

EPIPHONE

RECORDING
BANJOS





FOR THE IDENTIFICATION AND DATING
OF
VINTAGE GUITARS, MANDOLINS AND BANJOS
CATALOGS FROM THE COLLECTION OF GEORGE YOUNGBLOOD

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ACOUSTICMUSIC.ORG:

<http://www.AcousticMusic.Org>



Manufactured by
EPIPHONE BANJO



TONE -- APPEARANCE -- DURABILITY

THE new Epiphone Recording Banjo brings perfection in these three essentials. No matter what model you may choose—from the \$150 Artist to the \$500 Emperor—you will find a new measure of perfection—a new standard in banjo making—more value for the money you spend.

More than fifty years of practical experience in the manufacture of banjos is represented in the new Epiphone.

The paid endorsement of an advertised artist can never prove the worth of a banjo. Use instead, as a basis of comparison, the following outstanding features of the new improved Epiphone. Read the descriptions carefully. Then give the Epiphone a thorough personal trial on the job or at home.



TONE

PRIMITIVE banjos were used solely for rhythm. In the beginning, dance orchestras used them for the same purpose. The modern tendency, however, is to call upon the banjo for more musical qualities and tone.

Years of experimentation have proved that the ideal banjo tone—both as to quality and carrying power—requires that an uninterrupted metal contact be formed with the head. The metal parts that complete this contact must rest upon a foundation of wood.

In the Epiphone Recording Banjo, a round metal tone ring rests upon twenty-six metal spacing segments that are embedded in the top of the wooden banjo body. The flesh hoop, around which the head is tucked, is supported snugly by the top hoop on one side, and a metal shirt on the other. The shirt rests on a square metal ring that is deeply inset into the wood body, and this, in turn, forms a foundation for a one piece combination bracket flange and completes the uninterrupted metal contact.

The resultant tone is vibrant, powerful, far reaching. Plenty of power when you want it. Yet it can be heard above the orchestra when toned down to a low sweetness—lilting and sonorous in quality.

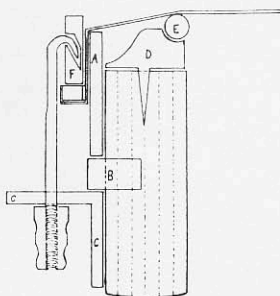
With other makes of banjos the bracket is screwed to the body and the flange is a mere decoration of thin die-stamped metal that extends in a non-completed circle from one side of the neck around to the other and fills the gap between the



resonator and body. This flange is not rigidly fastened, and the tension of the bracket hooks is therefore a constant strain on the banjo body.

In the Epiphone Recording Banjo, a combination bracket flange, made of one piece of one-eighth inch thickness brass—bent and machined to minute proportions—is continuous around the banjo body. It gives added strength and rigidity. The tension of the bracket hooks is entirely absorbed by the bracket flange and tightens the contact of the metal parts. The underlying wooden body is left free for unaffected tone vibration.

A—Metal shirt. B— $\frac{1}{4}$ inch square ring imbedded into the wood body. C—Patented Epiphone one-piece combination bracket-flange. D—Metal spacing segment that is driven into the top of the wood body. E—Round metal tone ring that rests on top of spacing segments and forms contact with the head. F—Top or straining hoop with milled U groove in the side into which the bracket hooks fit.



APPEARANCE

THE artistic sculpturing of the peg-head—the graceful proportionment of the neck—the finely lacquered surfaces, hand rubbed to a brilliant piano finish—the whole symmetrical beauty of the Epiphone Recording Banjo in itself—the ultimate in woodcraft and decorative art, is presented.

The position marks and inlaid work on the fingerboard and peg-head are hand carved mother of pearl or Pyralin of the finest grade. They are things of beauty—the achievement of artisans whose life work is represented.



The inlaid purfling and marquetry work present a different decorative art in attractive and harmonious color combinations on the neck and resonator, while the heavily plated metal parts form a gleaming, jewel-like background.

Wholly aside from the pride of attractive display given to any Epiphone user, there is a further inner feeling of deep satisfaction in knowing that he owns a flawless instrument—one in which careful and precise workmanship is evidenced in every conceivable way.

ABILITY to STAND USE and ABUSE

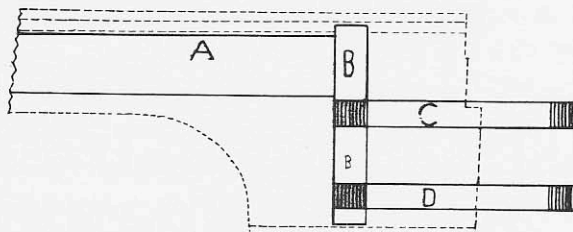
MOST good banjos will stand up well with careful use, but Epiphone Recording Banjos go a step further. They are designed to give steady, unfailing performance that will permit of a little more than the ordinary abuse as well.

Six veneers of specially selected wood are used in the banjo body. The resonator is similarly constructed of multi-ply veneers and cannot warp.

Necks of ordinary veneers do not withstand the terrific tension exerted by the strings and some manufacturers use regulating devices to tilt the neck backwards. This, however, leaves an open space between the body of the banjo and the heel of the neck. There is a serious question as to the practicability of such devices as it is extremely hard to provide



suitable resistance to the string pressure with an open space in such a vital spot.



A—Bar of specially tempered surgical steel imbedded in the center of the laminated neck, from the head plate to the heel. B—Round bronze rod imbedded in the heel of the neck. C—Extension from bronze rod to inside of wood body. D—Extension to the dowel rod.

A different theory is used with the Epiphone. We don't wait for a neck to warp and then try to counter-act it—we PREVENT warping right from the start.

Epiphone necks are made with a number of thoroughly seasoned laminations. A specially designed bar of surgical steel is embedded in the neck through its entire length—another in the heel of the neck with two connections to the banjo body. One connection is securely fastened to the inside of the body. The other is attached to a special bronze dowel rod down through the body of the banjo. This eliminates the wooden type of dowel stick which cannot supply the necessary reinforcement and interferes with the tone passage to the resonator.

It is practically impossible for an Epiphone Recording Banjo neck to warp or buckle, as is attested by the fact that we have yet to receive a complaint on this score.

Ample room is provided for easy manipulation of the gear



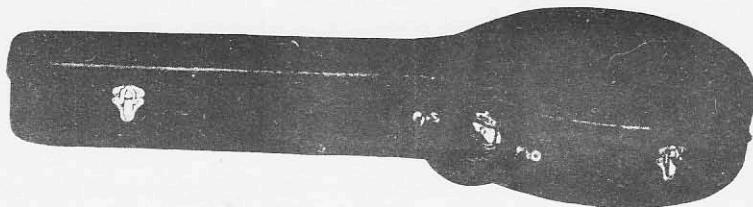
pegs by the use of a large beautifully carved peg-head. The frets are of nickel silver.

