

GUITARS - BANJOS - MANDOLINS - UKULELES

Gibson

1937 CATALOG Y

ELECTRICAL INSTRUMENTS - STRINGS



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.

For more accurate information on Gibson Instruments: always go first to Gibson directly:

GIBSON WEBSITE:

<http://www.gibson.com>

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>

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CATALOG Y Prices Are Subject to Change Without Notice

GIBSON, INC., Kalamazoo, Michigan

[PRINTED
IN U.S.A]

It would require many more than the
88 pages of this book to list the compli=
ments paid Gibson Instruments by players
the world over == from the best known
professional to the youngest beginner.

MEET THE GIBSON INSPECTORS



Every piece of lumber has to pass my inspection—and I know my lumber after 20 years. Only the very best is used.

Henry Enhouse

All rough parts have to have my O K — they've got to be perfect to get past me because I'm hard boiled.

Harold Hathins

After all hand work is done on each piece it comes to me for inspection — my motto is "an instrument is only as good as the parts in it."

Charles Mead

In checking over the assembled instruments, I use my eyes first and then double - check with gauges that measure to a thousandth of an inch.

Harold Hathins

I inspect instruments during the process of finishing and after the finishing is completed — if they are not perfect, back they go.

Ralph J. Bengeson

Every Gibson must get my OK before it leaves the factory — tone, volume, accuracy and playing action must be perfect.

Russell Blackledge



**--and I am responsible for
the final OK on every
Gibson Instrument**

Julius Bellson

GIBSON GUITARS

The "Gibson" Guitar, Style "L-3"
Concert Size

Carefully selected straight grain, grade A spruce top (rounding board) beautiful orange mahogany thoroughly air seasoned maple rim and back, dark mahogany body; highly polished throughout; straight grain cherry neck; veneered headpiece; ivoroid bound ebony fingerboard with nineteen oval, narrow frets; pearl position dots on fingerboard and upper side of neck; ivoroid bound sound-hole inscribed with three rings of fancy colored woods; perpendicular bridge securing divided vertical string pressure; top and back bound with ivoroid inlaid on outer edge of rim; improved extension string-holder (patent applied).

For bone with best quality nickel plated machine-head.

List price \$86.65
Net price \$60.00
With canvas case, \$2.00
With black leather or case \$5.25

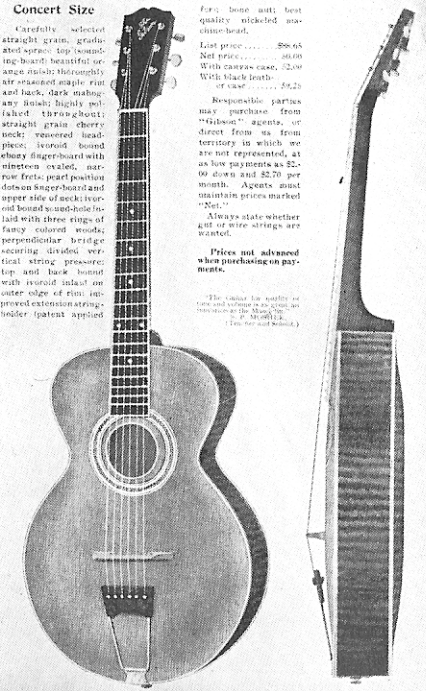
Responsible parties may purchase from "Gibson" agents, or direct from us from territory in which we are not represented, at as low payments as \$2.00 down and \$2.70 per month. Agents must maintain prices marked "Net".

Always state whether gut or wire strings are wanted.

Prices not advanced when purchasing on payments.

The guitar has quality in tone and volume in its sound, as shown above the other guitars in this catalog.

G. F. Mandel
(Inc. New York and London.)



Reprint of Gibson catalog page 31 years ago.

Ask any guitar player, whether he is just a beginner or high salaried artist, what kind of a guitar he is playing, and then notice the feeling of pride in his voice when he answers "A Gibson."

That is the whole secret of Gibson popularity—PRIDE—the Gibson workmen are proud of the instruments they create, Gibson dealers are proud of the instruments they sell, and Gibson owners are proud of the instruments they play.

The making of fine guitars cannot be acquired over night—it takes years and years of study and experimentation. Gibson originated carved tops and backs for guitars years ago—that is why Gibson has a tremendous advantage of years and experience. This is an advantage that all the money in the world cannot buy.

Gibson has always led the field in building instruments to meet the demands of the day—thirty years ago the carved top and back guitar illustrated on this page was far ahead of any other instrument—today, the guitars shown in this catalog are so up-to-date that they are accepted as patterns for other makers and will be for years to come.

Own an original—it actually costs less than the imitation.



GEORGE SMITH
Paramount Studios



EDDIE STOCKBRIDGE
RKO and Universal



RICHARD EHRECKE
Warner Bros.-First National



EDDIE SKRIVANEK
NBC and Studio Artist

"Only a Gibson At The HOLLYWOOD STUDIOS Is Good Enough"



