



EPIPHONE

Masterbilt

Fretted

Instruments

First Choice of the Stars

G. G. CONN, Ltd.
742 Main Street
HARTFORD, - CONN.



EPIPHONE BANJO CORPORATION

**LONG ISLAND CITY
NEW YORK
U.S.A.**



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

These are scans of catalogs originally distributed to the public to describe the manufacturer's products available for sale at one point in time.

The intended use for these catalogs is historical research: vintage instrument identification and dating.

These catalogs are not offered here for sale or re-sale – They are only for the academic purpose of instrument identification, research and historical context. Please respect their use and do not reproduce, copy or distribute this information for any other purpose.

It is important to note that instrument catalogs are not always accurate in their descriptions of instrument specifications or the images used. While product improvements were constantly being made; catalogs often used older existing drawings, etchings or photographs. In some cases instruments were offered in catalogs that had been discontinued for years. For these reasons, catalogs can only be used as general guides for the dating and identification of vintage instruments.

If you are having trouble with some of the instruments details, we may be able to help. Feel free to contact us at:

ACOUSTICMUSIC.ORG:

<http://www.AcousticMusic.Org>

OUR CUSTOMERS WROTE THIS PAGE

Extracts From a Few of the Many Letters We Have Received . . .

It is the finest instrument I ever played . . . They come back stage to see the guitar and say it is the finest they ever heard.

Jack Leonard—1934

From my experience with EPIPHONE instruments, I have always recommended them to my pupils and to professional men.

Al Thomas—1934

I would use no other instrument for dance or radio work.

Carl Sears—1934

It is truly a grand instrument. I am exceptionally well pleased with it and you may add my name to the long list of EPIPHONE boosters. It will be a pleasure to recommend it to anyone wanting to buy a guitar.

James Gaylord—1934

After spending over \$1000.00 for—, and \$550.00 for—instruments in the last three years, I feel that the three EPIPHONE instruments I am now using surpass anything I have ever played and my investment is but \$742.00.

Billy McBride—1934

I think they lead the market for tone, style and price.

Paul Lamontague—1934

In my opinion, EPIPHONE instruments represent the acme of perfection.

Mike Poveromo—1934

I consider EPIPHONE the best guitar.

John Trueheart—1934

Truly marvelous in every respect.

James N. Holmes—1934

I believe that EPIPHONE instruments are the finest on the market today.

Arthur Pons—1934

I have been playing since 1920. For recording, dance, concert and broadcasting, EPIPHONE instruments are the finest I've ever had the pleasure of playing. My EPIPHONE proved a sensation in South America.

Benny Paris—1934

A masterpiece—none better at any price. Plenty of volume, harp tone, easy to finger and true to the last fret.

Pat Sammarco—1934

EPIPHONE instruments are the finest I have ever played or seen.

Charles N. Covert—1934

They are all that is claimed for them.

Harvey Marburger—1934

For Tenor Banjo and Spanish Guitar, there are no others made to equal them. In any other instrument you must pay double the price to approach their tone.

John M. Tait—1934

I have used about every make of guitar on the market and I say without doubt my new EPIPHONE is far ahead of any other. It has all the brilliancy, depth of tone and carrying power that any professional guitarist could wish for.

Joseph Sousa—1934

From remarks made by audiences I met in various states and foreign countries, I felt that I had a superior instrument.

Richard W. Konter—1934

Through my experience I've been around some, listening to different guitars. I must say that the EPIPHONE Guitar is the instrument for carrying power, richness of tone, accuracy of scale, and in appearance.

Charles A. Gallante—1934

EPIPHONE instruments are the finest anyone could hope for. The precision in them is responsible for the fine intonation and dynamics.

George Van Eps—1934

We regret that space does not permit printing all the letters we receive, boosting EPIPHONE instruments. The originals of the foregoing, as well as many other letters, are in our files where they may be seen by any one who may wish to verify them. Our thanks to all members of the profession and to the amateurs who have so kindly written these words of unstinted praise.

—The Editor



EPI A. STATHOPOULO
President and General Manager



O. A. STATHOPOULO
Vice-President and Treasurer

A PERSONAL MESSAGE

GOOD MUSICAL INSTRUMENTS do not *JUST HAPPEN*. They are the combined result of many years experiment and experience . . . More than sixty years ago my father Anastasios, began making fretted instruments having already established himself as a violin maker and luthier of note.

To me and to my two brothers he left the priceless heritage of a rigid adherence to ideals. He taught us that nothing short of our best efforts might be dignified by the term "good work." To this ideal, entrusted to us by him, we have added years of study and searching inquiry into the needs and preferences of musicians.

In the course of our labors and investigations we have had the benefit of counsel and criticism by the finest guitarists and banjoists in New York and vicinity. To those gentlemen we owe a debt of gratitude.

In every step of our experiments we were guided by final results rather than immediate profits. Design after design has been discarded—instrument after instrument has been broken up and consigned to the scrap heap because it did not measure up to our standard, until we have so far perfected EPIPHONE MASTERBILT Instruments that they occupy a high place in the fretted instrument world. A place in the regard and esteem of trained musicians whose judgment is not warped by either friendship or gifts—a musicianly performance the only standard.

And now, far along our road to the goal, we thank all those musicians whose advice, counsel and criticism have aided both ourselves and other players. Confidently we await your further approval of the finest line of fretted instruments we have ever produced.



F. N. STATHOPOULO
Professional Relations



GEORGE H. MANN
Sales Manager

READ
OUR GUARANTEE
On Inside of Back Cover



EPIPHONE MASTERBILT

DE LUXE . . .

ON THIS and the following pages we shall try to tell you what has given EPIPHONE Masterbilt Guitars the qualities so much admired by those musicians who wrote the introductory page for us.

On the opposite page is illustrated that marvelous guitar, The De Luxe, which, by its performance has won a host of friends. First of all it is hand-made—top and back are carved, rasped, scraped and sanded to the shape and thickness which experience has taught us is most likely to reflect and intensify the vibrations of the strings and aid in producing that harp-like tone for which the De Luxe Model is noted.

Sides, back and neck are of first grade curly maple. The top is of finest spruce. With these materials as a starting point, we proceed as we might in building a fine violin. Each curve, each thickness at various predetermined points are carefully worked out until the natural resonance of the top material is given full scope. The body is big and roomy— $20\frac{1}{4}$ inches long, and $16\frac{3}{8}$ inches wide at the widest part—the tone is round, full, sweet, and carrying as befits the "Choice of the Stars."

The oval fingerboard of genuine rosewood attaches to the curly maple neck which has triple center plies and a patented expansion truss for safety against warping. Neck and sides are finished to harmonize with the back which shows the flaming of the fibres of the wood. A yellow sunburst on the top merges into the light brown of the edges, sides and back. The fingerboard is ornamented with genuine mother-of-pearl position marks and is edged with white pyralin. Neck attaches at the fourteenth fret.



JOHN PARISO

Guitarist with Henry King's Orchestra, Hotel Pierre, New York. Summers, Ross Fenton Farms, Asbury Park, N. J.—Kearny, N. J. (1934)



DICK McDONOUGH

Guitarist, NBC Radio Artist, Nat Shilkret's Orchestra, Brunswick Records, Warner Bros. Vitaphone, etc. One of the favorite broadcasting and recording artists of the country. (1934)

The edging of the top is white pyralin containing an inner band of black and white block design, while the back is trimmed in black and white pyralin. Gold plated individual tuning units, adjustable bridge, gold plated extension tail-piece, white pick-guard comprise other attractive features of the De Luxe Guitar. Made in Grand Auditorium

Size and Priced **\$275**
at.....

Plush Lined Professional
Model Case.....\$27.00



A. J. THOMAS

Guitarist with Will Ryshanek and His Orchestra; Teacher, soloist. Pittsburgh, Pa. (1934)



EPIPHONE MASTERBILT

TUDOR . . .

THE big, roomy body—20 $\frac{1}{4}$ inches long by 16 $\frac{3}{8}$ inches extreme width—same size as that of the De Luxe and the tone, as well, is big, round, full and sonorous. Its carrying power is wonderful and it has volume in plenty. Lending itself to the performer's mood it will sing in a whisper or shout it from the housetops.

The Tudor is hand-carved as to the fine spruce top and the curly maple back—both from one inch material. The gradations are as carefully worked out as are the delicate curves of a Stradivarius violin.