The plating on the Epiphone is heavier than on the average instrument and will stand more wear and tear.

CASES FURNISHED with ALL EPIPHONES

All Epiphone Recording Banjos are complete with cases. They represent the best that money can buy.

The sturdy five ply wood veneer shell is covered with a beautiful pebble grain material designed by Du Pont.



Finest colored silk plush lining gives the instrument an attractive background. Hardware is of unusually heavy brass, highly polished.

SCALE MEASUREMENTS

All Epiphone Banjos are made in standard measurements and warranted to be in perfect tune. Tenor banjos are made in 23 inch scale and Plectrum banjos in 27 inch scale.



STANDARD ACCESSORY EQUIPMENT

Epiphone equipment in accessories measures up in every way to the high quality set by the instrument itself. The latest model Grover De Luxe pegs, geared four to one for a very accurate tuning, are used. They give the ultimate in even tension and preclude possibility of slipping or loosening.

The adjustable extension type tailpiece has full length spring cover. Special Epiphone bridge of violin wood and the well-known Epiphone strings are used.

FIVE STRING BANJOS *and* MANDOLIN-BANJOS

Five String Banjos and Mandolin-Banjoes are furnished in all eight Epiphone Recording models as well as in the three popularly priced Epiphones, at the same net professional prices of the Tenor and Plectrum Banjos.

Due, however, to the comparatively small demand for such instruments they are made to special positive order only. Approximately one month is required for delivery.

Guitar-Banjo Prices Sent on Request

*All Prices in This Catalog Are
Subject to Change Without Notice*



THE HONOR ROLL

THE HONOR ROLL of exclusive Epiphone Artists contains the names of many of the foremost soloists, feature orchestra men and teachers in the world. We would like to list them all, but lack of space makes it necessary to confine ourselves to the representative few given below.

You will note a total absence of the usual stilted testimonial letters and endorsements. That these artists are using—have paid for—Epiphone Recording Banjos, (a fact most carefully verified) is the most eloquent and convincing testimonial that could be offered.

RALPH COLICCHIO	Ernie Golden's Orchestra	New York
SAMMY FRIEDMAN	Gus C. Edwards Orchestra	Chicago
A. GIRARDI	Edgewater Beach Hotel	Enroute
CARL KRESS	Ted Lewis and his Band	New York
REX GLISSMAN	Nat. Shilkret's Victor Recording Orchestra	San Francisco
BANJO BILL MORRIS	Milt Franklin's Orchestra	Buffalo
GEORGE R. PATRICK	Peninsula Theatre	Milwaukee
HARRY MEYERHOFF	Soloist—Composer	Philadelphia
RICHARD WHARTON	Bob Tamm's Million Dollar Band	Philadelphia
ROY WEIK	University of Pennsylvania Serenaders	Enroute
WM. J. ELBERSON	State Ball Room Orchestra	Philadelphia
R. NORDLAND	Keith Vaudeville	Minneapolis
SOL SUSSMAN	Meyer Davis Club Orch.	New York
LENNOX C. GORDON	Athletic Club Orchestra	Pittsburgh
JOE HEIMLICH	Mike Landau's Orchestra	Denver
ERNEST CAPOZZI	George Vincent Best Orchestra	Newark
GENE MACE	Publix Theatre Orchestra	Cleveland
PHIL DIAMOND	Robert Treat Hotel Orchestra	Palm Beach
GEORGE BUTTKUS	Jack Horwitz' Collegians	St. Paul
CLYDE M. FAITH	Everglades Club Orchestra	Pittsburgh
WM. VAN FECHTMAN	St. Paul Symphony Orchestra	Virginia Beach
BERN JACOBS	The Collegiate Imps	Wilkes-Barre
MISS BILLIE FARLEY	Ben Bernie's Cavalier Hotel Orchestra	Enroute
RALPH ESPOSITA	Bern Jacobs and his Yellow Jackets	Enroute
CARL STRITZEL	Hollywood Redheads	Wheeling
MIKE NAPLES	Edison Phonograph Artists	Portland, Me.
	Eddie Kay, Keith Circuit	
	Night Hawks Orchestra	
	Soloist—Radio Artist	

