inspires Confidence

Regardless of conditions, your Gibson is always ready to give perfect performance—inspiring confidence that allows you to make promises of engagements at all times and know that with your Gibson you can keep them.

Dependable for a lifetime — ask any Gibson owner and he will reply with pride.

FEATURES

Top: Carved from seasoned spruce; bound with white ivory and sound hole decorated with inlay.

Back and Rim: Northern maple; carved back; white ivory binding.

Neck: Mahogany with Truss Rod; pearl inlaid ebony fingerboard and peghead; nickel silver frets and white ivory binding.

Finish: Hand rubbed amber-red mahogany shaded to golden sunburst at bridge.

STYLE A
Price $80.00
Case extra, page 66

STYLE A
Price $50.00
Case extra, page 66

FEATURES

Top: Carved spruce; bound with white ivory; sound hole decorated with black and white ivory.

Back and Rim: Carved back; select maple.

Neck: Mahogany with Truss Rod; ebony fingerboard; nickel silver frets and pearl inlays.

Gibson Dependability

Accustom yourself to Gibson dependability and no other will ever satisfy your desire for a fine instrument.

Gibson builds only perfect instruments — every bit of material and craftsmanship put into them is selected to uphold certain standards — only the best.

STYLE A-O
Price $35.00
Case extra...page 66

FEATURES
Top: Sounding board of spruce; carved and graduated.
Back and Rim: Maple; carved back.
Neck: Mahogany with accurate ebony fingerboard; pearl inlays; Thin Rod.
Now! Every Player Can Know the Thrill of Owning a Gibson

A popular priced Mandolin within the reach of all—yet, an instrument that reflects character and beauty in its performance. Accuracy and trueness that cannot be surpassed even by the highest priced Mandolins.

FEATURES

RIM, back and neck of beautifully matched Honduran mahogany; deep natural finish highly polished. Top of select, close grained spruce, natural finish. Ebony fingerboard accurately fretted and with mother-of-pearl position dots. Built-in finger rest; top of rim bound with white ivory; matched purfling around sound hole; compensating bridge. Flat top model.

STYLE C-

$25.00
Case extra...page 66

Mellow Gibson Mandola

Judged by many as the most beautiful voiced of all the Mandolin family—the Tenor voice of the mandolin choir. Possesses a sweet, mellow and resonant tone—great power and volume. First three strings A D G, are exactly the same as the Mandolin—only new string for the mandolinist to learn is the C or 4th.

MASTER MODEL H-5
(illustrated)

Its only rival for outward beauty and golden tones is the beautiful F-5 Master Mandolin, illustrated on page 49, which it resembles exactly but has slightly larger Mandola body—one inch wider and two inches longer. Price $260.00
Case extra...page 65

ARTIST MODEL H-4

A beautiful artist model similar to style F-4 Mandolin on page 50, in design and finish. Wonderful flexibility of tone and ease of playing characterizes this instrument.
Price $175.00
Case extra...page 66

STYLE H-1

Moderate in price, but superb in voice and finish—same design and finish as Style A Mandolin on page 53.
Price $75.00
Case extra...page 66
The Mando Cello offers a deep stirring quality of tone and great carrying power that makes it an exceptional favorite. Tune the same as the violin cello—an octave and a fifth below the mandolin or violin and an octave below the mandola or viola.

Because of its distinctive, powerful tonal breadth the Mando Cello is a dominating instrument for solo playing and very successful in plectral combinations—ideal "doubling" instrument for the Tenor Banjoist.

**MASTER STYLE K-5**
*(Illustrated)*

The most perfect Mando Cello human hands can build—like the Master Mandolin and Guitar, this Mando Cello represents the ultimate in fine instrument construction. The construction features are the same as the Master Guitar, style L-5 on page 11 except has 8 strings.

**Price $275.00**
Case extra...page 66

**ARTIST MODEL K-4**

Corresponds in design and finish to artist model Mandolin F-4, on page 80—an instrument worthy of the great artist.

**Price $200.00**
Case extra...page 66

**STYLE K-1**

Moderately priced but with attractive display as well as distinctive—similar in design and finish to style A Mandolin shown on page 53.

**Price $80.00**
Case extra...page 66

The Harp Guitar presents a beauty in outward design, finish and appearance that is beyond powers of description—to the sweetness of the guitar is added the mellow depth and power of the harp; a perfect symphony of tonal beauty. The player of a six string guitar will find little difficulty mastering the open strings of this beautiful instrument—the beginner will find progress as rapid as with the six string instrument.

RESEMBLES the handsome L-4 Guitar on page 13 except for size and design—extreme length 45 inches; width 18 1/4 inches. Archd sounding board and back—non-warped neck—accurate compensating bridges.