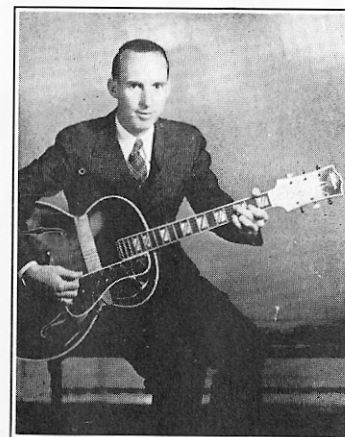
BOBBY SHERWOOD
MGM Staff Guitarist



BERDEL MATHIS
Teaching-Radio-Studios



HUGH PENDERGRAFT
Fox Studios



DICK ROBERTS
Records, Stage, Radio and Movies

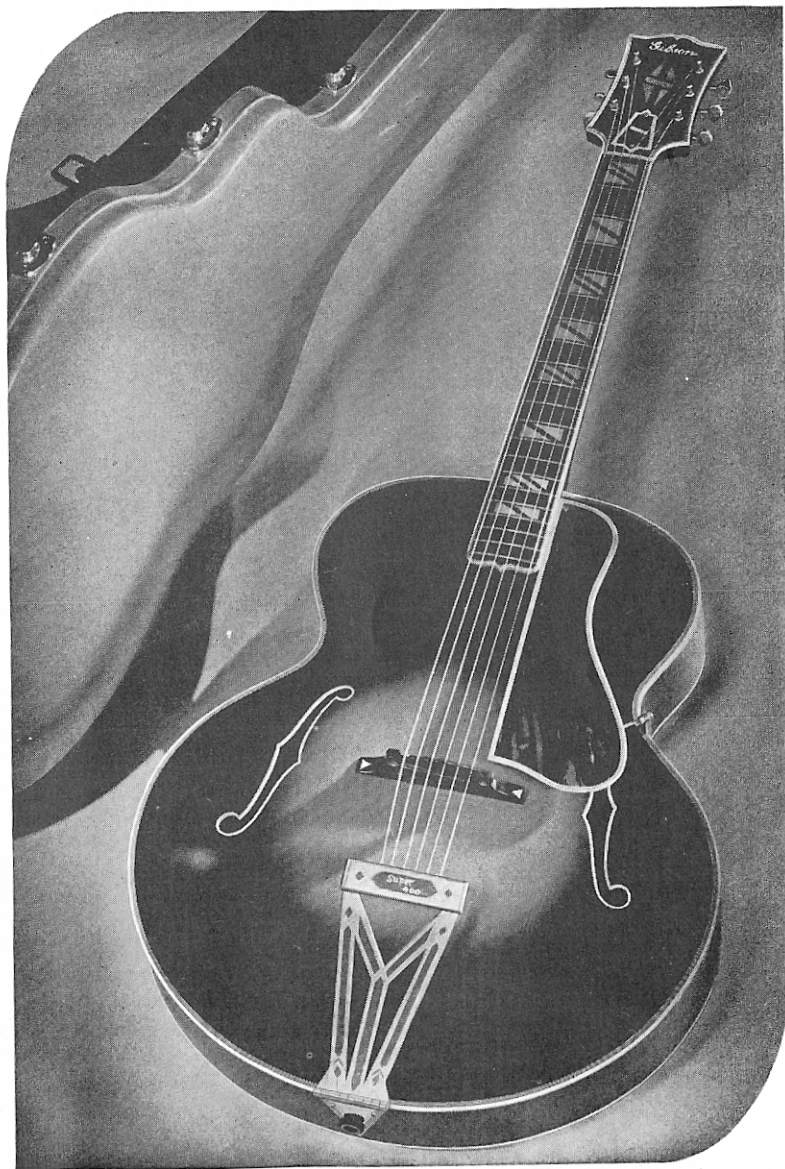
The "Super 400"

Genuine quality needs no spokesman — the sparkling beauty of a rare gem, expertly cut and polished, tells its own story of magnificence—the rich, full tone of a Stradivarius can be instantly recognized as the finest human hands ever produced—a champion does not prove his prowess by telling about it, he shows actual results.

PRICE
\$400

The choicest materials the world has to offer—workmanship such as can come only with years of experience—infinite care in making and matching every single part, whether it is an entire back or a small piece of bracing—inlay and binding that is pure artistry—heavy gold plating and engraving—a beautiful hand rubbed and shaded finish that completes this picture of perfection. And of course, the tone, voicing and power that only the combination of these integral parts can produce.

Includes solid brown leather, American Beauty silk plush lined de luxe case with heavy chrome plated luggage catches, and waterproof zipper cover with leather bindings and metal bumpers.



The New L-5

Quality has never needed a spokesman — wherever it may be found, true quality sparkles like a diamond.

So it is with the L-5 — regardless of where played — this, the greatest of all guitars, has no equal — although imitated in shape and design, its quality has never been built into another instrument.

Those words were used to describe the L-5 guitar eighteen years ago and today they are just as true.

The NEW L-5 has all of these qualities that have made it the most widely used guitar in the world PLUS a finer tone, more cutting power, smoother action and more attractive appearance.

FEATURES

Listen to the New L-5! Listen to its beautiful rich tone—its perfect balance in any position—its remarkable cutting power. This new combination of tone and power is the result of a new top and back graduation developed by Gibson.

The body size is 17" wide and 21" long. Back, rim and neck are made of beautifully figured curly maple ● the top is of the best air-seasoned spruce ● the fingerboard of ebony.

Finished in the traditional L-5 Cremona brown, hand rubbed to a high lustre and with golden sunburst shading on top, rim, neck and back.

This beautiful finish is richly set off by a border of five ply alternate black and white binding around top edge of body, fingerboard, fingerrest and peghead ● three ply white-black-white binding around bottom edge of body ● fingerboard and peghead inlaid with genuine pearl.

New modernistic gold and silver tailpiece, engraved and burnished ● gold plated individual machine heads ● elevated brown celluloid fingerrest ● new design adjustable rosewood bridge ● white end pin ● side position dots ● 20 frets.

PRICE \$275.00

CASE: No. 600 — Covered with strong waterproof Aeroplane Cloth — heavy nickel plated luggage catches — American Beauty silk plush lining. \$28.00.

CASE COVER: Tan waterproof zipper cover — leather bindings — metal bumpers. \$15.00.

"Only a Gibson is Good Enough"



DICK McDONOUGH



CARL KRESS

The Most Popular of all ORCHESTRA GUITARS



GLEN GRAY and
JACK BLANCHETTE
Casa Loma Orchestra

ONLY A
Gibson
IS GOOD ENOUGH



ANDRE KOSTELANETZ and
JOHN CALI, Guitarist
Andre Kostelanetz Orchestra

We take the Pick of the World's Finest Woods

If you were to set out with an unlimited amount of money, it would be impossible for you to secure any finer woods than those used in Gibson instruments—we pay more for these choice materials, yet a Gibson costs you no more than an instrument made of ordinary wood.

Mother nature always plays favorites with certain of her offspring—in the mountain forests there are certain majestic spruce trees that grow taller, finer and straighter grain than their fellows; in the northern woods there are maples that are tougher, stronger and produce whiter wood; also, in these northern woods there are maples whose beautifully figured curl almost makes one believe that some artist made the design; in far off Madagascar grows ebony with granite-like strength; in Brazil, a careful search reveals rosewood that is harder and more beautifully grained than the average run.

—from these favorites of mother nature are selected the woods that go into Gibson instruments.