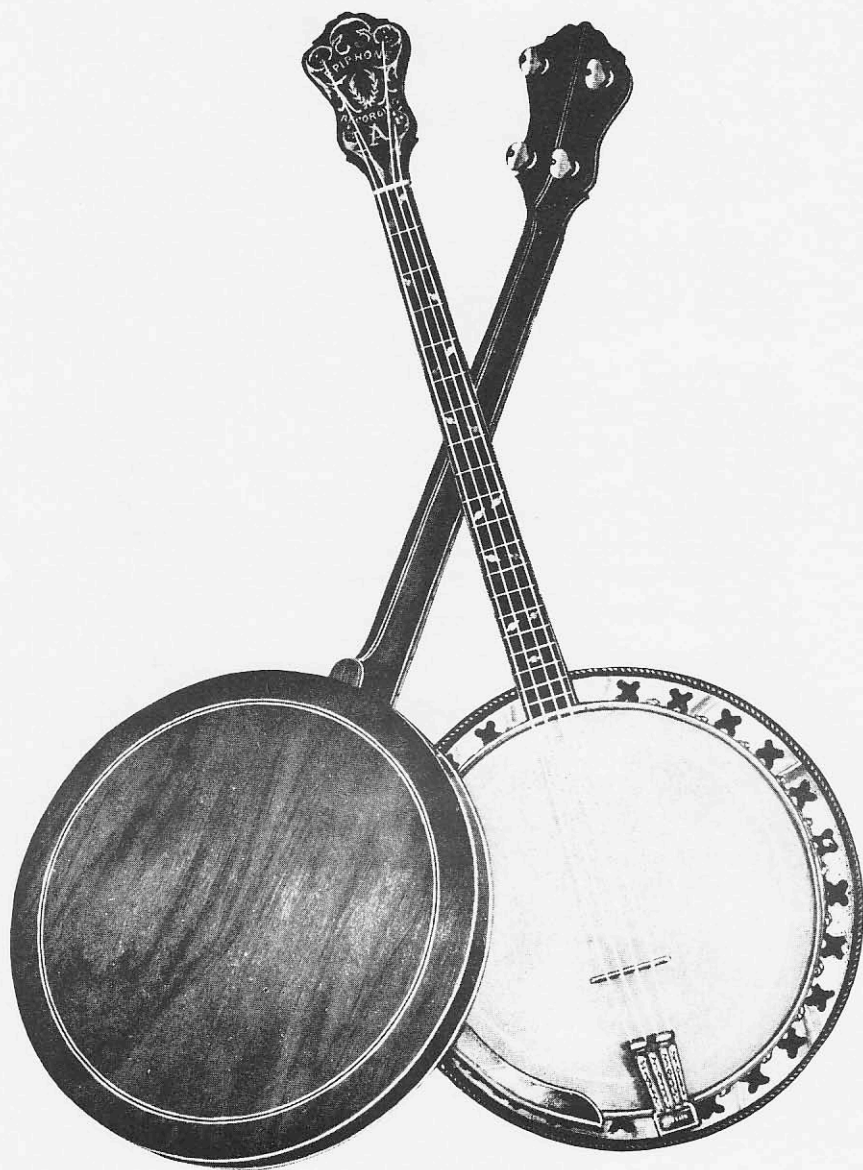


of EPIPHONE ARTISTS

THE FRANKLIN FOUR	Radio and Vaudeville Artists	Enroute
ART FERESTEAD	Frederick Hotel Orchestra	Grand Forks, N. D.
GEORGE W. RUSSELL, JR.	Shanley Dance Orchestra	Philadelphia
DUDLEY STAATS	Tom Cooper's Country Club Orchestra	New York
CHARLES GALLANT	Rose Gardens Orchestra	Brooklyn
FRED T. EDMONDS	Jack LeRoy's Orchestra	Philadelphia
JOHN M. TAIT	Teacher—Composer	Brooklyn
MERRILL W. WATKINS	Teacher—Soloist	Parkersburg, W. Va.
ANTHONY J. FRANCHINI	Globe Theatre Symphonic Orchestra	New York
WILLIAM G. LOYE	Marigold Garden Orch.	Minneapolis
MISS LOMA WORTH	Keith-Orpheum Circuit	Enroute
HARVEY STEFFEL	Soloist	Milwaukee
FRANK BOHN	Soloist	Louisville
CHARLES AMBERGER	Teacher—Radio Artist	New York
BUD WEAVER	Peyer's Orchestra	St. Paul
GEORGE K. JACOBSEN	Soloist	Minneapolis
RALPH WADERS	Archie Slater's Orchestra	Washington
PINO GORDANO	Five Harmanians	Enroute
PHIL GOLDSTEIN	Ray Meyerhoff's Orchestra	New York
WM. (Bill) GRAFTON	Paramount Club	
JAMES KELLY	Crocker's Orchestra	New York
S. A. (BILL) BARFORD	Club Monterey	Louisville
WILLIAM R. EVANS	Soloist	
JACK SILVERSTEIN	The Detroiters	New York
GLENN PALMER	Roseland Ballroom	
BILLY PRIEST	George Thompson's Crusaders	Philadelphia
ERNEST Riestra	Billy Wyne's Greenwich Orchestra	New York
CHARLES WEISE	Soloist	Minneapolis
MARTIN BENSON	McElroy's Band	Minot, N. D.
FRANK SHARTLE	Banjoist from Mexico	Enroute
ERNEST ZAPOLLI	Soloist—Radio Artist—Teacher	New York
CHARLES IMBERGER	El Pasio Franklin Hotel Orchestra	Philadelphia
CLARENCE BAVAKS	Soloist	New York
CLOVES EASTMAN	Empire State Orchestra	New York
SAMUEL SAVAGE	Pirate's Den Orchestra	
ANTHONY ANTONELLI	Greenwich Village	New York
	Slade Tamiami Orchestra	Pearl River
	Soloist	Louisville
	Clark Thread Co. Orch.	New York
	International Orchestra (now in Germany)	Enroute

THE ARTIST

Epiphone Recording Banjo



Page Ten



THE most moderately priced of the Recording Model Epiphones—and a particular favorite.

The fine American walnut neck is hand polished to a brilliant finish—decorated and reinforced by three veneers of holly and ebony.

The fingerboard is genuine Gaboon ebony, mounted on three veneers of contrasting woods, bound on the side with white Pyralin. The elaborate position marks are genuine mother of pearl, hand engraved in a pleasing design. The head plate is of gleaming ebony with an elaborate inlaid design of mother of pearl.

The six ply resonator is of polished American walnut with inlays of holly and ebony to match the neck.

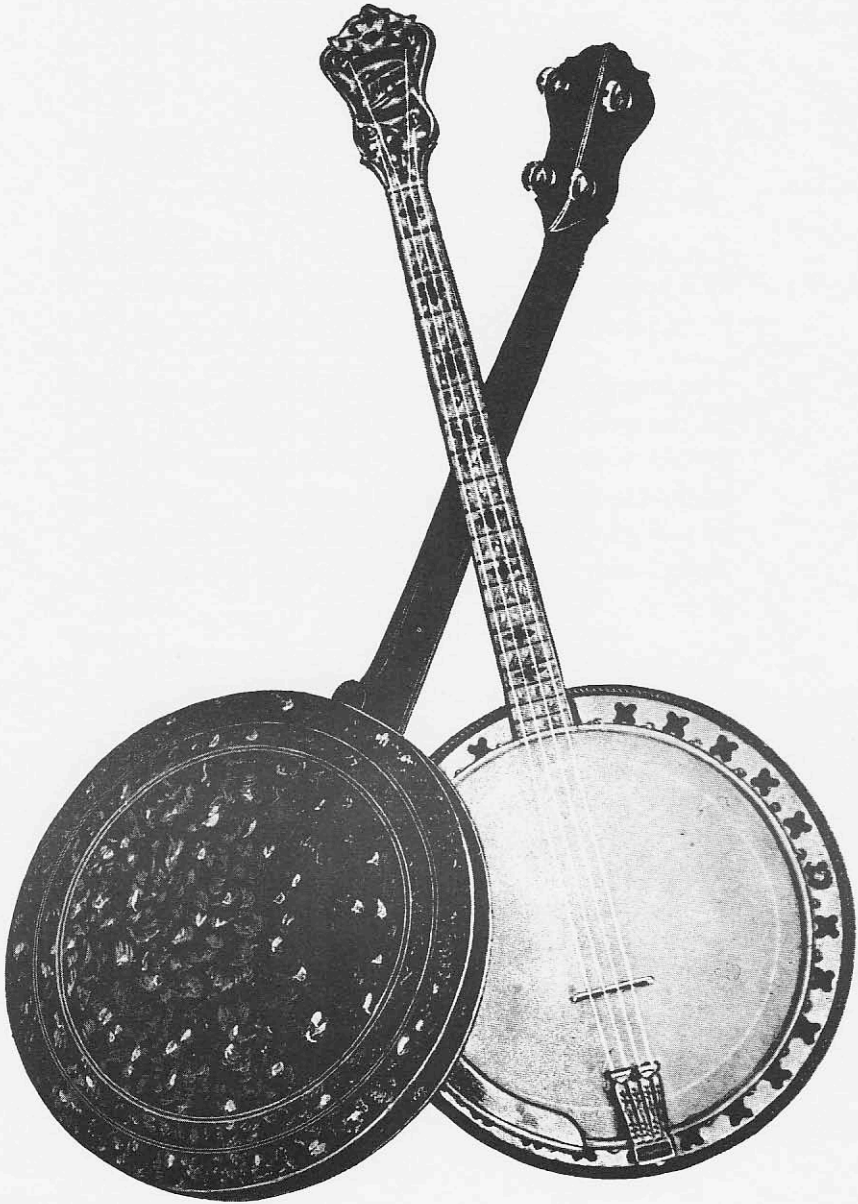
Rogers head. Grover De Luxe tailpiece with spring cover and adjusting device. Patented arm rest. Grover De Luxe four-to-one gear pegs. All metal parts are heavily nickel plated and highly polished.