**Standard System of Tuning the Harp Guitar**

The Universal or Standard System of Tuning the ten sub-basses beginning with the first (next to the fingerboard), is G sharp, G, F sharp, F, D sharp, D, G sharp, C, B and A sharp. The first four sub-basses are unison with the fourth, third, second and first frets respectively of the sixth fingerboard string.

**STYLE U**

**Price $300.00**
Case extra...page 66
Comparative Tuning Chart

<table>
<thead>
<tr>
<th>Voice</th>
<th>Mandolin Family</th>
<th>Banjo Family</th>
<th>Violin Family</th>
<th>Guitar Family</th>
<th>Tuning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Soprano</td>
<td>Mandolin</td>
<td>Mandolin-banjo</td>
<td>Violin</td>
<td>4-String</td>
<td>Fifths—G-D-A-E</td>
</tr>
<tr>
<td>Tenor</td>
<td>Mandola</td>
<td>Tenor-banjo</td>
<td>Viola</td>
<td>4-String Tenor</td>
<td>Fifths—C-G-D-A</td>
</tr>
<tr>
<td>Baritone</td>
<td>Mandocello</td>
<td>Cello-banjo</td>
<td>Violoncello</td>
<td>4-String Electric</td>
<td>Fifths—C-G-D-A</td>
</tr>
<tr>
<td>Bass</td>
<td>Mando-bass</td>
<td>Bass-banjo</td>
<td>Bass-viol</td>
<td>4-String Electric</td>
<td>Fourths—E-A-D-G</td>
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<tr>
<td></td>
<td></td>
<td>Five-string banjo</td>
<td></td>
<td></td>
<td>C Major Tuning—E-A-D-G</td>
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<td></td>
<td></td>
<td>Electric banjo</td>
<td></td>
<td></td>
<td>D Major Tuning—E-A-D-G-B</td>
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<tr>
<td></td>
<td></td>
<td>Guitar-banjo</td>
<td></td>
<td></td>
<td>E-A-D-G-B-E (excerpts G to B)</td>
</tr>
</tbody>
</table>

The term "fretted" is applied to all instruments of the Mandolin, Banjo and Guitar groups to differentiate from the bowed string instruments the fingerboards of which do not have raised bars or frets to mark intervals.

The chart above shows not only the completeness of the range of these instruments, but also their relationship.

The Regal Gibson Mando-Bass


No other instrument can compare with the Gibson Mando-Bass for the deep but brilliant foundation tones demanded in modern music.

For both solo and rhythm playing it opens a rich field of opportunity for the ambitious musician. Orchestra leaders everywhere are catering to the public favor by adding the bass to even such small combinations as five or more instruments.

GIBSON MANDO-BASS

STYLE J

Price $150.00

Case extra... page 66

The deep, profound pulsations of the mando-bass are the very heart and soul of true rhythm. Without it, the other instruments in the combination lose much of their effectiveness. The mando-bass is often featured for solos and for "hot breaks" in the orchestra.

Although unusually easy to master, there are not at present nearly enough bass players to meet the demand.

Beautifully finished and an instrument that will make you the center of attention wherever you go. Played with pick in either sitting or standing position. Its range is just one octave below the four lowest guitar strings and has the same tuning as the bass-viol.

Forty-two inch scale with fretted fingerboard.
The Gibson Ukulele Banjos

Each Gibson Ukulele Banjo endowed with the same high standards of quality which have made famous the Gibson Mandolin instruments—and yet, they are offered in a range of models and prices to meet your exact financial requirements.

Power and beauty of tone—accuracy—and dependability almost unbelievably in such an instrument.

STYLE UB-1—A big surprise awaits a player the first time he hears this marvelous Uka Banjo—always popular in any company.

Light mahogany finish; strong 6 inch rim with amplifying resonator; full size fingerboard; dependable friction pegs. Price $15.00. Case extra...page 66.

STYLE UB-2—Will open the door to pleasure and profits—finished in antique mahogany. Large 8 inch rim and special amplifying resonator; fingerboard accuracy in every position Price $18.00. Case extra...page 66.

STYLE UB-3—Such snap, power and brilliance has never before been offered in a Uka Banjo—guaranteed fingerboard accuracy from first fret to last.

Professional extension resonator; heavily nickel plated metal parts; antique mahogany finish; full 8 inch rim. Price $30.00.

Case extra...page 66.

STYLE UB-4—The ultimate in Ukulele Banjos for Professional playing—made of beautiful figured walnut richly finished and hand rubbed—full metal parts heavily gold plated—very attractive fingerboard and peghead inlays of pear.