RUDY VALLEE and
FRANK STAFFA, Spanish Guitarist
Rudy Vallee Orchestra

ONLY A
Gibson
IS GOOD ENOUGH



PAUL MARTIN
N B C San Francisco

Advanced Model

CARVED TOP AND BACK

STYLE L-12

- Advanced size—17" wide and 21" long.
- Curly maple back; fine spruce top; selected northern maple rim and neck; rosewood fingerboard.
- Rich deep brown mahogany finish with golden sunburst shading on top and back.
- White, black and white ivoroid binding around peghead, fingerrest, and top edge of body; bottom edge of body and fingerboard bound with white ivoroid; new design large pearl inlays in fingerboard and peghead.
- Gold plated new design extension tailpiece and individual Grover machine-heads; elevated brown ivoroid fingerrest; new adjustable rosewood bridge; side position marks; 19 frets; white end pin.
- Exclusive Gibson Adjustable Truss Rod neck construction.

PRICE \$187.50

CASES

No. 606 — Strong three ply construction, covered with strong waterproof imitation black leather — purple flannel lining. \$18.00.

No. 600 — Covered with waterproof Aeroplane Cloth — sturdy luggage catches — heavy American Beauty silk plush lining. \$28.00.

Case Cover: Tan zipper waterproof cover — leather bindings — metal bumpers. \$15.00.





FRANCIS GRINNELL
Orchestra and Radio
Detroit, Michigan



GIFF JACKSON
Orchestra and Radio
Buffalo, N. Y.



VIC CARPENTER
Studios-Theatre
Los Angeles, Cal.

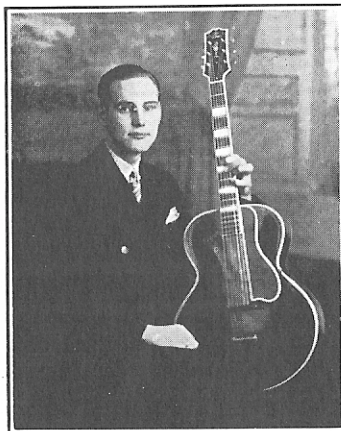


AL AVOLA
Artie Shaw Orchestra

"Only a Gibson is Good Enough"



HARRY SAMPIETRO
Teacher-Soloist
Portland, Ore.



TOMMY DAVIS
Kansas City, Mo.



CLYDE McCOY and
ROBERT DOMENICK
Clyde McCoy Orchestra



LEROY BECKER
Radio-Stage
Milwaukee, Wisc.

Advanced Model

CARVED TOP AND BACK

- Advanced size—17" wide and 21" long.
- Fine, close grain spruce top, northern maple back and rim, mahogany neck, rosewood fingerboard.
- Beautiful, deep, lustrous red mahogany finish with golden sunburst shading on top.
- Attractive new black and white ivoroid binding inlaid with checker designs around top edge of body; white ivoroid binding around peghead, fingerboard, fingerrest and bottom edge of body; fingerboard and peghead inlaid with genuine pearl.
- Bright chrome plated individual Grover machine heads and new design extension tailpiece; side position marks; white end pin; adjustable rosewood bridge; 19 frets; elevated brown ivoroid fingerrest.
- Exclusive Gibson Adjustable Truss Rod neck construction.

PRICE \$165.00

CASES

No. 606 — Strong three ply construction, covered with strong waterproof imitation black leather — purple flannel lining. \$18.00.

No. 600 — Covered with waterproof Aeroplane Cloth — sturdy luggage catches — heavy American Beauty silk plush lining. \$28.00.

Case Cover: Tan zipper waterproof cover — leather bindings — metal bumpers. \$15.00.

STYLE L-10





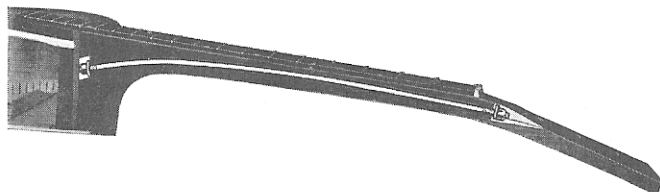
BUDDY MARENO
Griff Williams Orchestra

ONLY A
Gibson
IS GOOD ENOUGH



**RUDY VALLEE and
JERRY YEOMANS**, Electric Hawaiian
Guitarist, Rudy Vallee Orchestra

*Just a Rod in the Neck is
Not Enough --- Only Gibson
has the Rod Plus Adjustment*



Like the carved top, Gibson originated the means of strengthening necks of guitars, banjos and mandolins with a steel rod—there is no better proof of the value of this feature than the fact that efforts have been made to copy the idea in many modern instruments.

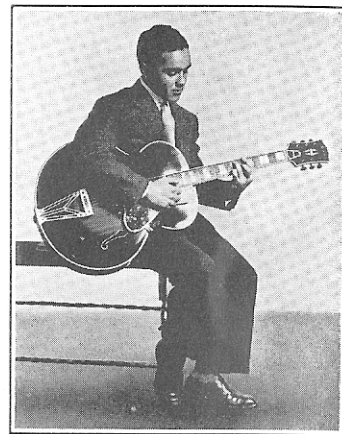
BUT—the rod in the neck alone is not enough!

IT IS THE ADJUSTMENT THAT COUNTS—and only Gibson has it!

It is impossible to absolutely guarantee that a neck will not bend from climatic changes or the tremendous tension of the strings—and if the neck on your instrument does bend, you have wasted your money (unless it is a Gibson) because it is of no use, due to the fact that the strings are hard to push down to the fingerboard and it is out of tune in the upper registers. However—if your instrument is a Gibson, the neck can be adjusted perfectly in a few seconds, thanks to the Gibson adjustable truss rod neck construction, and you will not have to spend your money over again for a new instrument, or struggle along with sore fingers and an inaccurate instrument.

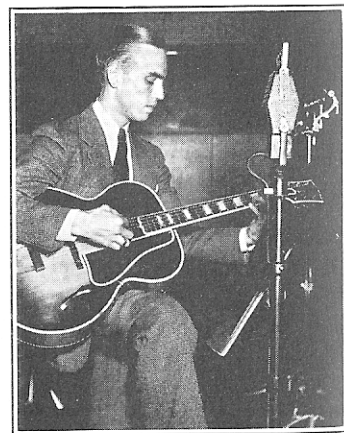
Another thing—just an ordinary straight rod in the neck does not do any good, it bends with the wood and stays bent! The Gibson truss rod is scientifically arched and braced in such a way that it continually pulls against the strain of the neck and seldom is it necessary to adjust the truss rod.