Tenor or Plectrum Banjo

**COMPLETE \$150
IN CASE**

THE ALHAMBRA

Epiphone Recording Banjo



Page Twelve



A RICH display of silver, contrasted with natural walnut and flashing Pyralin.

The neck is of walnut—five ply veneer construction.

The fingerboard and head plate are mother of pearl Pyralin, hand engraved, artistically tinted, and set upon a foundation of five multi-colored veneers. The side of the fingerboard is bound with white Pyralin and inset with position dots.

The six ply resonator is faced with specially designed Pyralin in a shell effect of glistening and transparent silver, contrasted and enhanced by a beautiful design of colored marquetry.

The metal parts are quadruple silver plated in a smooth satin finish that accentuates the beauty of the fingerboard and head plate.

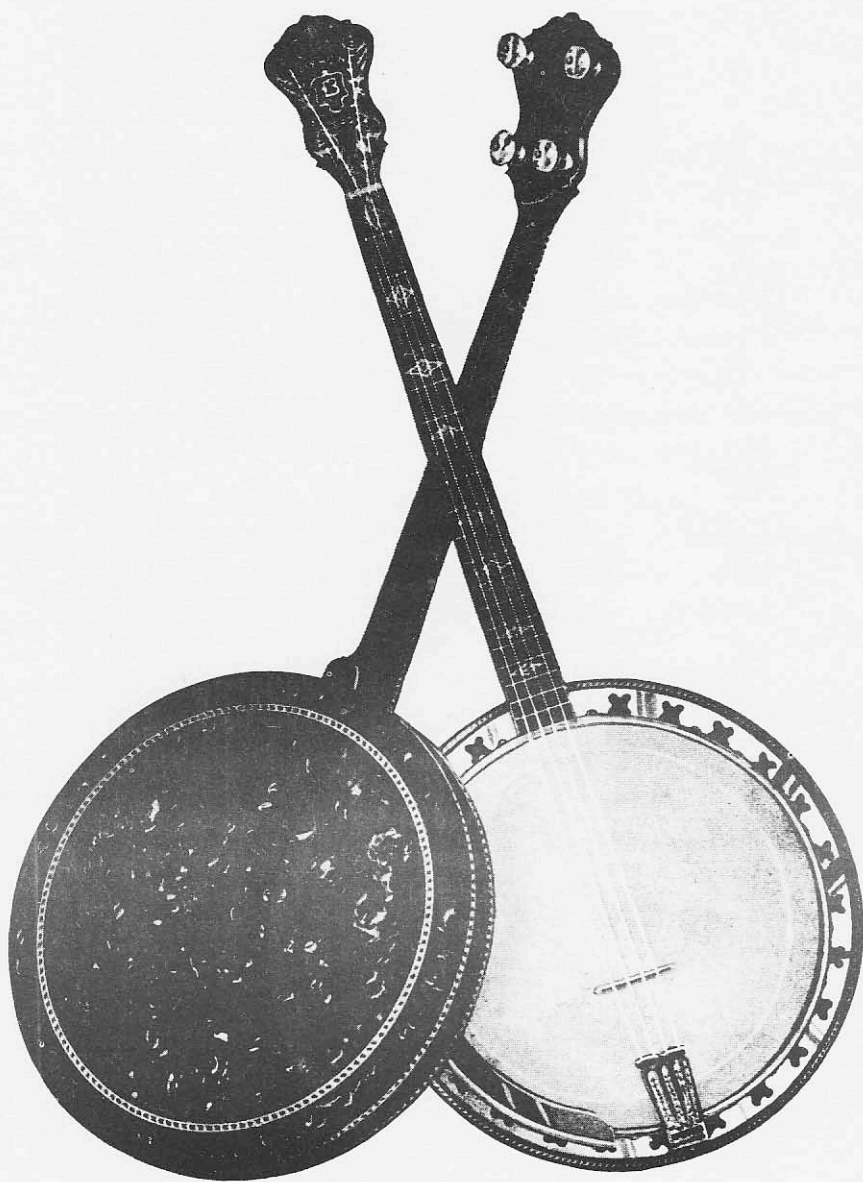
Rogers head. Grover De Luxe tailpiece with spring cover and adjusting device. Patented arm rest. Grover De Luxe four-to-one gear pegs.

Tenor or Plectrum Banjo

COMPLETE \$ 200
IN CASE

THE BANDMASTER

Epiphone Recording Banjo



Page Fourteen



A BEAUTIFUL model in burnished gold and rich amber. The neck is made of Brazilian rosewood in which the dark grain stands out in exquisite contrast. The five ply fingerboard of Gaboon ebony is inlaid on the side with multi-colored marquetry and bound by a strip of white Pyralin. The face of the fingerboard is inlaid with artistically designed, hand engraved, mother of pearl position marks.

The head plate has a hand carved mother of pearl design, beautifully engraved, and set into brilliant black and highly polished ebony. The resonator and back of head plate have a top veneer of lustrous, amber colored, tortoise shell Pyralin, inlaid with hand carved wood marquetry to match the design on the neck.

Heavy quadruple gold plated and hand burnished metal work matches the beautiful shading of rosewood and amber Pyralin, to give a model of artistic design.

Rogers finest all-white head. Grover De Luxe tailpiece with spring cover and adjusting device. Patented arm rest. Grover De Luxe four-to-one gear pegs.