Tone entirely in keeping with this sparkling outward beauty. Volume enough for any purpose and accuracy needed in playing technical solos. Large 8 inch rim. Price $45.00. Case extra...page 66.

Beautiful Toned Gibson Ukuleles

The alluring tones of this romantic instrument from the South Seas have been so beautified and perfected by Gibson craftsmen that it is possible for even the beginner to play beautiful melodies with accuracy and undreamed of richness of voice.

STYLE UKE-1—Fortunate indeed is the owner of one of these ukuleles—dependable, accurate and far more than you would expect in an instrument at this price. Mahogany finished in pleasing light amber; rosewood fingerboard inlaid with pearl position marks; strong bridge. Price $10.00. Case extra...page 66.


STYLE UKE-3—The "Deluxe" of ukuleles—magnificent, full and deep tone with powerful volume. Rich, dark walnut finish; highly polished. Selected mahogany; top and back bound with alternating black and white iroko—fingerboard bound with white and inlaid artistic pearl designs. Sound hole decorated with colored marquetry. Price $20.00. Case extra...page 66.

TENOR UKULELE STYLE TU—The deep, rich, powerful voice of this instrument has won it the title of "harp of the Ukulele family"—a very fitting description.

The large body produces an unusual tonal quality—ideal for all kinds of professional playing; accurate and true toned. Tuned and played same as regular Ukulele, but one octave lower. Finish, materials and equipment same as Ukulele style Uke-2. Price $30.00. Case extra...page 66.
Gibson Accessories
- - - Like Gibson Instruments,
The Finest To Be Had

Just as a palatial ship would be ridiculous equipped with a defective propeller, so does a Gibson or any instrument lose its charm and dependability when inferior Accessories such as strings, heads, pegs and picks, are used.

Gibson Accessories are made with the same painstaking care as Gibson instruments—no chances are taken in their selection and manufacture.

Every player should carry in his case a copy of the Gibson Accessory booklet which also contains many valuable hints on the care and adjustment of your instrument. Send for it today.

Mona-Steel Strings

BETTER TONE -- MORE POWER -- LONGER LIFE

<table>
<thead>
<tr>
<th>Master tone Mona-Steel Tenor Banjo</th>
<th>Master tone Mona-Steel Tenor Banjo</th>
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<tbody>
<tr>
<td>Den</td>
<td>Gross</td>
</tr>
<tr>
<td>A or 1st, silvered steel</td>
<td>$1.20</td>
</tr>
<tr>
<td>D or 2nd, silvered steel</td>
<td>$1.20</td>
</tr>
<tr>
<td>G or 3rd, wound on steel</td>
<td>$2.00</td>
</tr>
<tr>
<td>C or 4th, wound on steel</td>
<td>$2.00</td>
</tr>
</tbody>
</table>

| Set of above, Per set | $5.00 |

<table>
<thead>
<tr>
<th>Master tone Mona-Steel Tenor Banjo</th>
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<td>D or 2nd, silvered steel</td>
<td>$1.20</td>
</tr>
<tr>
<td>G or 3rd, wound on steel</td>
<td>$2.00</td>
</tr>
<tr>
<td>C or 4th, wound on steel</td>
<td>$2.00</td>
</tr>
</tbody>
</table>

| Set of above, Per set | $5.00 |

<table>
<thead>
<tr>
<th>Master tone Mona-Steel Tenor Banjo</th>
<th>Master tone Mona-Steel Tenor Banjo</th>
</tr>
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<tr>
<td>Den</td>
<td>Gross</td>
</tr>
<tr>
<td>A or 1st, silvered steel</td>
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<tr>
<td>D or 2nd, silvered steel</td>
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</tr>
</tbody>
</table>

| Set of above, Per set | $5.00 |

Mona-Steel Strings

THE finest strings made—a fresh set will give your instrument new life, brilliancy and power.

No expense has been spared to make Mona Steel Strings perfect—an ideal string made by Gibson, in the Gibson factory and Gibson quality guaranteed.

All Gibsons are equipped with Mona Steel Strings—guaranteed to add new zest to any instrument. Prove this to yourself today; look for the Orange and Black box.

Printed in U. S. A.
Bliss Bros. Ercord Co.
Kalamazoo, Mich.
Cases for Gibson Instruments

All Faultless cases are made of three ply veneer—very sturdy and built to withstand hard usage; the covering is a beautiful Keratol imitation leather.