[12]



MUZZY MARCELLINO
Ted Fio Rito Orchestra

ONLY A
Gibson
IS GOOD ENOUGH



FRANK WORRELL
C B S Staff
New York

Advanced Model

CARVED TOP AND BACK

- Body size—17" wide and 21" long.
- Northern maple back and rim; mahogany neck; genuine air seasoned spruce top; rosewood fingerboard.
- Chocolate brown finish with golden sunburst shading on top.
- Fingerboard and peghead inlaid with attractive pearl designs; top and bottom edges of body, peghead, fingerboard and fingerrest bound with white ivoroid.
- Elevated brown celluloid fingerrest; side position marks; rosewood adjustable bridge; nickel plated individual Grover machine heads, and new design extension tailpiece; 19 frets; white end pin.
- Exclusive Gibson Adjustable Truss Rod neck construction.

PRICE \$125.00

CASES

No. 606 — Strong three ply construction — covered with strong waterproof imitation black leather — purple flannel lining. \$18.00.

No. 600 — Covered with heavy waterproof Aeroplane Cloth — sturdy luggage catches — heavy American Beauty silk plush lining. \$28.00.

Case Cover: Tan zipper waterproof cover — leather bindings — metal bumpers. \$15.00.

STYLE L-7

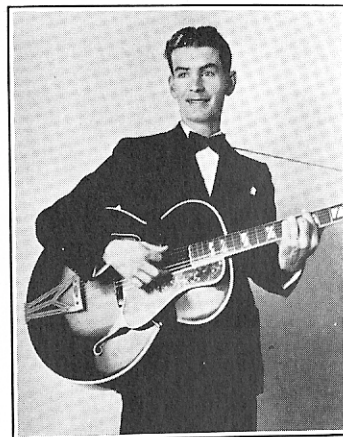




DON BATTIST
Pittsburgh, Pa.



JACK LENARD
Portland, Ore.



BUD LEE
San Diego

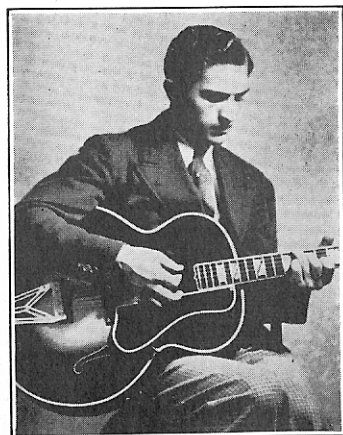


LEE ALLEN
Los Angeles

"Only a Gibson is Good Enough"



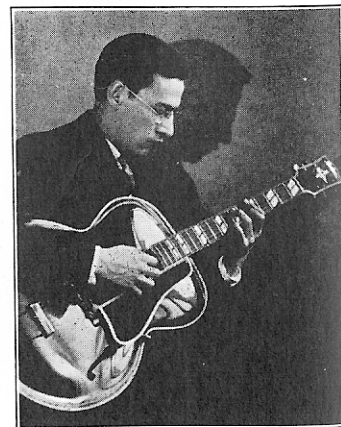
DICK MORGAN
Radio-Records



CECIL OGLE
Toledo, Ohio



GEORGE ROSE
Detroit, Mich.



JIMMY ROBB
Minneapolis, Minn.

STYLE L-4

Carved Top and Back

YOUR CHOICE ROUND SOUND HOLE OR "f" SOUND HOLES

The L-4 model is made in both round sound hole and "f" sound holes.
BE SURE TO SPECIFY WHICH TYPE YOU WANT WHEN ORDERING

FEATURES

- Grand auditorium size—16 $\frac{1}{4}$ " wide and 20 $\frac{1}{4}$ " long.
- Fine grain spruce top; northern maple back and rim; mahogany neck; rosewood fingerboard.
- Chocolate brown finish with golden sunburst on top.
- Beautiful pearl inlays in peghead and fingerboard; top and bottom edges of body, fingerboard and peghead bound with white ivoroid.
- Elevated fingerrest; white end pin; individual Grover machine heads, nickel plated; adjustable rosewood bridge; new design nickel extension tailpiece; side position marks; 19 frets.
- Exclusive Gibson Adjustable Truss Rod neck construction.

PRICE \$100.00

CASES

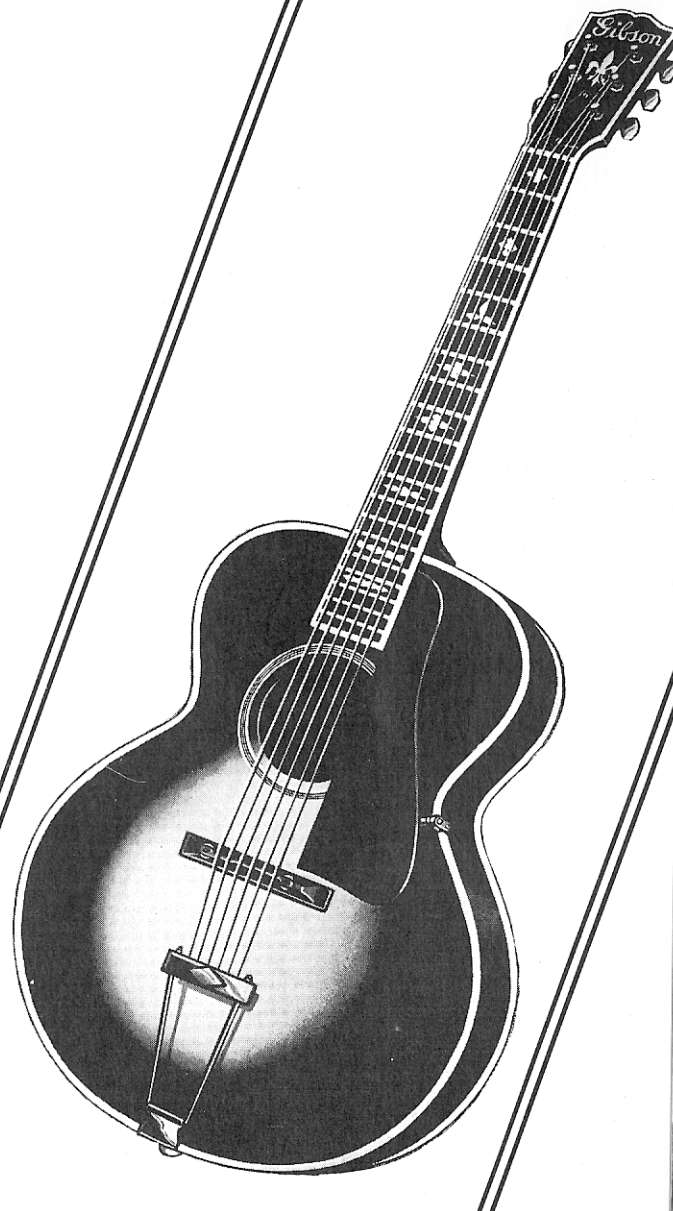
No. 514 — Heavy Faultless construction — waterproof imitation black leather covering — purple flannel lining. \$13.50.