Tenor or Plectrum Banjo

**COMPLETE \$ 250
IN CASE**

THE CONCERT

Epiphone Recording Banjo



Page Sixteen



THE Concert Epiphone presents a wealth of contrasting colors.

The neck is highly polished and lustrous Brazilian Rosewood of an exquisite amber shade. The fingerboard is of multiply construction, faced with mother of pearl Pyralin. The Pyralin on the fingerboard and head plate is hand engraved and tinted in multi-color floral designs. The wood heel of the neck is hand carved in a beautiful design of flowers and leaves.

The resonator is indeed a work of art. It is faced with gleaming amber tortoise shell Pyralin inset with innumerable lines of many colored wood marquetry, both around and across the resonator. The contrasting shades of marquetry and amber tortoise shell make a most beautiful combination.

The peg buttons are genuine mother of pearl of the finest quality—large and easy to handle. The metal parts are beautifully engraved and hand burnished in heavy quadruple gold plate.

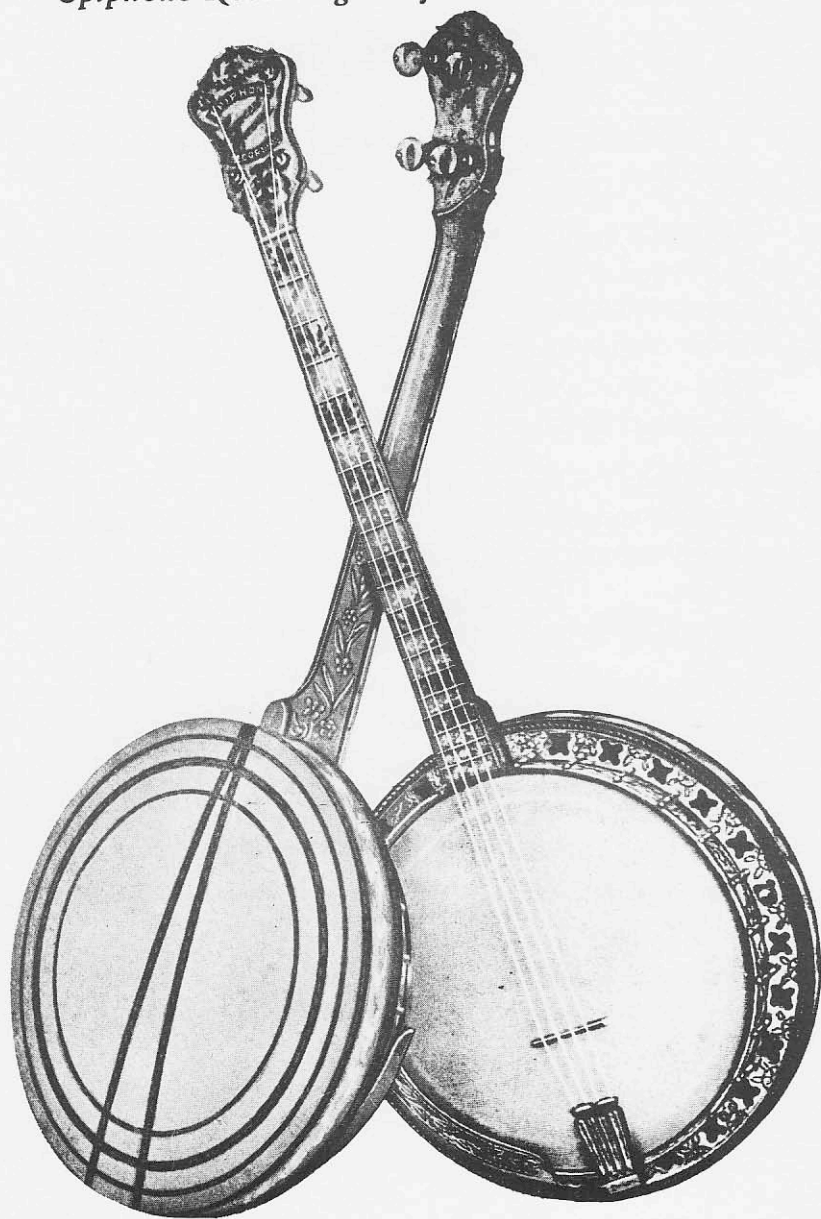
Rogers finest all-white head. Grover De Luxe tailpiece with spring cover and adjusting device. Patented arm rest. Grover De Luxe four-to-one gear pegs.

Tenor or Plectrum Banjo

COMPLETE
IN CASE \$300

THE CONCERT SPECIAL

Epiphone Recording Banjo



Page Eighteen



A SYMPHONY in white and gold, made throughout of the most beautiful of woods—White holly—without a mark of grain or color. Hand polished by the exclusive Epiphone process to a gleaming ivory white.

The neck is carved in a beautiful floral design and inset with veneers of contrasting colors. The five ply fingerboard is faced with mother of pearl Pyralin. The position marks and head plate are exquisitely hand engraved and tinted in variegated colors.

The resonator sides of beautiful mother of pearl Pyralin provide a sparkling jewel-like setting for the white holly back, in which an elaborate design of colored marquetry gives pleasing contrast and added richness.

The metal parts, even including the arm rest and tailpiece, are hand engraved with a beautiful design—quadruple gold plated and hand burnished throughout.

Rogers finest all-white head. Grover De Luxe tailpiece with spring cover and adjusting device. Patented arm rest. Grover De Luxe four-to-one gear pegs.