The triple ply neck, surmounted by the rosewood, oval fingerboard, is assured against warping or failure by a patented, expansion truss. In common with the EPIPHONE Masterbilt line, the Tudor fingerboard is fretted with the utmost care for accuracy of scale and the frets are rounded, smoothed and set at the correct height for easy action. Gold plated tuning units have metal buttons for hard, long service. The extension tailpiece and other metal parts except frets, are also gold plated.

The top is edged with alternate black and white celluloid or pyralin, while the back, guard plate and fingerboard are bound in plain ivory. The bridge is adjustable for height.

In Grand Auditorium size only, the Tudor is priced **\$225** at.....

No. 884F—Fleece-lined Case	\$20.00
No. 884V—Velvet-lined Case	24.00
No. 884P—Plush-lined Case	27.00



Omaha's popular Hawaiian trio, The Hula Girls, find it a great satisfaction to please audiences with their EPIPHONE Guitars.



MIKE POVEROMO

Soloist, Guitarist with Harold Stern's Montclair Hotel Orchestra. Formerly with Enrico Madriguera, Joe Mars, Larry Funk, NBC, CBS, etc.



KEN HARVEY

The Paderewski of the Strings"—Sensational Success—who has, at time of going to press, just finished a sixteen week engagement with N.T.G.'s Paradise and is now touring England and continental Europe, a headliner as usual.



EPIPHONE MASTERBILT BROADWAY

THE BROADWAY is also built with the large body—20 $\frac{3}{4}$ inches long by 16 $\frac{3}{8}$ inches extreme width—with wonderful tone and volume. It is built with the same care as the De Luxe and the Tudor. The top is carved from one inch spruce. The sides and carved back are of beautifully grained dark American Walnut which takes a wonderful finish.

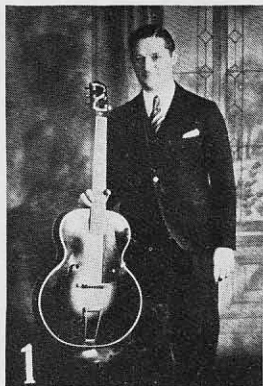
All metal fittings are gold plated, including the metal buttons on the tuning units. Some other features of the Broadway Masterbilt Guitar are: Extension tailpiece, adjustable bridge, oval fingerboard which is fretted with extreme accuracy; neck joins body at the fourteenth fret. The neck has triple center plies with patented expansion truss embedded just beneath the fingerboard so the neck is warp proof. It is finished in natural mahogany which shades into the darker walnut of sides and back. The "sunburst" on the top is very attractive. Edges are bound in alternate black and white pyralin.

Letters in our files—received from all over the country—say that the Broadway is the best toned instrument the owners have played or heard. It is a fact that it is a marvelous instrument. As one user puts it, "You would have to pay double for any other instrument to approach its tone."

\$175

The Broadway, Grand Auditorium Size.....

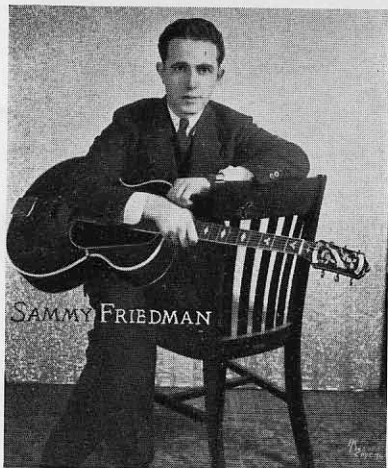
No. 884F—Fleece-lined Case.....	\$20.00
No. 884V—Velvet-lined Case.....	24.00
No. 884P—Plush-lined Case.....	27.00



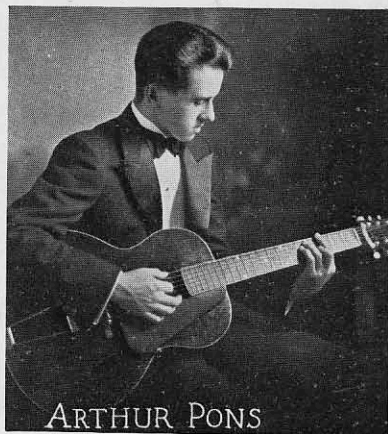
JACK MARGOLIN
Branford Theatre, Newark,
N. J. (Photo 1932)



GEORGE MITTLER
Music Director, Newark, N. J.
(Photo 1932)



SAMMY FRIEDMAN
Guitarist, Chicago Theatre, Balaban & Katz House
Orchestra. Chicago, Ill. (1934)



ARTHUR PONS
Guitarist Paradise Beach, Fla., and practically all
leading night clubs in The Crescent City. New
Orleans, (1934)



EPIPHONE MASTERBILT

TRIUMPH . .

THIS model of EPIPHONE Masterbuilt Guitars is the fourth with the large body, 20 $\frac{1}{4}$ inches long by 16 $\frac{3}{8}$ inches extreme width, and of the same general construction as the previously described instruments. The top is carved from one inch, select spruce; sides, back and neck are hard maple.

It is said that this instrument, the Triumph, has no equal in its price range for general orchestra work. It has volume, carrying power and a sweet tone which blends perfectly with other instruments of the ensemble.

The oval fingerboard of genuine South American Rosewood has smooth, rounded frets of nickle alloy, mother-of-pearl position marks inset and is edged with pearl pyralin.

Joining the body at the fourteenth fret, the neck has triple-ply center which is further strengthened and secured against warping by a patented expansion truss just beneath the fingerboard.

Sides and back of the Triumph are finished in dark brown into which shades the yellow sunburst of the top—an extremely attractive effect. The extension tailpiece and all other metal fittings are nickel plated.

The Triumph, in Grand Auditorium Size

\$125

No. 884F—Fleece-lined Case	\$20.00
No. 884V—Velvet-lined Case	24.00
No. 884P—Plush-lined Case	27.00



FRANK RUNYON

Guitarist, Freddie Ebener and His Music,
Omaha, Nebr. (1934)



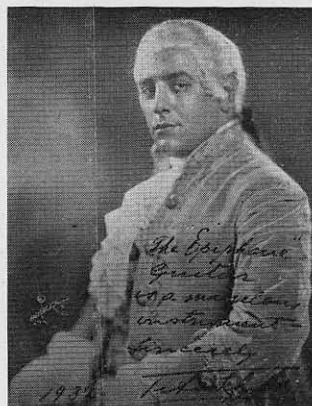
MAX MISSAN

Guitarist, Si Yaffe's Orchestra,
playing Club engagements. Hart-
ford, Conn. (1934)



CLIFF PASCARELLA

Cliff Pascarella and His Band
playing Hotels and Theatres.
Hamden, Conn. (1934)



TITO SCHIPA

Metropolitan Opera Star. New York.



EPIPHONE MASTERBILT SPARTAN . .

ANOTHER wonderful oversize Grand Auditorium Guitar is the Spartan Model illustrated on the preceding page. Instead of the large "f" holes of four models just listed, this instrument has the conventional round hole.

The oversize body is $20\frac{1}{4}$ inches long by $16\frac{3}{8}$ inches extreme width, carved spruce top and hard maple sides and back. This model is the product of long experience and much experimenting. From the players' standpoint—both for appearance and tone—the result is highly satisfactory. We confidently believe that no better value can be had for the amount expended.

The body is artistically finished and presents a very beautiful appearance. The extension tailpiece and other metal fittings are nickel plated. The bridge is adjustable. As in all other EPIPHONE Masterbuilt Guitars, a patented expansion truss of steel braces the neck against warping or springing out of shape.

To your judgment as a discriminating musician we submit the Spartan Guitar.

The Spartan Model in Grand Auditorium Size **\$100**

No. 884F—Fleece-lined, Professional Model Case \$20.00

No. 884V—Velvet-lined, Professional Model Case 24.00

No. 884P—Plush-lined, Professional Model Case 27.00



PAUL LEMONTAGUE

Guitarist with Gay Young and His Orchestra playing schools and country clubs. Morristown, N. J. (1934)



EMIL ALEXANDER

Guitarist, Charles' Park Avenue Orchestra. New York (1934)



NEWT MOSS

Orchestral Guitarist and Radio Artist. Hartford, Conn.