No. 515 — Three ply construction — strong imitation black leather covered—waterproof—American Beauty silk plush lining. \$26.00.

No. 534 — Aeroplane cloth covering — heavy Faultless construction — purple flannel lining. \$15.00.

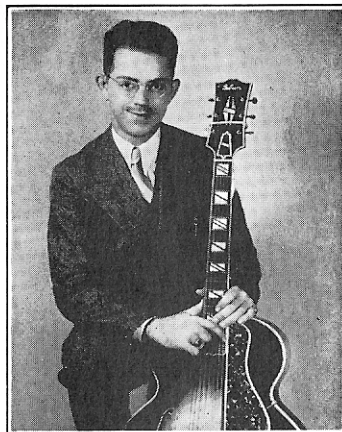
Case Cover: Tan Zipper waterproof cover — leather bindings — metal bumpers. \$12.50.

[15]

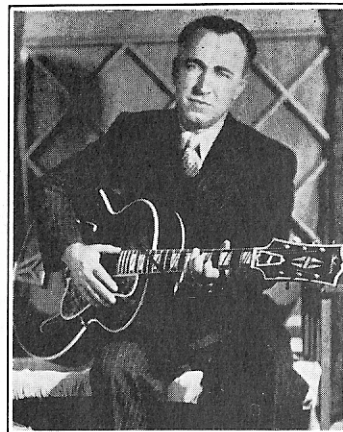




SHEP FIELDS and
CHARLES CHESTER
Shep Fields Orchestra



HERBERT KRATOSKA
Kansas City, Mo.



FLOYD GRAHAM
Kansas City, Mo.



WALTER SCHELP
Seattle, Wash.

"Only a Gibson is Good Enough"



MAL HALLETT and CLARK YOCUM
Mal Hallett Orchestra



KEN SPEARS, Guitarist
Station WCCO
Minneapolis, Minn.



HAL ROBERTS
San Francisco

STYLE L-50

Now - Carved Top and Back

FEATURES

- Grand auditorium body size—16 $\frac{1}{4}$ " wide and 20 $\frac{1}{4}$ " long.
- Selected fine grain spruce top; northern maple back and rim; mahogany neck; rosewood fingerboard.
- Chocolate brown finish with golden sunburst shading on top.
- White ivoroid binding on top and bottom edges of body; pearl inlays in fingerboard and peghead.
- Ebony adjustable bridge; white end pin; elevated brown celluloid fingerrest; nickel plated individual Grover machine heads with white ivoroid buttons; new design nickel tail-piece; side position marks; 19 frets.
- Exclusive Gibson Adjustable Truss Rod neck construction.

PRICE \$55.00

CASES

No. 103 — Challenge, side opening — purple flannel lining. \$5.75.

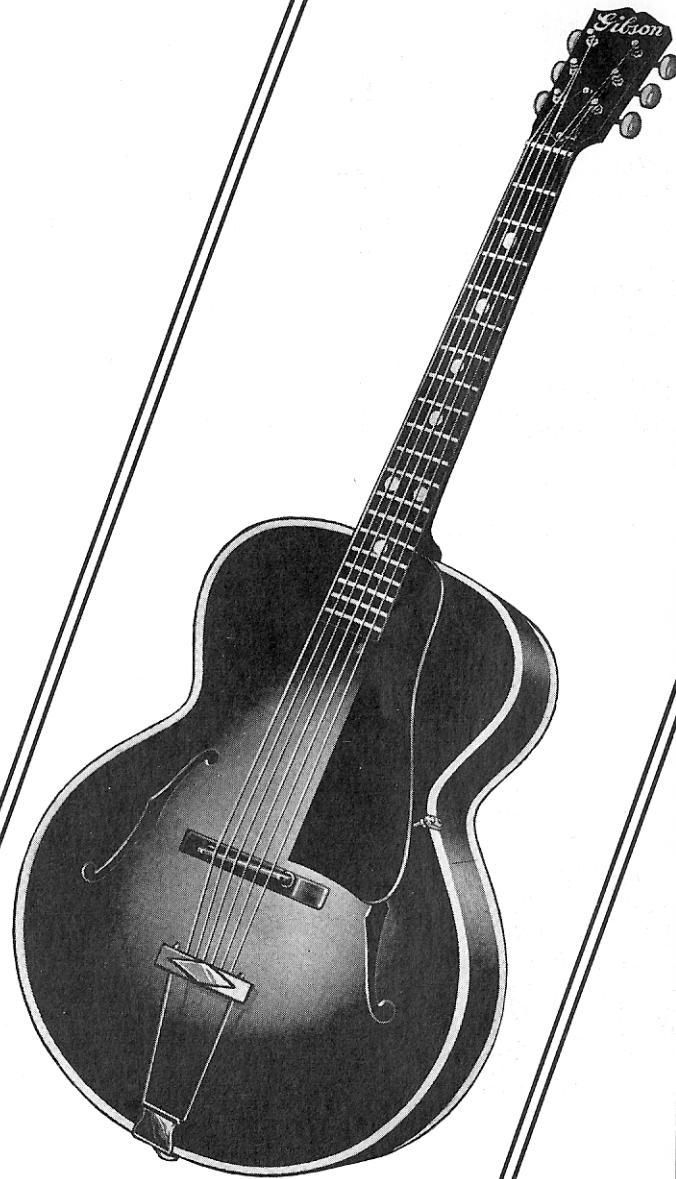
No. 514 — Heavy Faultless construction — waterproof imitation black leather covering — purple flannel lining. \$13.50.