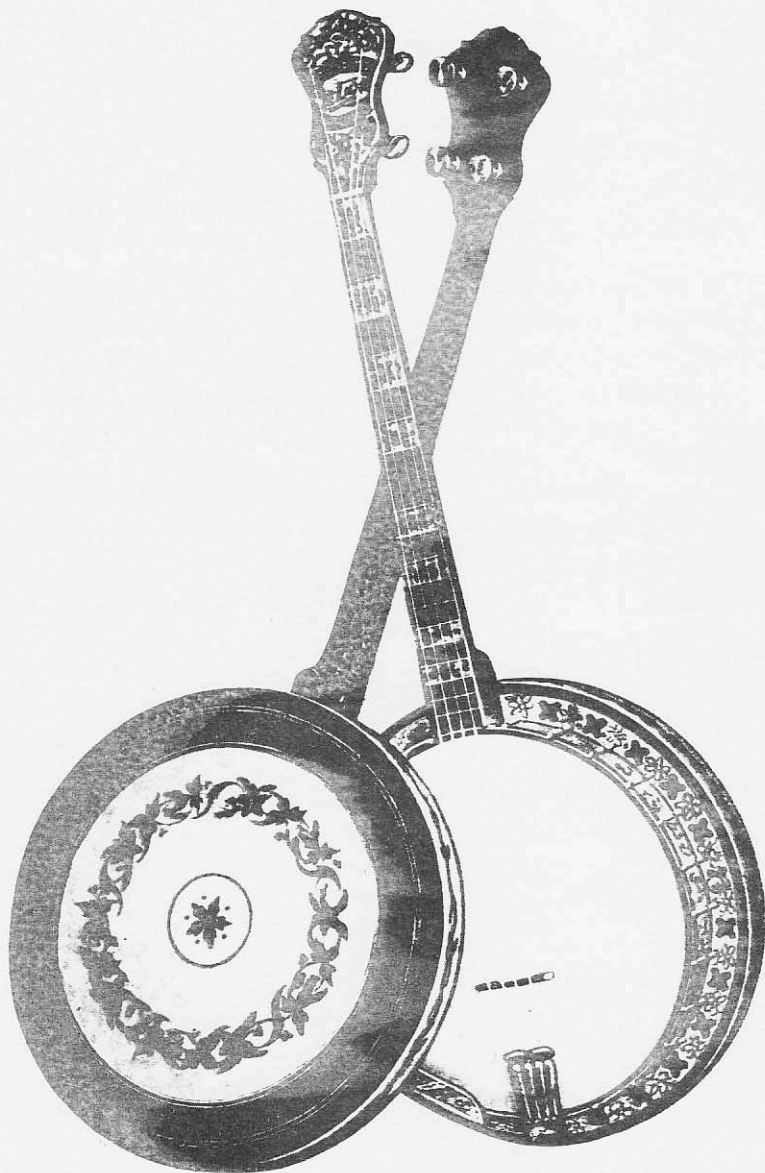
Tenor or Plectrum Banjo

COMPLETE \$300
IN CASE

Page Nineteen

THE DE LUXE

Epiphone Recording Banjo





THE contrast of gleaming black, mother of pearl Pyralin and flashing engraved gold, make this model indeed a De Luxe Banjo.

The neck is made of blackest Gaboon ebony, varnished and polished until the wood gleams like a jewel. The heel of the neck is hand carved in a beautiful floral design. The finger-board is of alternate segments of sheer black and white Pyralin, hand engraved and tinted in beautiful colors.

The top veneer of the resonator is of two segments of black and white Pyralin, separated by lines of many colored wood marquetry. The mother of pearl Pyralin is engraved with a beautiful design and tinted in variegated colors, as is the side of the resonator.

The metal work is highly engraved, hand burnished gold.

Rogers finest all-white head. Grover De Luxe tailpiece with spring cover and adjusting device. Patented arm rest. Grover De Luxe four-to-one gear pegs.

A De Luxe Model indeed!

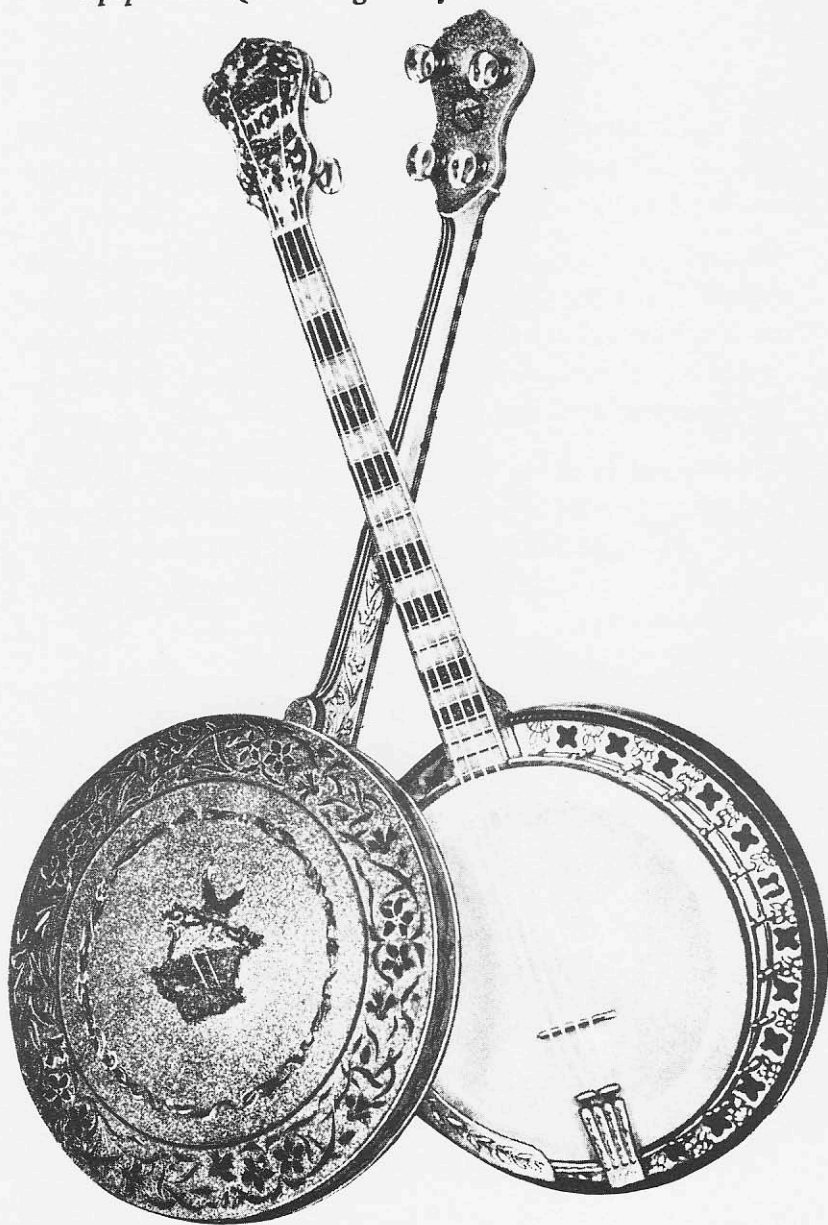
Tenor or Plectrum Banjo

COMPLETE
IN CASE \$ 350

Page Twenty-One

THE DANSANT

Epiphone Recording Banjo



Page Twenty-Two



DAZZLING contrasts of white and vivid colors—rich and flashing brilliance of silver and gold flecked Pyralin.

The neck is made of ivory white holly inlaid with veneers of red, black and blue. The face of the fingerboard is of alternate fret areas of mother of pearl Pyralin and gold tortoise shell amber on five multi-colored wood veneers. The fingerboard and head plate are carved and tinted with the exquisite artistry so characteristic of the Epiphone.