GEORGE VAN EPS

Guitarist, Dorsey Bros. Recording Band. Soloist and Recording Artist. Freeport, L. I. (1934)

GREETINGS *from the* NORTHWEST



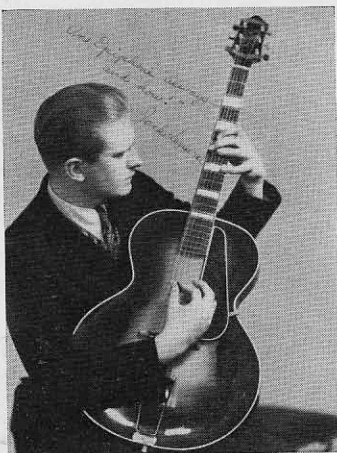
WYOMING NIGHT HAWKS

Buddy Ryles and Shorty Miller, Guitarists, and Percy Martin, Violinist. Radio and Stage artists, Wyoming. (1934)



JACK KOHL

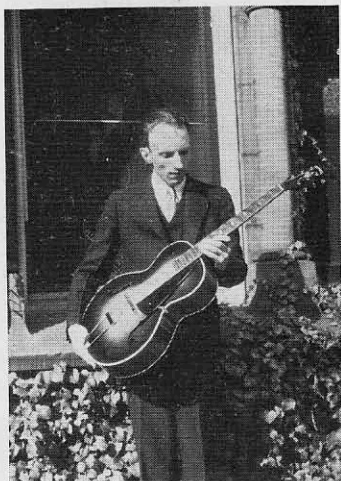
Johnny Busch's Dance Orchestra, Green Lantern Ball Room. A talented young Guitarist. Oregon City, Ore. (1934)



JACK LENARD

(Center) Guitarist with the Tony Stanchfield Unit. Dance music and entertainment and broadcasting. Portland, Ore. (1934)

The musicians whose pictures appear on this page are prominent in the profession in the Northwest. We are indebted to them for the courtesy of photos and permission to use them.

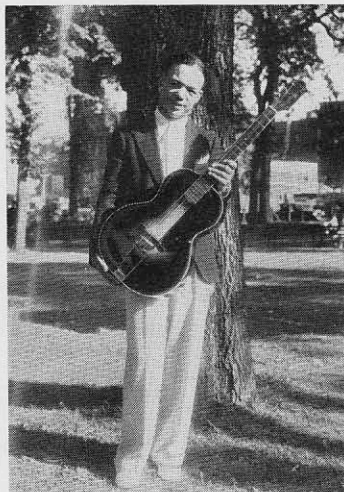


W. L. (Pat) PATTERSON

(Left) Guitarist and Teacher, Portland, Ore. (1934)

CREON THOMAS

(Right) Guitarist Jimmie Adams' band; Radio Artist. Tacoma, Wash. (1934)



EPIPHONE
MASTERBILT

BLACKSTONE

THE Blackstone in Auditorium size has been improved and increased to $19\frac{1}{4}$ inches long by $15\frac{1}{2}$ inches extreme width with a corresponding betterment of appearance and tone. The volume and carrying power has been augmented to a degree so that this instrument is a worthy substitute for other makes at a much higher price.

Neck, sides and back are of mahogany, highly and attractively finished. The top is carved from spruce in regular conformity with the balance of the EPIPHONE line.

Many players of the Blackstone of former years pronounce it the finest guitar for the money they have ever seen. We predict, then, for the improved model a success that will astound and delight the fortunate purchaser.

Metal fittings are nickel plated. The very attractive finish will attract attention while the tone will surprise and delight.

As illustrated and described, **\$75**
the Blackstone sells at

No. 883P—Professional Model

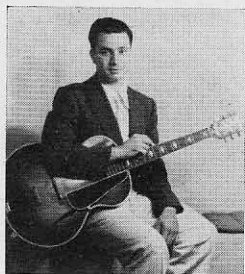
Case, Plush-lined \$26.00

No. 883V—Professional Model

Case, Velvet-lined 23.00

No. 883F—Professional Model

Case, Fleece-lined 19.00

**CHAS. NACLERIO**

Guitarist, now playing in The Piccadilly. Formerly S. S. Club Royal, Alabama Supper Club, Art Kahn, E. Brasted, etc. (1934)





CARL SEARS

(Above) Director Carl Sears Orchestra playing in Pierre's London Terrace Restaurant. New York. (1934)



JOHNNY MARVIN

(Left) "The Lonesome Singer of the Air." Broadcasting star. (1932)

KING HARVEY

(Right) Guitarist, en route, with Red Nichols' Band. (1934)



HARVEY MARBURGER

(Below) Guitarist and Director Harvey Marburger and His New Yorkers. New York. (1934)



EPIPHONE MASTERBILT

ZENITH . . .

THE Zenith Guitar in Grand Concert size has been increased to $19\frac{1}{4}$ inches long by $14\frac{3}{4}$ inches extreme width. Tone and appearance have also been increased so that the purchaser who wanted a seventy-five dollar instrument and had but fifty to spend, can satisfy his desire for a high grade guitar at a moderate cost. Indeed, in price, this is second from the lowest.

Neck is mahogany; sides and back are of walnut; and the carved top is of fine spruce. Finish and fittings measure up to one's idea of what a good guitar should have, and the tone is surprisingly good.

Notwithstanding the increased size and quality of the Zenith Guitar, the price is the same as formerly. This instrument is worthy of your best attention in case your investment must be limited, yet you want a really good Guitar.

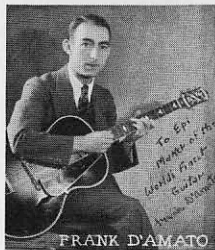
The Zenith, as described is but

\$50

**No. 882P—Plush-lined
Professional Model Case . . \$25.00**

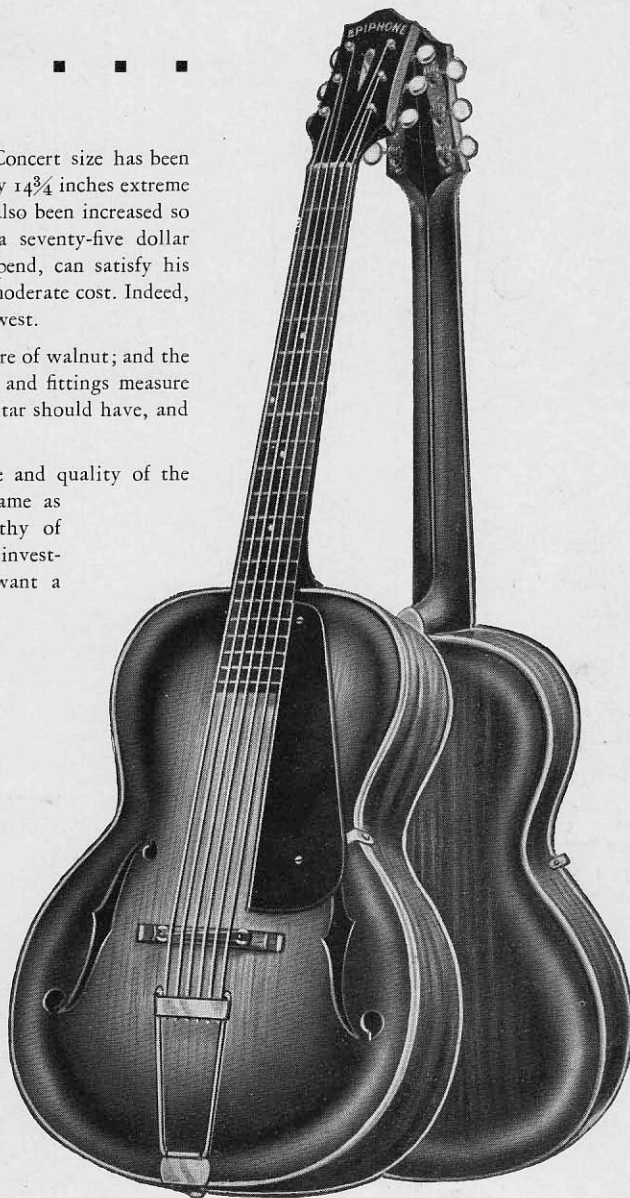
**No. 882V—Velvet-lined
Professional Model Case . . 20.00**

**No. 882F—Fleece-lined
Professional Model Case . . 16.50**



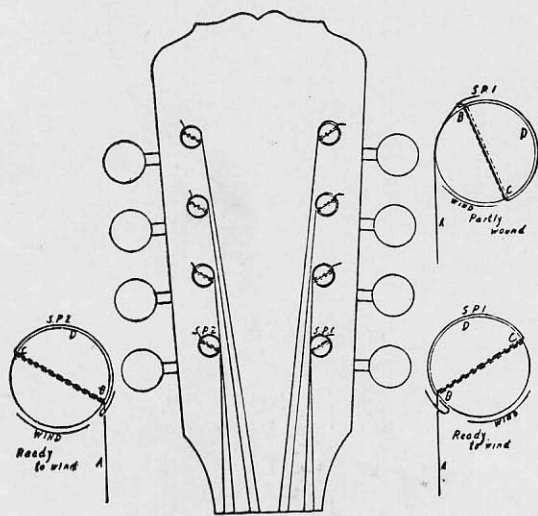
FRANK D'AMATO

With Cy Byer and His Jungle Club Band. Radio artist. New Haven, Conn. (1934)



To preserve the polish and finish of your guitar, apply Duco Number 7 polish according to directions on the can. We have found this one of the best preparations for the purpose.