No. 534 — Aeroplane cloth covering — heavy Faultless construction — purple flannel lining. \$15.00.

Case Cover: Tan Zipper waterproof cover — leather bindings — metal bumpers. \$12.50.



THE BOYS IN BLUE—JOE FAVA, Guitarist, WJR, Detroit, Mich.

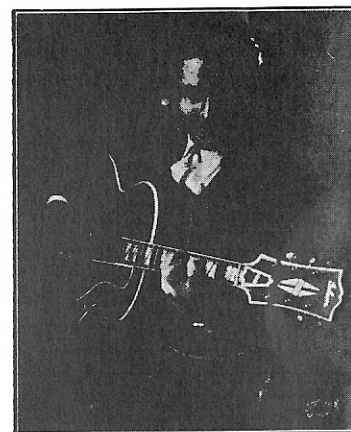




"GORDE" BIRCH, Guitarist
Sherman Hotel, Chicago



JACK ROSE
N B C Staff, Chicago



RHUBARB RED
WJJD Staff, Chicago

"Only a Gibson is Good Enough"



KARRY KAPLAN
Charlie Gaylor Orchestra, Chicago



THE RHYTHM BOYS
BILL BURNS, Hawaiian Guitar
AL BARNITZ, Spanish Guitar
Chicago



SEYMOUR DRUGAN
WGN Staff, Chicago



RALPH MAZZA
WBBM Staff, Chicago

STYLE L-37

Carved Top

FEATURES

- Body size—14 $\frac{3}{4}$ " wide and 19 $\frac{1}{4}$ " long.
- Fine grain spruce top; northern maple back and rim; mahogany neck; rosewood fingerboard.
- Chocolate brown finish with golden sunburst on top and rims; genuine pearl inlays in fingerboard; top and bottom edges of body and fingerrest bound with white ivoroid.
- New type machine heads, nickel plated with white buttons; elevated brown celluloid fingerrest; nickel plated extension tailpiece; white side position marks and end pin; adjustable ebony bridge; 19 frets.
- Exclusive Gibson Adjustable Truss Rod neck construction.

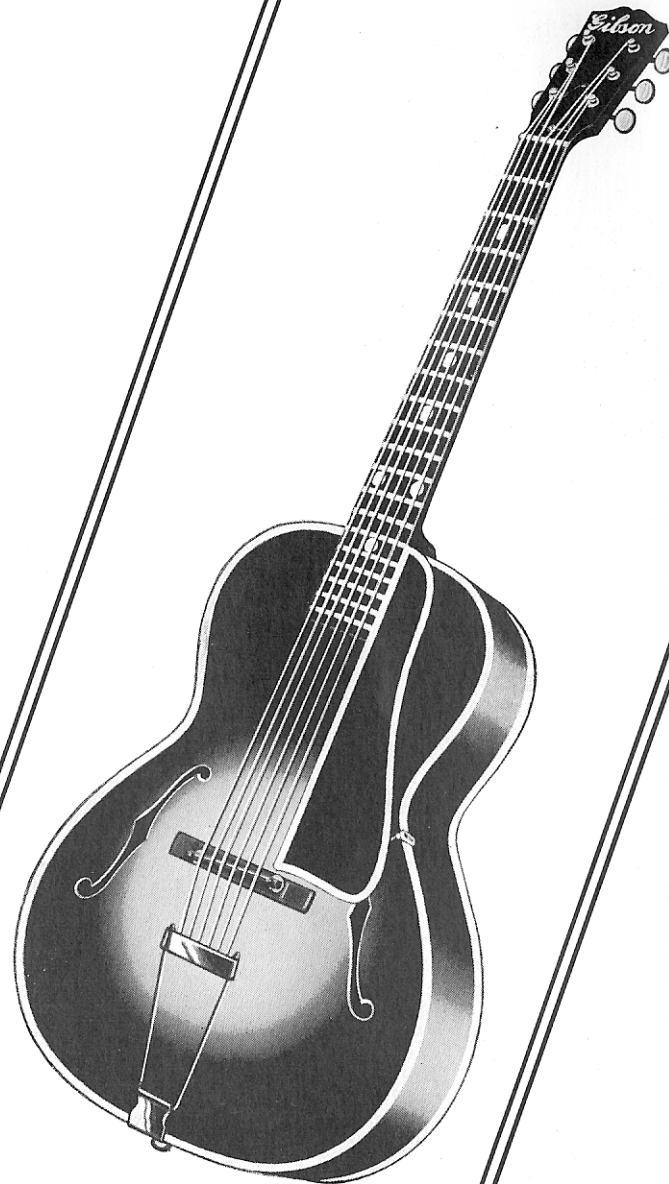
PRICE \$40.00

CASES

- No. 115 — Challenge, side opening — purple flannel lining. \$5.50.
No. 414 — Faultless construction — waterproof imitation black leather covering — purple flannel lining. \$13.50.



CHARLES MARSHALL
NBC
San Francisco





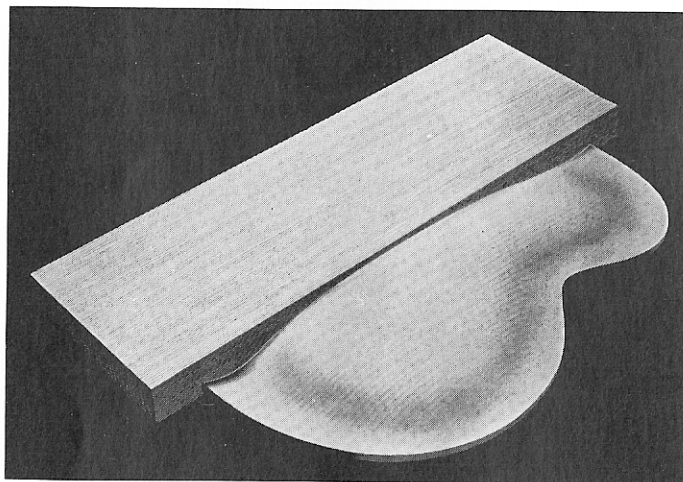
LOU BONNIE
Waring's Pennsylvanians

ONLY A
Gibson
IS GOOD ENOUGH



FRANK VICTOR and HARRY VOLPE
Soloists-Composers
New York

From a Solid Block of One Inch Mountain Spruce to a Gibson Carved Top



Let's follow a Gibson carved top through the hands of many experienced workmen.