Purfling lines of colored marquetry divide the resonator back into two separate panels, one of which is Pyralin flecked with gold, the other mottled with silver. The entire back is hand carved with a beautiful floral design tinted in translucent and variegated colors through which the flecked gold sparkles like so many brilliants inset into the Pyralin. The side of the resonator is in the same beautiful design.

The quadruple gold plating is engraved with a floral design, hand burnished out of smooth satin gold.

Rogers best selected all-white head. Grover De Luxe tail-piece with spring cover and adjusting device. Patented arm rest. Grover De Luxe four-to-one gear pegs.

This model is for the fine orchestral banjo player and soloist.

Tenor or Plectrum Banjo

[*This model is shown in
colors on back cover page*]

COMPLETE **\$ 425**
IN CASE

THE EMPEROR

Epiphone Recording Banjo



Page Twenty-Four



TRULY the Emperor of the banjo world!
The color scheme is black, blue-white pearl Pyralin and gold.

The neck is made of the finest of all ebonies—African Tama-tave—polished by hand until the luster of the wood is like a gleaming black diamond. Nine veneers of multi-colored woods are inlaid in the neck and the heel is hand carved with a beautiful design. The fingerboard is faced with alternate white and black Pyralin, set upon colored veneers, nine in number. The head of the Emperor has a jewelled border of over one hundred sparkling rhinestones set into the Pyralin. The top veneer of the resonator is mother of pearl Pyralin, decorated in a beautiful floral design, hand engraved and shaded in many colors—tinted by master craftsmen. Some of the colors are opaque—others transparent.

The Epiphone crest appears on the resonator and back of the head plate. This represents the guild mark of the builders of the Epiphone—carvers, engravers and artists whose master work is here represented.

The gold work is exquisite beyond belief. A beautiful design, matching the crest of the banjo, is hand engraved, picked out, and hand burnished, on a smooth, rich, satin base of delicately colored gold.

Rogers finest all-white head. Grover De Luxe tailpiece with spring cover and adjusting device. Patented arm rest. Grover De Luxe four-to-one gear pegs.

No expense has been spared in the Emperor to make its beauty—its richness of tone—correspond with its name—
THE EMPEROR!

Tenor or Plectrum Banjo

[This model is shown in
colors on front cover page]

**COMPLETE \$ 500
IN CASE**



POPULARLY PRICED EPIPHONES!

GOOD instruments—popularly priced—can best be made by a manufacturer whose well rounded experience, complete equipment and staff of trained workmen permit him to lower manufacturing costs at no sacrifice of quality.

The Epiphone Banjo Corporation is in a particularly advantageous position in this regard. More than fifty years of practical experience in the manufacture of banjos is ably reflected in the Mayfair, Rialto and Peerless Epiphones.

Each of these models gives rare value for your money—each can be played in any organization without apology.

Tone

The tone of the Epiphone Banjo leaves nothing to be desired. It is full, vibrant and far reaching—made possible by an especially conceived tone chamber.

The one piece combination bracket flange—an exclusive Epiphone feature—one-eighth inch in thickness, provides absolute rigidity, absorbs the tension of the bracket hooks and leaves the wood body free for perfect tone vibration.

Appearance

The design of the popularly priced Epiphone is graceful and pleasing. The walnut of the neck and resonator is hand rubbed to a beautiful finish and inset with neat purfling veneers. The pearl Pyralin head plate is engraved and the position marks are inlaid mother of pearl.

Durability

The Epiphone Banjo is sturdily constructed—wear resisting!

The body and resonator are made of multiple wood veneers and will not warp. The neck is constructed of a number of thoroughly seasoned laminations. A special steel bar is embedded in the heel with two extensions to the banjo body. One connection is securely fastened to the inside of the body—the other is attached to a special bronze dowel rod that extends through the body.

Full twenty-one inch scale on the Tenor Banjo.



THE MAYFAIR

AN ATTRACTIVE model—most attractively priced!
The neck is American walnut—three ply construction. The ebony fingerboard is inset with genuine mother of pearl position dots; the pearl Pyralin head plate is hand engraved and tinted in contrasting colors.

The resonator is of multiply construction, with a top veneer of walnut to match the neck, bound on the sides with white Pyralin and decorated with a center design.

All metal parts are heavily nickel plated and highly polished.

Sturdy white button pegs, adjustable extension tailpiece, arm rest and Rogers head.



Tenor or Plectrum Banjo

Complete **\$ 50**
In Case

Page Twenty-Seven

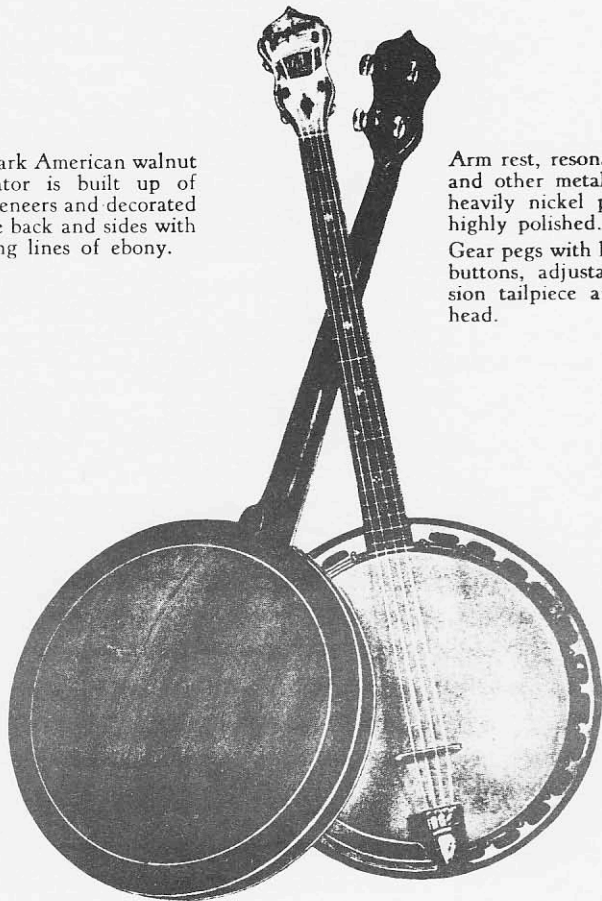


THE RIALTO

A MOST pleasing model—an unusual value!

The neck is of walnut—three ply construction. The ebony fingerboard is bound with white Pyralin and inlaid with neatly designed mother of pearl position marks. The peg-head is pearl Pyralin with attractive hand engraved and colored ornamentation.

The dark American walnut resonator is built up of four veneers and decorated on the back and sides with purfling lines of ebony.