How to String an Instrument for Best Results



We quote here, with grateful acknowledgements, an article in THE GUILD REPORTER by Mr. Jas. H. Johnson.

THE PROPER WAY TO STRING AN INSTRUMENT

(See diagram above)

To fasten a string on the string-post so it will not slip, bring string up center of head of instrument to string-post desired, put string (A) thru hole in string-post at B to C, around upper side of string-post (D), and then under string (A) at B and back again around string-post (D). Then wind and the string will lock itself against the post.

To get the best results in tonal quality from your instrument, it is necessary that you use the best of strings. Some strings of a certain letter for a certain instrument are of different size gauge and it is advisable to use the gauge that will give the best results. For instance—a flat top Guitar will require a different gauge set of strings from that of a carved top Guitar. The heavier the top of the instrument to be vibrated, the heavier the strings should be.

It is not uncommon to hear complaints about one Mandolin "E" String, while tuned in unison with the other "E" String open, is half a tone sharp or flat of the other string at the 12th fret. This is caused by one "E" String being of different gauge than the other one. Remove the one that is not true at the 12th fret, testing the Harmonic with the pressed string.

A great many complaints are heard about strings "slipping." Quite often this is caused by the strings being improperly put on. It is not necessary to run the string through the string three or four times. Once is enough if put on correctly. By putting strings on, as illustrated, they will hold till they break, and by a mere shake of the hand and a twist of the wrist, the end at the post becomes loose immediately.

HOW OUR GUITAR NECKS ARE BUILT

To be serviceable and reliable a guitar neck must be made so it will not warp or spring. Our design and methods of manufacture enable us to guarantee all necks against warping.

The material is carefully seasoned and selected for strength and stiffness. The sectional blanks are put together in several plies, glued, and allowed to set until thoroughly dry. Then the flat side is routed out to receive the reinforcing of expansion truss construction. This truss fits snugly in the neck beneath the fingerboard. The blank fingerboard is affixed by the use of the best glue obtainable. When finished and attached to the body of the instrument—at the fourteenth fret—purchasers of EPIPHONE Guitars are assured of freedom from warping of the neck.

EPIPHONE MASTERBILT

OLYMPIC . .

THE SIZE of the present model Olympic is $19\frac{1}{4}$ inches long by $13\frac{5}{8}$ inches extreme width—an oversize Concert Size. The tone is correspondingly big, round and full and true on all frets. Neck, sides and arched back are of mahogany and the top is of fine spruce, carved to correct thickness. The finish is very attractive, bringing out the grain of the wood nicely.

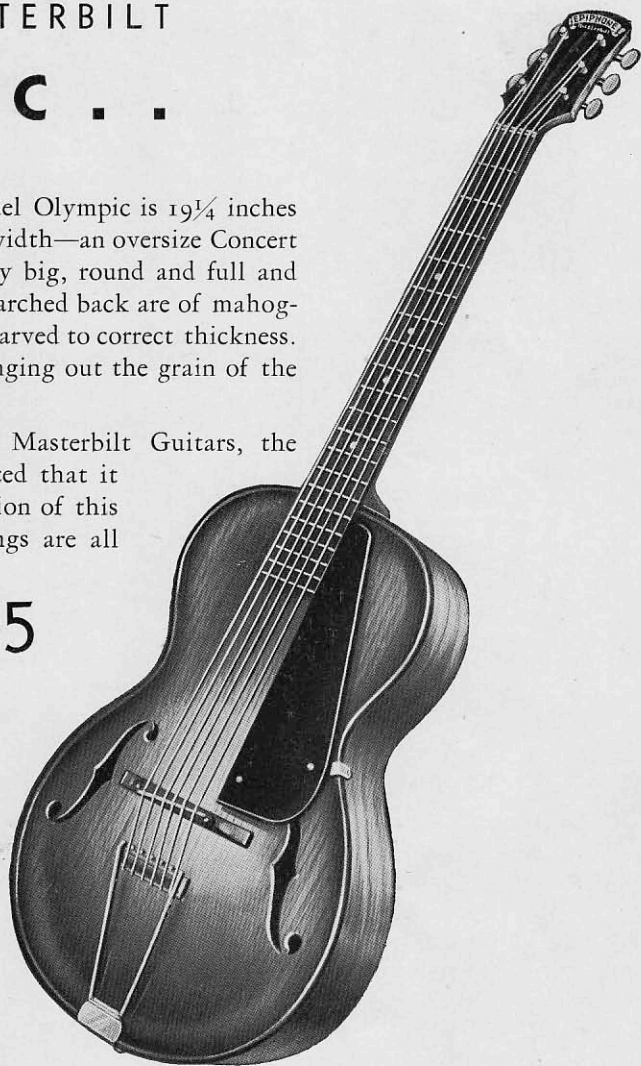
As with all other EPIPHONE Masterbilt Guitars, the Olympic has the neck so reinforced that it cannot warp. The low, fast action of this instrument is remarkable. Fittings are all nickel plated.

The Olympic Model Guitar sells for. **\$35**

No. 881 P—Plush-lined Professional Case. \$24.00

No. 881 V—Velvet-lined professional Case. 19.00

No. 881 F—Fleece-lined Professional Case. 15.50



JACK ANDERSON

JACK ANDERSON

Art Randall's Paxton Hotel Orchestra,
Omaha, Nebr. (1934)

REPAIRING

All instruments sent us for repairing, express charges must be prepaid. Our repair department is pridefully efficient, turning out the highest quality of work. Instruments entrusted to us for adjustments are returned in first class condition. Notwithstanding the high grade work, our charges are most reasonable. If your instrument is worth fixing, we can fix it.



CHARLES COVERT

(Above) Featured guitarist; playing Lincoln Point Inn. Trenton, N. J. (1934)

PAT SAMMARCO

(Below, Left) Guitarist with Gene Sammarco and His Californians. (1934)

IRENE AND HAROLD STONE

(Below, Center) "The Rolling Stones, of Vaudeville fame. (1934)

"From Pole to Pole" and in between

Literally, Epiphone instruments have been heard in the Arctic wastes of the North Polar regions and in Antarctica, as well as in the populous reaches of North America, South America, and Europe.



RICHARD W. KONTER

(Above) Lecturer and Entertainer. Formerly with Commander Byrd's 1906 and 1928-30 Polar Expeditions. (1934)

JOSEPH SOUSA

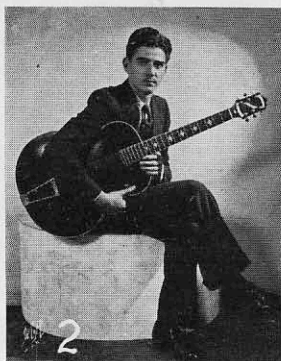
(Below, Right) Guitarist, Billy Lasses' Providence Biltmore Hotel Orchestra. Providence, R. I. (1934)



BILLY McBRIDE'S Merry Makers

(Center, Above)—All EPIPHONE equipped. Popular Pittsburgh entertainers. Pittsburgh, Pa. (1934)

Read the extract from Billy McBride's letter on Page 2 It will interest and convince you.



IMPORTANT NOTICE

Here are some more expressions of satisfaction from musicians from all over the country. Read them.

All pictures of artists printed in this catalog as well as the excerpts from their letters are used by express permission whether the picture or item be dated or not. EPIPHONE Instruments are firmly established in the minds of the musical public and no subterfuges—no evasions are necessary.