After thorough open air seasoning, the fine grained, white spruce is sawed to blocks 1" thick by 18" wide by 25" long—then it is carved to rough shape by a special machine which follows a master pattern to the thousandth of an inch—this operation is supervised by a workman with over a quarter century of experience in making carved tops and backs. If the slightest flaw appears during the carving process, the top is instantly thrown out.

Now the top is ready for the most delicate of all work—the hand graduating, which can only be done by workmen with years and years of experience. After the top comes from the carving
(Continued on page 21)



ANSON WEEKS and FRANK SAPUTO
Anson Weeks Orchestra

ONLY A
Gibson
IS GOOD ENOUGH



TED POWELL
Abe Lyman Orchestra

STYLE L-30 - *New Finish*

Carved Top

FEATURES

- Body size— $14\frac{3}{4}$ " wide and $19\frac{1}{4}$ " long.
- Genuine carved fine grain spruce top; maple back and rim; mahogany neck; rosewood fingerboard.
- New dark mahogany brown finish with sunburst on top; white ivoroid binding around top and bottom edge of body, and genuine pearl inlays in fingerboard.
- White side position marks; new type machine heads, nickel plated with white buttons; nickel plated extension tailpiece; ebony adjustable bridge; elevated brown ivoroid fingerrest; white end pin; 19 frets.
- Exclusive Gibson Adjustable Truss Rod neck construction.

PRICE \$32.50

CASES

No. 115—Challenge, side opening — purple flannel lining. \$5.50.

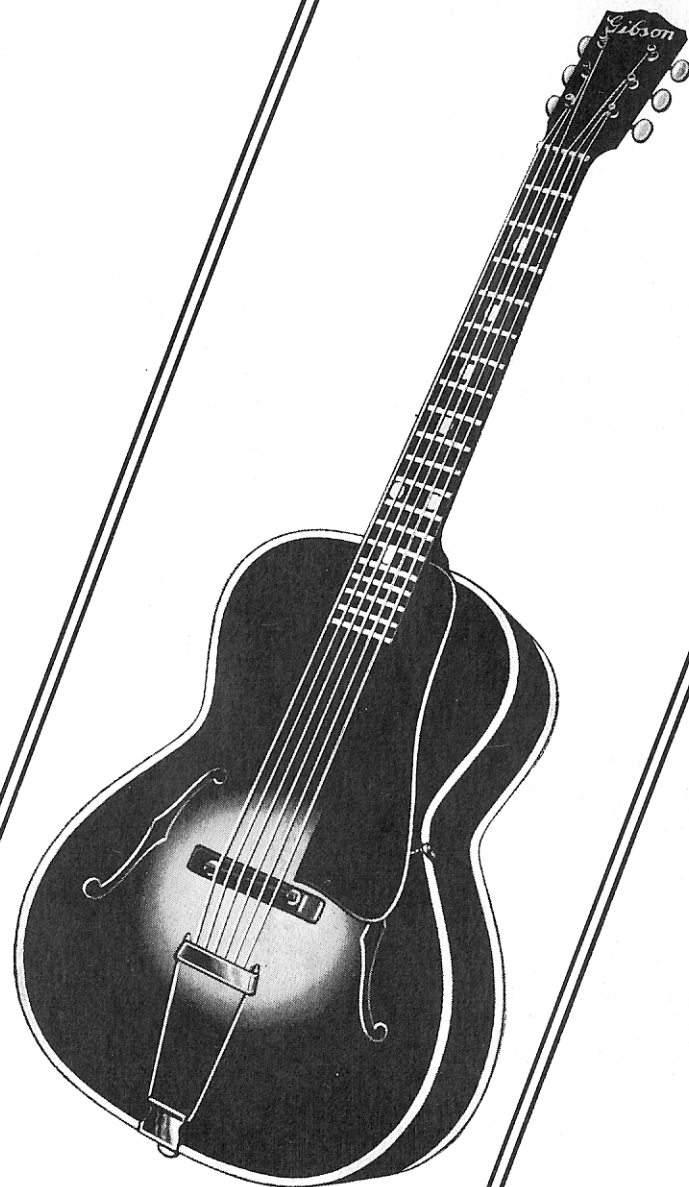
No. 414—Faultless construction — waterproof imitation black leather covering — purple flannel lining. \$13.50.

CARVING A GIBSON TOP

Continued from page 20

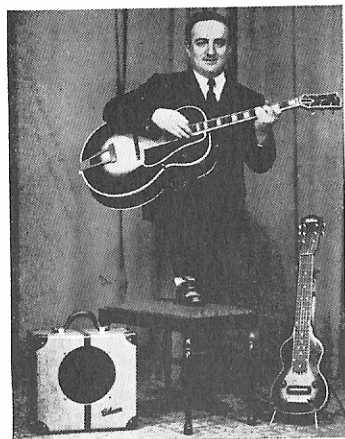
machine, it is carefully inspected by the man who is going to do the graduating, for like the delicate job of cutting a large diamond, each top has to be handled individually. A fine carved top is not the same thickness throughout—the variation in different parts of the top may be only $\frac{1}{64}$ of an inch, but these slight differences are extremely important to tone and volume. The workmen who do the hand graduating are like those artists who have created the world's finest violins—even if they were instructed to turn out inferior tops, they could not do it because they only know how to do the finest work possible. Although these workmen use extremely accurate gauges on every square inch of the top, they have developed such a sensitive touch that they can tell immediately when a top is correctly graduated.

[21]

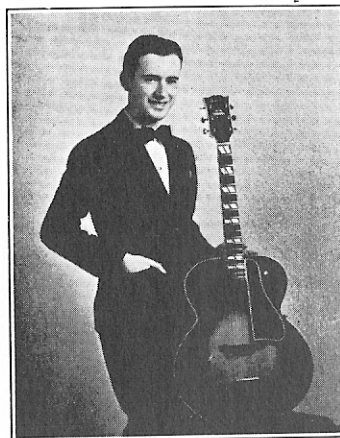




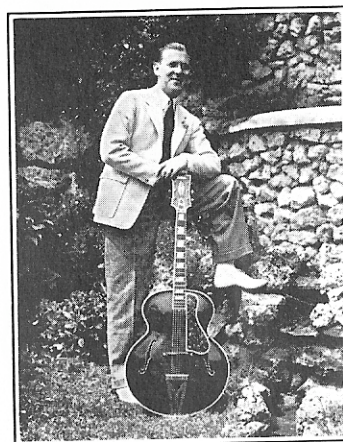
TOM ANDERSON
San Diego



PAT SOLDANO
Utica, N. Y.