### GUITAR CASES

<table>
<thead>
<tr>
<th>No.</th>
<th>Style</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>118</td>
<td>Challenge</td>
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<tr>
<td>114</td>
<td>Utility</td>
<td>9.50</td>
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<tr>
<td>417</td>
<td>Faultless F1</td>
<td>15.00</td>
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<tr>
<td>410</td>
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<tr>
<td>514</td>
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<tr>
<td>515</td>
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<td>411</td>
<td>Faultless V</td>
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### TENOR AND PLECTRM GUITAR

<table>
<thead>
<tr>
<th>No.</th>
<th>Style</th>
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</thead>
<tbody>
<tr>
<td>115</td>
<td>Challenge</td>
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<tr>
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<tr>
<td>417</td>
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### UKULELE CASES

<table>
<thead>
<tr>
<th>Type</th>
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<tbody>
<tr>
<td>Canvas</td>
<td>$1.75</td>
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<tr>
<td>Fauxless F1</td>
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### MANDOLIN CASES

<table>
<thead>
<tr>
<th>No.</th>
<th>Style</th>
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<tbody>
<tr>
<td>101</td>
<td>Challenge</td>
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<td>102</td>
<td>Utility</td>
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<td>362</td>
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<td>371</td>
<td>Fauxless SP</td>
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<td>440</td>
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### MANDOLA AND MANDO CELLO CASES

<table>
<thead>
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<th>Style</th>
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</thead>
<tbody>
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<td>378</td>
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<td>388</td>
<td>Fauxless SP</td>
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### MANDOLIN BANJO CASES

<table>
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### MANDOLIN BANJO CASES

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<td>393</td>
<td>Fauxless SP</td>
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### UKULELE BANJO CASES

<table>
<thead>
<tr>
<th>Type</th>
<th>Price</th>
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<tbody>
<tr>
<td>Canvas</td>
<td>$1.75</td>
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<tr>
<td>Fauxless</td>
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<td>Utility</td>
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<tr>
<td>Fauxless F1</td>
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### HARP GUITAR CASE

<table>
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<tbody>
<tr>
<td>435</td>
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### MANDO BASS BAG

<table>
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<tbody>
<tr>
<td>Waterproof Canvas</td>
<td>$11.00</td>
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The Value of a Good Teacher

By WALTER T. HOLT

President of American Guild of Banjoists, Mandolinists and Guitarists

FROM the forest, the mines, and other sources, the manufacturer collects raw materials, and with his artisans, some of whom must be skilled in woodworking, and others versed in the science of acoustics, he fashion a musical instrument. Except to maintain the same for its durability and tonal quality, the manufacturer's work is finished when the instrument leaves the factory.

The art of bringing from this instrument the musical tones for which it was so painstakingly designed and constructed requires the services of a teacher.

Teaching and Playing Are Different Arts

Unfortunately, there has been devised in this country no system for selecting or registering qualified teachers of music. As a consequence, the profession is entered by many unprepared and unscrupulous persons. Too often the ability to play musical instruments with some degree of proficiency tempts persons to declare themselves teachers of them. No regard is given to the fact that in addition to such requirements one should be trained in the art of teaching, which is separate and distinct from that of playing.

Training Necessary to Teacher

A simple illustration of this theory is found in the public school system. A pupil graduating from high-school is not considered eligible to enter the school as a teacher of the subjects covered by his course of study. To do this, it is required that he shall have completed special training in the art of teaching.

The training of teaching involves two persons, the teacher and the learner, the latter more frequently referred to as the student, or pupil. Although the usual conception of a teacher's duty is to impart knowledge, educators have concluded that the mental growth of a learner is not only from his own activity, and that to impart knowledge is a subordinate duty of a teacher, the most important one being to teach the learner how to develop in his own mental growth — in other words, to teach him how to learn.

Each Pupil a Different Problem

The value of a good teacher, therefore, depends upon his ability to measure the pupil's capacity to assimilate the knowledge the teacher has to bestow, and then to impart it to him in an orderly, systematic way, suited to the pupil's degree of comprehension. An efficient teacher watches always for the mental response of the pupil; if it is lacking, he must help him think connectedly, reason logically, and stimulate his advancement from one stage to another.

A conscientious teacher accepts this as his responsibility just as he does supervision of the physical training of the bones and muscles of the pupil's arms and hands; the control of which he must acquire if he is to become an accomplished musician.

Selecting a Teacher

After stressing the importance of securing a good teacher, it seems fitting that some advice should be offered as to the selection of one. It should be borne in mind that a good teacher is known by the attainments of his pupils. Do not be guided alone by the teacher's proficiency in playing musical instruments, but rather find out how well his pupils play. His technique denotes his rank as a musician; the accomplishments of his pupils indicate his value as a teacher.