THE EPIPHONE BANJO CORPORATION, LONG ISLAND CITY, NEW YORK

"The finest instruments money can buy."
Walter (Nick) Carter, N. Y. (1934)

"Superior to any other type of instrument for my work."
Louis Verillo, W. Hartford, Conn. (1934)

"Good," says *Lawrence Lucie, N. Y. (1934)*

"I consider the EPIPHONE an excellent product and the best guitar."
John Trueheart, N. Y. (1934)

"To me it is the sweetest guitar made and I am sure that others who own and play it feel the same way."
Charles Naclerio, Flushing, L. I. (1934)

"Many guitar players are praising the EPIPHONE De Luxe for its sweet tone, deep volume and easy action."
Boef Turner, Long Island City, N. Y. (1934)
(Formerly Atlanta, Ga.)

"The DeLuxe Guitar is the most satisfactory I ever played."
Dave Barbour, N. Y. (1934)

"The greatest guitar I've ever seen."
Cliff Pascarella, Hamden, Conn. (1934)

"Produces the best results of different makes I have used."
Max Missan, Hartford, Conn.

"The most perfect instrument on the market."
Sam Friedman, Chicago, Ill. (1934)

"Honestly believe EPIPHONE instruments are finest."
Frank Kunyon, Omaha, Nebr. (1934)

"I find that the EPIPHONE Guitars are much superior in tone and construction. I honestly can say that an EPIPHONE will outplay other leading makes whose price is double."
Jack Kahl, Oregon City, Ore. (1934)

"The EPIPHONE is satisfactory in every sense of the word and, in my opinion, holds a position second to none. Judging from the way its popularity is spreading it will be the supreme leader among instruments of its kind if not already. In my opinion there is no question at all of its supreme leadership."
W. L. (Pat) Patterson, Portland, Ore. (1934)

"I believe that EPIPHONE Instruments are the finest on the market today."
Arthur Pons, New Orleans, La. (1934)

"The best guitar I have ever played."
Frank D'Amato, New Haven, Conn. (1934)

"I'm very much pleased with my guitar and the more I use it the better it seems to be."
Bruce Anderson, Forest Hills, L. I. (1934)

"They are the best instruments on the market for the money."
Don Carducci, Jersey City, N. J. (1934)

"EPIPHONE instruments have a superior tonal quality, are easy to play, and have a perfect fingerboard."
Joe Sobota, Omaha, Nebr. (1934)

"I believe that the EPIPHONE is the finest guitar on the market."
Tony Mottola, Kearney, N. J. (1934)

"I have the utmost faith in my guitar, I don't believe there is a better instrument manufactured."
Robert Capozzi, Kearney, N. J. (1934)

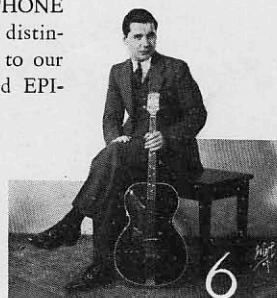


CHARLES KOFF

CHARLES KOFF
Well known for his Rhythm and arrangements of radio orchestras. Wilkes Barre, Pa. (1934)

To the already long list of satisfied EPIPHONE players, we take pleasure in adding these distinguished British performers who, according to our London representative, have just purchased EPIPHONE Guitars.

ALBERT HARRIS
HARRY PIKE
JERRY MOORE
D. SOUTER
SAM GELSKY



TONY SACCO

Composer, featured Guitarist, with Enrico Madriguera.



DANIEL BARKER

(Above) Guitarist with Orville Brown's Brownies, Strand Roof, Brooklyn, N. Y. (1934)

"The guitar combines, in itself, the lilt and harmony of the song, and the throb of the rhythmic drum."

For best results, use EPIPHONE Strings—the Strings with the golden tone.

THEODORE "TEDDY" BUNN

(Below) Guitarist, Spirits of Rhythm playing Vaudeville Clubs, Pictures, etc. New York (1934)

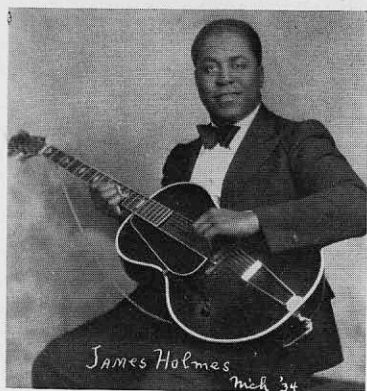




JACK KAULAHOA
and His Hawaiian Trio. Omaha, Neb. (1934)



BENNY JACKSON
Guitarist with Bill Brown's Brownies,
Rainbow Garden. New York. (1934)



JAS. N. HOLMES
(Left) With Tommy Myles'
Cotton Club Orchestra.
Washington, D. C. (1934)



EDWARD I. GIBBS
(Right) Guitarist, Orpheum
Dance Palace. New York.
(1934)

FRETTED INSTRUMENT CASES

PROFESSIONAL 3-PLY VENEER CASES BLACK LEATHERETTE COVERING

	Fleece	Velvet	Plush
No. 881 —Concert Size for Olympic, Beverly and Melody	\$15.50	\$19.00	\$24.00
No. 882 —Grand Con- cert Size for Zenith...	16.50	20.00	25.00
No. 883 —Auditorium Size for Blackstone, Regent, Hollywood, Bretton and Empire ..	19.00	23.00	26.00
No. 884 —Grand Audi- torium Size for Spar- ton, Triumph, Broad- way, Tudor and De- Luxe	20.00	24.00	27.00

PRO-VENEER GUITAR CASES

A modern, inexpensive 3-ply wood veneer case,
covered with imitation leather cloth. Unusually
sturdy and professional in appearance.

No. 1800—For all Epiphone Models.....	Fleece	Plush
	\$10.50	\$16.00

(When ordering state size or for what model wanted)

UTILITY BLACK KERATOL—FLEECE LINED

No. 2582	Concert Size (Fits Tenor and Plectrum Guitars).....	Each
		\$7.50
No. 2583	Grand Concert Size (Fits Tenor and Plectrum Guitars).....	7.75
No. 2584	Auditorium Size (Fits Tenor and Plectrum Guitars).....	8.00

MANDOLIN CASES—Professional Three-Ply Veneer Cases, Black Leatherette Coverings

No. 428F	Fleece-lined.....	\$10.00
No. 428V	Velvet-lined.....	12.00
No. 431SP	Plush-lined.....	16.50
No. 2519	Utility, Black Keratol, Fleece-lined.....	5.50

Mandola Cases Priced the Same as Mandolin.
Mando Cello Cases—Prices quoted on request.

TENOR GUITARS

EPIPHONE MASTERBILT

THE EMPIRE

(NOT ILLUSTRATED)

ALL MASTERBILT Tenor Guitars are made with the same care as the standard line—carved tops from select well-seasoned spruce, backs match the sides, accurate fingerboards, smooth, rounded frets, large "f" holes, etc.; to that add the tenor voice with real guitar depth and you find a valid reason why EPIPHONE Tenor Guitars are favored by banjo players. The Empire, illustrated here, corresponds, in grade, to our De Luxe Masterbilt six string Guitar. The back and sides are curly maple, the top fine spruce. Violin construction throughout. The sunburst on the top merges into the golden brown finish of sides and back. The top is trimmed with black and white design and alternate black and white edging. Metal parts are gold plated. The Empire Tenor Guitar, as described in Auditorium size only.....

\$250

No. 884P—Plush-lined Case.....\$27.00

No. 884V—Velvet-lined Case... 24.00

No. 884F—Fleece-lined Case.... 20.00

All these Tenor Guitars may be had, if so ordered, in plectrum guitar without extra cost.

THE BRETTON

\$175



BENNY PARIS

WPRO Studio Broadcast Ensemble, radio artist. Providence, R. I. (1934). (Mr. Paris says his EPIPHONE attracted much attention from musicians when on his recent tour in South America.)

THE BRETTON

THE BRETTON Masterbilt Guitar corresponds in grade, material, workmanship and finish, to the Broadway. Spruce top, walnut sides and back, violin construction throughout, large "f" holes, guard plate, sunburst on top shading off into the finish of sides and back. Alternate ivory and black binding on edges. The Bretton Masterbilt Tenor Guitar in Auditorium size only, as described.....