Arm rest, resonator flange and other metal parts are heavily nickel plated and highly polished.

Gear pegs with large white buttons, adjustable extension tailpiece and Rogers head.

Complete \$75
Tenor or Plectrum Banjo In Case



THE PEERLESS

THE Epiphone Peerless stands unequalled in the popularly priced field. In tone it is close to the perfection of the Recording Models—in appearance it presents a pleasing color combination of pearl Pyralin and walnut.

The five ply walnut neck has three holly and ebony veneers. The ebony fingerboard rests upon a multi-colored veneer foundation, bound by white Pyralin and inset with genuine mother of pearl position marks. The head plate is of pearl Pyralin, engraved and artistically tinted.

The resonator is of multiply construction with a top veneer of American walnut to match the neck, while inlaid purfling ven-

neers of holly and ebony give an added decorative touch.

A patented tone chamber is formed by means of a special tone ring that gives the Peerless a rich, vibrant and musical tone quality.

White button gear pegs, selected Rogers head, adjustable extension type tailpiece and sturdy arm rest complete the equipment.

All metal parts are heavily nickel plated and highly polished.



Complete **\$ 100**
Tenor or Plectrum Banjo In Case



EPIPHONE CASES



THE Epiphone Banjo case de luxe! Specially made of sturdy five ply wood veneer and covered with a beautiful pebble grain material designed by Du Pont. Finest colored silk plush lining; hardware of unusually heavy brass, highly polished. A case worthy of the instrument it carries.

No. 210—Tenor Banjo Case	\$25.00
No. 211—Plectrum Banjo Case	25.00
No. 412—Tenor Banjo Case—Du Pont Alligator	40.00
No. 413—Plectrum Banjo Case—Du Pont Alligator	40.00

Stretched Heads

Finest quality, specially selected for strength and tone. Ready to be put on any Epiphone Banjo.

No. 215—Rogers "Standard"	\$6.00	No. 216—Rogers "XXX"	\$8.00
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Bridges



The Epiphone Bridge is made of specially selected violin tone wood—with inlaid ebony top.

	<i>Dozen</i>
No. 220— $\frac{1}{2}$ inch height	\$6.00
No. 221— $\frac{5}{8}$ inch height	6.00
No. 222— $\frac{3}{4}$ inch height	6.00



EPIPHONE STRINGS

EPIPHONE Strings are universal favorites where brilliance of tone is desired. Specially made—carefully tested—of great tensile strength—they give satisfaction over the greatest length of time.



Tenor Banjo

	Doz.	Gross
A or 1st	\$.75	\$9.00
D or 2nd75	9.00
G or 3rd	1.50	19.50
C or 4th	1.75	21.20

Plectrum Banjo

	Doz.	Gross
D or 1st	\$.75	\$9.00
B or 2nd75	9.00
G or 3rd	1.50	19.50
C or 4th	1.75	21.20
G or 5th75	9.00

Tailpieces

No. 260—Grover De Luxe Tailpiece, adjustable extension type with full length spring cover. Gold plated, burnished and engraved.....	\$8.00
No. 261—Same, nickel plated	5.00
No. 262—Waverly Extension Tailpiece, with hinged cover, nickel plated	1.50
No. 263—Without hinged cover	1.00

Gear Pegs



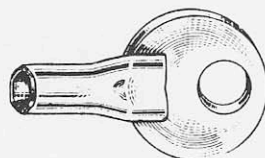
Set of 4

No. 245—Grover De Luxe Gear Peg, gold plated, engraved, large genuine mother of pearl buttons ..	\$25.80
No. 246—Same as No. 245 with Ivory buttons	16.80
No. 247—Same as No. 246, nickel plated	10.00

Lights

No. 250—Banjo Lights and Heater. Easily attached to dowel rod by special clamp. Two sockets, red and blue lamps, attachment plugs and ten feet of silk cord	\$8.50
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Wrench



Each Dozen

No. 225—Nickel Plated ..	.25	\$2.50
No. 226—Gold Plated ..	.35	3.50

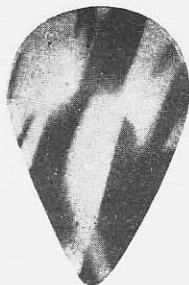


BANJO PICKS

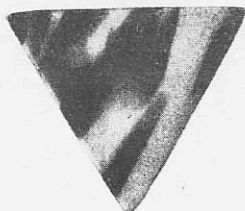
THESE six popular styles of banjo picks (illustrated actual size) are furnished both in genuine tortoise shell and finest grade celluloid. They are hand made with smoothly polished beveled edges. Uniform in size and quality.



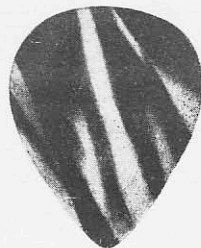
	<i>Each</i>	<i>Doz.</i>
No. 101—Tortoise Shell	\$.30	\$3.00
No. 201—Finest Celluloid	.06	.60



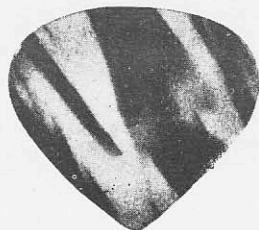
	<i>Each</i>	<i>Doz.</i>
No. 102—Tortoise Shell	\$.35	\$3.50
No. 202—Finest Celluloid	.07	.65



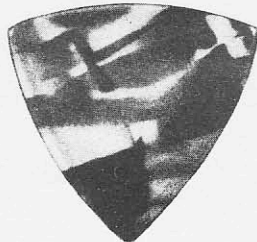
	<i>Each</i>	<i>Doz.</i>
No. 103—Tortoise Shell	\$.30	\$3.00
No. 203—Finest Celluloid	.06	.60



	<i>Each</i>	<i>Doz.</i>
No. 104—Tortoise Shell	\$.35	\$3.50
No. 204—Finest Celluloid	.07	.70



	<i>Each</i>	<i>Doz.</i>
No. 105—Tortoise Shell	\$.40	\$4.00
No. 205—Finest Celluloid	.10	1.00



	<i>Each</i>	<i>Doz.</i>
No. 106—Tortoise Shell	\$.40	\$4.00
No. 206—Finest Celluloid	.10	1.20

Epiphone Guarantee

ALL Epiphone Recording Banjos are guaranteed to be as nearly perfect in workmanship and material as is possible to manufacture. Necks are warranted against warping and repairs will be made free of charge provided the banjo is returned within a reasonable time after the original purchase.

Gold plating cannot be guaranteed for any specific length of time as conditions beyond control determine its life. Any plating which has chipped, pitted or peeled, will be replated under this guarantee, gratis.