\$175

THE HOLLYWOOD

(NOT ILLUSTRATED)

THIS instrument is made after the fashion of the Triumph Guitar. The top is carved from one inch spruce, sides and back are of hard maple shaded to a rich brown; violin construction all through produces the wonderful tone which characterizes EPIPHONE Guitars. The neck is built for strength and is further reinforced against warping by an expansion steel truss. The top is finished with a sunburst which blends into the brown of the body, the latter being bound with heavy ivorine. Tuning units have metal buttons and are nickel plated. The Hollywood as described in Auditorium Size. **\$125**

No. 884P—Plush-lined Case \$27.00
No. 884V—Velvet-lined Case 24.00
No. 884F—Fleece-lined Case 20.00

THE REGENT

(NOT ILLUSTRATED)

CORRESPONDING in every detail to our Spartan Guitar, the Regent Tenor Guitar has the same workmanship, finish and fittings as well as a wonderful tone. The top is carved from one inch spruce; sides and back are of fine mahogany; all is finished in golden brown with ivorine binding on the edges. Large "f" holes. In Auditorium Size. **\$95**

No. 884P—Plush-lined Case \$27.00
No. 884V—Velvet-lined Case 23.00
No. 884F—Fleece-lined Case 20.00

THE MELODY

BUILT in Concert Size in dark walnut finish, the Melody is a beautiful instrument. As in other EPIPHONE guitars, the top is carved from one inch spruce. The sides and back are of American walnut in dark finish into which the sunburst of the top merges or blends. Edges are bound in ivorine. The accurate fingerboard has smooth, rounded frets. Large "f" holes, extension tailpiece, adjustable bridge and patent head as in the more expensive guitars. As described, Concert Size. **\$50**

No. 883P—Plush-lined Case \$26.00
No. 883V—Velvet-lined Case 23.00
No. 883F—Fleece-lined Case 19.00

BEVERLY

(AT THE RIGHT)

THE BEVERLY has flat top of close grained spruce, with mahogany sides and back. Violin construction throughout insures the tone one requires in a concert size Tenor Guitar. Of course the fingerboard is accurate and has smooth, rounded frets for easy execution. The Beverly is modestly priced and has fine tone with great carrying power. Excellent value for the price. As described, **\$35**
in Concert Size

No. 882P—Plush-lined Case \$25.00
No. 882V—Velvet-lined Case 20.00
No. 882F—Fleece-lined Case 16.50



ANTHONY "BUNNY" RANG

Guitarist, Ralph Bennett's MCA Orchestra, en route. Formerly with Jack Bruce's Orchestra which was featured by WTAM. Pittsburgh, Pa. (1934)



BEVERLY

\$35

EPIPHONE MASTERBILT MANDOLINS

WINDSOR SPECIAL

IN THE line of Mandolins, we think there is nothing finer in design, material, workmanship, tone and finish than this, the Windsor Special. Hand carved top of extra select spruce; neck, sides and carved back of curly maple which takes such a wonderful finish.

Gold plated metal parts, mother-of-pearl position dots, frets of nickel alloy, adjustable bridge and, above all, marvelous tone in all registers. The Windsor Special Mandolin

\$200

Plush-lined, Professional Model Case \$16.50

WINDSOR

THIS regular Windsor Model (not illustrated) is shaped like the Strand, pictured below. It is built as carefully as a violin—top carved of spruce, sides, neck and carved back of curly maple and finished after the style of the Tudor Guitar. In tone, second only to the Windsor Special it is a wonderful instrument for professional playing. All metal trimmings are gold plated.

Considering its high quality, the Windsor is very modestly priced at.

\$150

Professional Model Plush-lined Case \$16.50



WINDSOR SPECIAL

\$200

STRAND

\$75



STRAND

WITH Mahogany Neck, American Walnut, sides and carved back and with carved spruce top the Strand Mandolin is a beautiful instrument. Into the rich walnut tone of the balance of the body, the sunburst on the top merges and blends. The fittings are nickel plated and polished.

This Strand Model Mandolin is very popular for professional and concert work as its appearance and tone are superior.

The Strand should be a favorite at the moderate price of . . .

\$75

Plush-lined Case \$16.50

Velvet-lined Case 12.00

Fleece-lined Case 10.00

RIVOLI

THIS Rivoli Model Mandolin is not illustrated but the shape is the same as that of the Adelphi pictured below. Sides, back and neck are of walnut while the top is carved from select spruce. Metal trimmings are nickel plated and the entire instrument is finely finished. The tone of the Rivoli is large and brilliant with plenty of volume and carrying power for either stage, radio or dance work.

The Rivoli is a wonderful instrument for only..... **\$50**

Plush-lined Case **\$16.50**

Velvet-lined Case **12.00**

Fleece-lined Case **10.00**

ADELPHI

THIS Adelphi Model has been greatly improved in tone and, for the money, probably has no equal. Sides, neck and back are of hard maple, finished in cherry. The carved spruce top is adorned with a sunburst which blends into the cherry finish of sides and back. Metal trimmings are nickel plated and add to the high-grade appearance of the instrument.

The tone is full and true in all registers with the usual perfect scale of the EPIPHONE Master-built line. The Adelphi, as described sells at only..... **\$35**

Plush-lined Case **\$16.50**

Velvet-lined Case **12.00**

Fleece-lined Case **10.00**

MANDOLAS

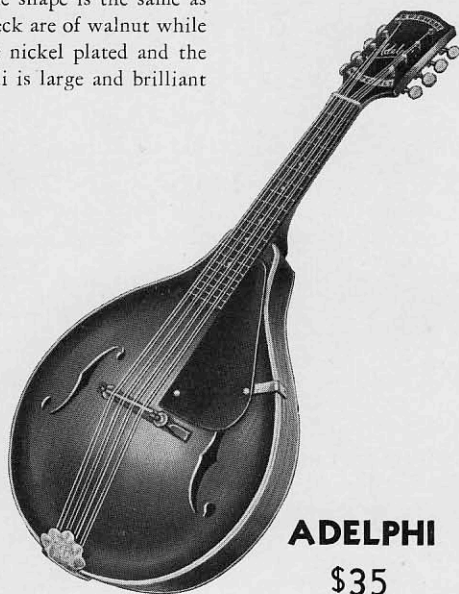
THIS is the "Viola" of the Mandolin family. Many prefer the Mandola to the Mandolin for solo work and in the home because of its deep, rich tone and its faculty of blending with the human voice, as well as with Guitar or Piano. Materials and construction are the same as in the Mandolins of the same names. **\$200**

Windsor Mandola.....

Strand Mandola..... **\$110.00**

Rivoli Mandola..... **75.00**

Adelphi Mandola..... **50.00**



ADELPHI
\$35

MANDO-CELLOS

CORRESPOND, in musical effect, to the Cello of the orchestra. EPIPHONE Masterbilt Mando-cellos are made with the same meticulous care which is employed in the construction of our other instruments. Tops are of the same high quality spruce and are always carved to shape as are those of our guitars, mandolins, etc. The sides and backs are selected for their adaptability to the purpose and their ability to take a fine finish. The purchaser of a Masterbilt Mando-cello has an instrument of which he well may be proud.

No. 1. Similar in construction to Black-stone Guitar..... **\$ 95.00**

No. 2. Similar to Triumph Guitar..... **150.00**

No. 3. Similar to DeLuxe Guitar..... **275.00**

E P I P H O N E



BRUCE JUNIE ANDERSON

BRUCE "JUNIE" ANDERSON

Guitarist Eddie Duchin's Central Park Casino Orchestra and Radio Artist. Forest Hills, L. I. (1934)

AT THE "MIKE" CHAS. A. GALLANTE

With Ted Black's NBC Orchestra. Formerly with Scranton Sirens, Ben Bernie and others. Brooklyn, N. Y. (1934)

ARTHUR ENS

Well-known guitarist and radio artist, Newark, N. J. (1934)

DON ROMEO

Guitarist with Kate Smith and Jack Miller's Orchestra. Formerly with Paul Whiteman, Roger Wolf Kahn, Freddy Rich, etc. Forest Hills, L. I. (1934)



GEORGE GRANT

Guitar Soloist. Chicago, Ill. (1932)



DON CARDUCCI

S. S. Waukena Orchestra. Formerly played with Jack Denny, Harold Stern, Harry Salter, Earl Carroll's Vanities, etc. Jersey City, N. J. (1934)



ANOTHER OF

JOHN M. TAIT

(Below) Teacher, Radio Artist, WLTH Team of Tait, Handshaw and Jacobs. Brooklyn, N. Y. (1934)



ARTHUR ENDS





TOMMY SAUCHELLI
Guitarist, Canary Cottage,
Newark, N. J. (1934)



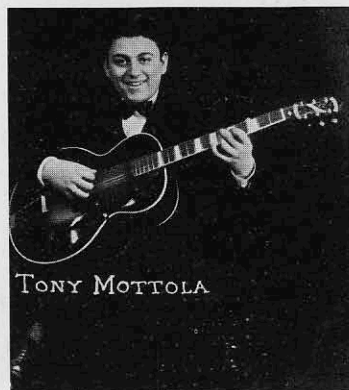
VERNIE & BILL
(Vernon Anderson and Bill
Stout) Radio Team KFNK,
Shenandoah, Iowa. (1934)

GALAXY STARS



JOE SOBOTA
(Left) Guitarist, Harry Fisher
and His Orchestra. Formerly
with Paul Spor Orchestra,
Fierman and his Krug Park
Orchestra. Omaha, Nebr.
(1934)

These musicians are Nationally
famous and have played for
the pleasure of millions.



JAMES GAYLORD
(Right,) Guitarist, Jungle Hotel
and the Pier, also broadcasting
over WSUN. St. Petersburg
Fla. (1934)

TONY MOTTOLA
(Left,) "The Boy Wizard,"
Broadcasting Team, "Slim and
Jim," WAAT and WINS.
Lee Edwards and His Or-
chestra, with "Pappy, Zeke
and "Elton" NBC. Kearny,
N. J. (1934)



EPIPHONE
MASTERBILT

STRINGS

"The Strings with the Golden Tone"

Good strings will improve a mediocre guitar—they are absolutely necessary for a good instrument. Gauge must be right—windings must be tight, close, and not subject to spreading when the string is tightened. EPIPHONE Masterbilt Strings are carefully spun under expert supervision on special machines which assures constant size and high quality.

GUITAR STRINGS

Ball Ends		Each	Dozen
E or 1st.	steel	\$.10	\$1.20
B or 2nd.	steel	.10	1.20
B or 2nd.	wound	.15	1.70
G or 3rd.	steel	.10	1.20
G or 3rd.	wound	.15	1.80
D or 4th.	wound	.20	2.00
A or 5th.	wound	.25	2.40
E or 6th.	wound	.30	3.50
Set of Six			1.10

HAWAIIAN GUITAR
STRINGS

Ball Ends		Each	Dozen
E or 1st.	steel	\$.10	\$1.20
C# or 2nd.	steel	.10	1.20
A or 3rd.	steel	.10	1.20
E or 4th.	wound	.20	2.00
A or 5th.	wound	.25	2.40
E or 6th.	wound	.30	3.50
Set of Six			1.05

TENOR (AND PLECTRUM)

BANJO STRINGS

Loop Ends—Silk Tufted

		Each	Dozen
A or 1st.	steel	\$.10	\$1.20
D or 2nd.	steel	.10	1.20
G or 3rd.	wound	.15	1.80
C or 4th.	wound	.20	2.20
Set of Four			\$.55

TENOR (AND PLECTRUM)

GUITAR STRINGS

Ball Ends		Each	Dozen
A or 1st.	steel	\$.10	\$1.20
D or 2nd.	steel	.10	1.20
G or 3rd.	wound	.15	1.75
C or 4th.	wound	.15	1.75
Set of Four			\$.50

MANDOLIN STRINGS

Loop Ends—Silk Tufted

		Each	Dozen
E or 1st.	steel	\$.10	\$1.20
A or 2nd.	steel	.10	1.20
D or 3rd.	wound	.15	1.80
G or 4th.	wound	.15	1.80
Set of Eight			1.00

MANDOLA STRINGS

Loop Ends—Silk Tufted

		Each	Dozen
A or 1st.	steel	\$.10	\$1.20
D or 2nd.	wound	.15	1.70
G or 3rd.	wound	.20	2.20
C or 4th.	wound	.25	2.50
Set of Eight			\$1.40

MANDO-CELLO STRINGS

Loop Ends—Silk Tufted

		Each	Dozen
A or 1st.	wound	\$.20	\$1.80
D or 2nd.	wound	.25	2.80
G or 3rd.	wound	.35	3.50
C or 4th.	wound	.50	4.80
Set of Eight			2.60

ACCESSORIES

PICK GUARDS FOR GUITARS AND TENOR GUITARS

- No. 1000**—De Luxe Guitar, white pyralin black edging and gold plated angle holder..... \$5.00
- No. 1001**—For Tudor and Broadway, black pyralin, white edging and gold plated angle holders..... 4.50
- No. 1002**—For other EPIPHONE Guitars and for Tenor Guitars, nickel plated angle holders..... 2.50

PICK GUARDS FOR MANDOLINS

- No. 1003**—For Windsor Mandolins, white edging and gold plated angle holders..... \$3.50
- No. 1004**—For other EPIPHONE Mandolins, nickel plated angle holders..... 1.50

PICK GUARDS FOR MANDOLAS

- No. 1005**—For Windsor Mandolas, white edging and gold plated angle holders... \$3.50
- No. 1006**—For Strand and Adelphi Mandolas, nickel plated angle holders..... 1.50

PICK GUARDS FOR MANDOCellos

- For **No. 3**, similar to the De Luxe Guitar, white edging and gold plated angle holder..... \$5.00
- For **Nos. 1 and 2**, nickel plated angle holders..... 2.50

FRETS

- Frets as used on EPIPHONE Guitars, set of 20..... \$1.50
- Frets for Tenor Guitars, set of 20..... 1.20
- Frets for Mandolins, set of 20..... 1.20
- Frets for Mandolas, set of 20..... 1.20
- Frets for Mandocellos, set of 20..... 1.50

MANDOLIN TAIL PIECES

- No. 217**—With Slide Cover, Nickel plated, each..... \$0.75
- No. 218**—With Slide Cover, Nickel plated and Engraved..... 1.00
- No. 218**—With Slide Cover, Gold plated and Engraved..... 2.00

TAIL PIECES FOR 6 STRING GUITAR

- Each
- No. 215**—Nickel-Plated..... \$2.00
- No. 216**—Gold-Plated..... 4.00

TAIL PIECES FOR TENOR GUITAR

- Each
- No. 315**—Nickel-Plated..... \$2.00
- No. 316**—Gold-Plated..... 4.00

GUITAR PATENT HEADS

Made especially for EPIPHONE Guitars and other instruments and designed for long service.

- No. G13**—For Six String Guitar, Nickel-Plated, per pair..... \$1.50
- No. G213**—For Tenor Guitar, N. P., per pair..... 1.50

SINGLE UNITS

- No. 413**—Nickel-Plated, Ivory Buttons, per set..... \$4.80
- No. 513**—Nickel-Plated, Metal Buttons, per set..... 6.00
- No. 613B**—Gold-Plated, Metal Buttons, per set..... 15.00

MANDOLIN PATENT HEADS

- No. M13**—Nickel-Plated, per pair..... \$1.80
- No. M23**—Nickel-Plated and Engraved per pair..... 2.50
- No. M23G**—Gold-Plated and Engraved, with Metal Buttons, per pair..... \$5.00

ADJUSTABLE GUITAR BRIDGES

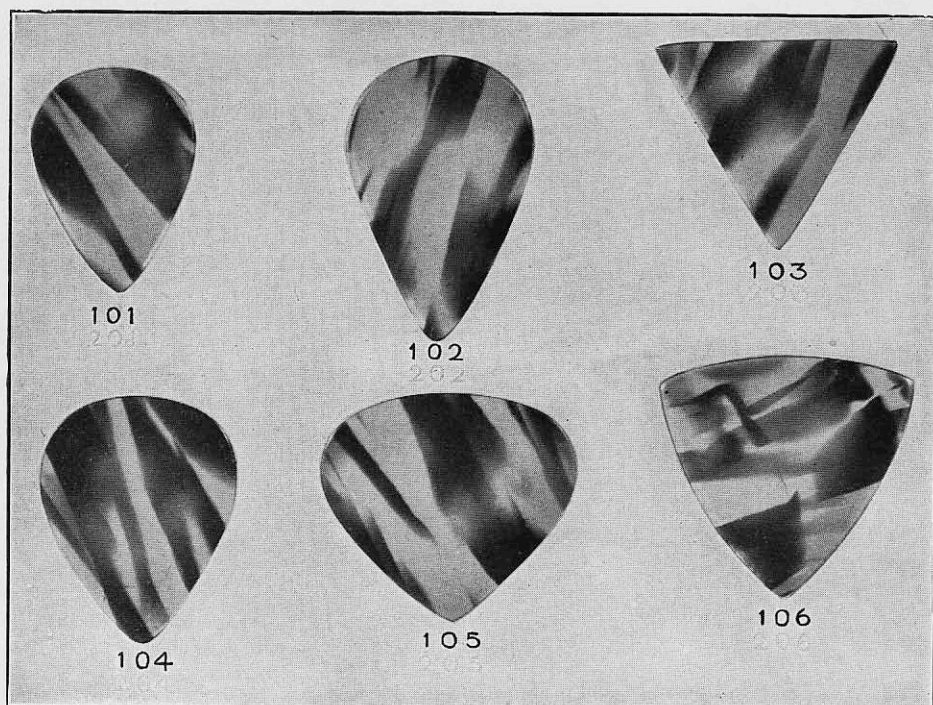
- Each
- No. 300**—For EPIPHONE Guitars..... \$1.75
- No. 301**—For De Luxe Model Guitar, Gold-Plated fittings..... 2.75
- No. 303**—Bridge top, notched for strings, for 300 or 301 bridges..... .75

ADJUSTABLE TENOR GUITAR BRIDGES

- Each
- No. 400**—For Beverly Model Tenor Guitar..... \$1.75
- No. 401**—For all other EPIPHONE Models..... 1.75
- No. 402**—For EPIPHONE Empire Guitar, gold fittings..... 2.75
- No. 403**—Bridge top for above, notched for strings..... .75

ADJUSTABLE MANDOLIN AND MANDOLA BRIDGES

- Each
- No. 500**—For all models of EPIPHONE Mandolins and Mandolas..... \$1.75
- No. 501**—For Windsor Mandolin, gold fittings..... 2.75
- No. 502**—Bridge top for above, notched for strings..... .75



MANDOLIN, BANJO AND GUITAR PICKS

THESE six popular styles of guitar 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.

	Each	Doz
No. 106—Tortoise Shell.....	\$.35	\$4.00
No. 206—Finest Celluloid.....	.10	1.20

	Each	Doz.
No. 101—Tortoise Shell.....	\$.25	\$2.50
No. 201—Finest Celluloid.....	.05	.50
No. 102—Tortoise Shell.....	.30	3.00
No. 202—Finest Celluloid.....	.05	.50
No. 103—Tortoise Shell.....	.30	3.00
No. 203—Finest Celluloid.....	.05	.50
No. 104—Tortoise Shell.....	.30	3.00
No. 204—Finest Celluloid.....	.05	.50
No. 105—Tortoise Shell.....	.35	4.00
No. 205—Finest Celluloid.....	.10	1.00

THE FIRST LUTHIER

Unlettered, rude of birth, more brute than man,
Yet to us who, as we so proudly claim,
Are Fortune's children, wise beyond the ken
Of him, our common sire, whose name—
If name, indeed, he had—is long forgot,
He left a goodly heritage; for he begot
By accident, perhaps, or yet intent,
That Lute which sings today in various forms,
Rivalling nature's choir which, heaven-sent,
Charms, calms and soothes amid life's storms.

GEORGE ALEXANDER WACASER
In the Music Lover's Guide

EPIPHONE INSTRUMENT STANDS

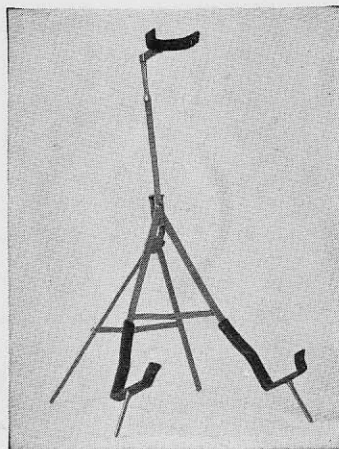
Strong, rigid, and equipped with rubber-shod feet to prevent marring polished floors or slipping.

Holders are of the cradle type, padded to protect the instrument.

Epiphone Single Stand, for Guitar \$3.00

Epiphone Double Stand for Guitar and Banjo 8.50

Epiphone Triple Stand for Guitar, Banjo and Violin . . 10.75



SLIGHT ADVANCE IN PRICE IN FOREIGN COUNTRIES

THE prices as shown in this book are for use in Continental United States alone as packing for foreign and overseas shipments is more expensive than for domestic use.

Tariffs in foreign Nations must be added to the cost as our prices are based upon a fair profit only and we cannot absorb duties levied by other governments.

All EPIPHONE Instruments are manufactured in the United States of America, from the choicest of materials, and by highly trained workmen under the direct supervision of the brothers Stathopoulos who know every phase of manufacture and whose pride in their product keeps every member of the force on the alert to prevent errors which might inconvenience the purchaser of an instrument.

EPIPHONE BANJO CORPORATION
35-37 Thirty-Sixth Street
Long Island City, N. Y.

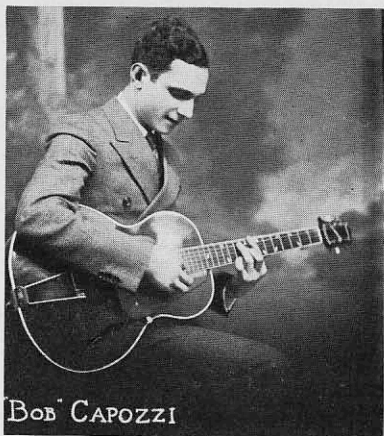
VIBROLA

Attached as a tailpiece to a guitar and operated by the little finger of the right hand, this appliance gives a tremolo effect which some like very much. The Vibrola is carried in stock for immediate shipment. Any one can attach it to his guitar in a few minutes.

Price, for Vibrola only, nickel plated \$8.50

Price, for Vibrola only, gold plated 12.50



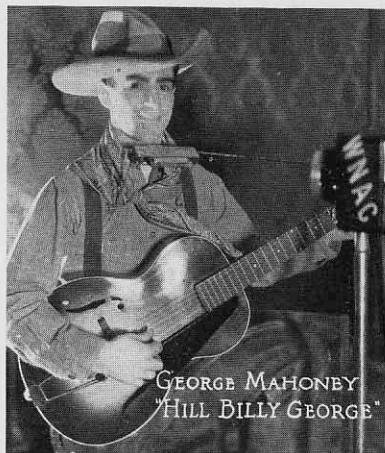
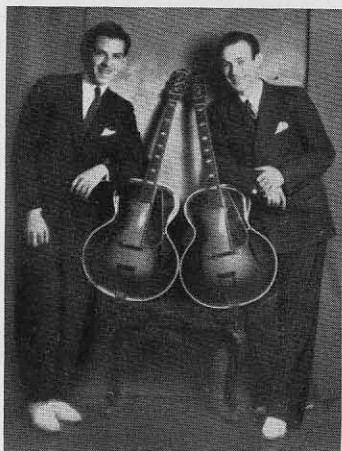


ROBERT "BOB" CAPOZZI
Guitarist, Arranger, Director of his own Orchestra, "Sippy Lyons and His Jersey Farmers." Kearny, N. J. (1934)

(Below)
BOOF TURNER

(At the right) Radio and Recording Artist; Blue Steele Victor Recording Orchestra. L. I. City (1934)

DAVID M. BARBOUR
(At left) Guitarist, George Kestner's Orchestra. L. I. City. (1934)



"HILL BILLY GEORGE" MAHONEY
Radio Artist, Cambridge, Mass. Broadcasting WNAC. (1934)



L. H. ROBERTSON
(Center) Guitarist, Jack Linx's Orchestra. Birmingham, Ala. (1932)

EDWIN KIMMEL
Guitarist Colonial Club Orchestra, Omaha, Nebr. (1934)



EVERY INSTRUMENT GUARANTEED for LIFE

EPIPHONE Instruments are guaranteed to the original purchaser for their lifetime instead of the usual thirty, sixty or ninety days. Any defect which may develop during the life of the instrument will be made good without delay. Metal and other parts that receive wear excepted.

It takes more than confidence to write a guarantee like this—it requires an intimate knowledge of design, material and workmanship which make up EPIPHONE Instruments.

Any EPIPHONE Instrument sent to us under the terms of this guarantee must be prepaid. Because of tariff regulations, this guarantee can apply only to the United States of America.

E. A. STATHOPOULOS,
President

EPIPHONE BANJO CORPORATION
35-37 Thirty-sixth Street
Long Island City, New York, U. S. A.

 **EPIPHONE** 

*The Standard
of
Excellence
Since 1873*