GLENN CORRIGAN
Seattle, Wash.



EDDIE COLLINS
Detroit, Michigan

"Only a Gibson is Good Enough"



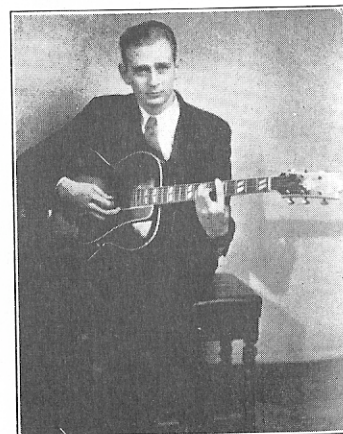
WATTS CLARK
Allentown, Pa.



JOHN ALAIMO
Boston, Mass.



CHARLES AMBERGER
New York



EDDIE WICKNER
Minneapolis, Minn.



NICK LUCAS MODEL

Flat Top and Back

This guitar was designed by Nick Lucas, famous star of talkies, records, stage and radio, whose popularity is justly deserved, as will be enthusiastically verified by anyone who has been fortunate enough to see and hear him play and sing. It has extra depth of tone but with a certain rich brilliancy in its voicing.

Nick has inspired many boys and girls to take up the guitar—some of them are well known artists today—and the guitar you hear him play is the Nick Lucas model, designed for his own personal use and now offered to all guitarists who need this type of instrument.

FEATURES

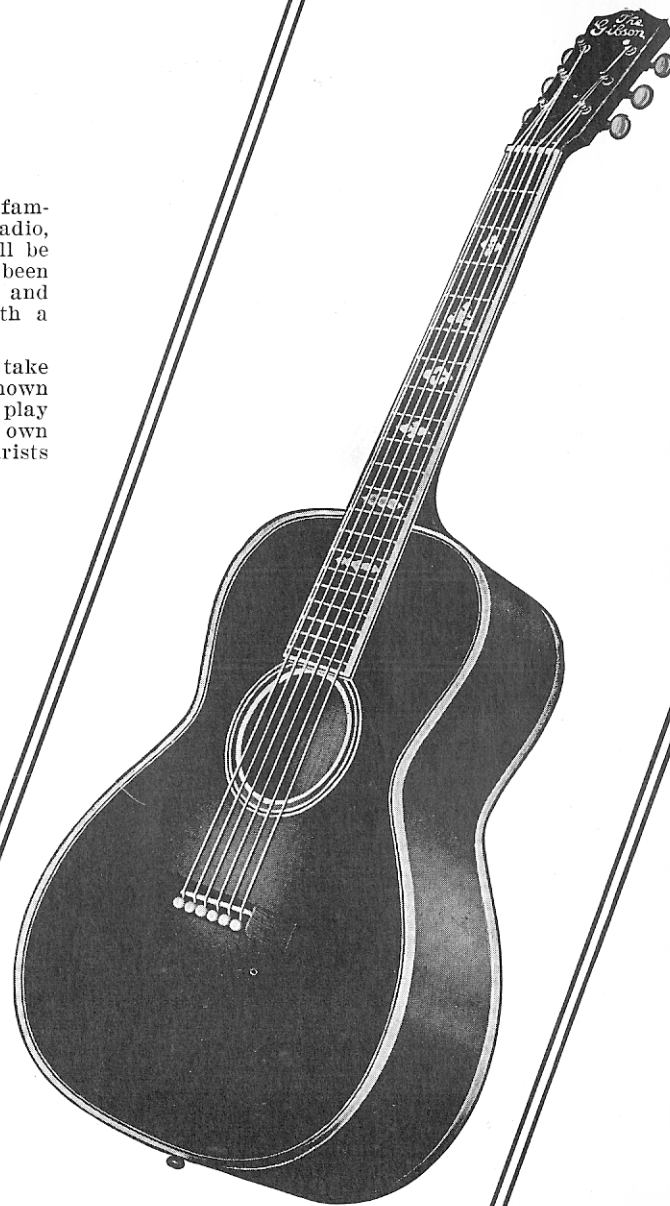
- Designed by Nick Lucas.
- Extra deep body— $4\frac{1}{2}$ " deep; $14\frac{3}{4}$ " wide and $19\frac{1}{4}$ " long; special bracing and construction to bring out depth of tone.
- Curly maple back and rim; mahogany neck; selected spruce top; rosewood fingerboard.
- Cremona brown finish with sunburst shading on top, back and rim to bring out beauty of woods; top and bottom edges of body and sides of fingerboard bound with white, black, white ivoroid; fancy pearl inlays in fingerboard and peghead; attractive purfling around sound-hole.
- Nickel individual machine heads; rosewood bridge with white bone offset saddle and white pins; side position marks; white end pin; inlaid brown ivoroid fingerrest; 19 frets.
- Exclusive Gibson Adjustable Truss Rod neck construction.

PRICE \$90.00

CASE

No. 411 — Heavy Faultless construction — imitation black leather waterproof covering — green velvet lining. \$25.50.

[23]



ADVANCED JUMBO

Flat Top and Back

Do you like a deep, throaty guitar—one that has a bass so deep, rich and full that it can be “felt” as well as heard—and a treble that responds to the bass with a harmonious singing brilliancy?

—the new **Advanced Jumbo** is that guitar!

This new model is designed, from top to bottom, for vocal accompaniment and small combination playing—the cowboy or mountain type of music—on stage, radio or records.

FEATURES

- New shape and size—body is 16" wide, 20 $\frac{1}{4}$ " long and 4 $\frac{1}{2}$ " deep.
- Genuine rosewood back and rim; mahogany neck; selected mountain spruce top; rosewood fingerboard with 19 frets.
- Natural hand rubbed rosewood finish on back and rim; chocolate brown top with golden sunburst at bridge; neck finished in natural mahogany.
- White ivoroid binding around top and bottom edge of body and fingerboard; new design pearl inlays in fingerboard and peghead; purfling around sound-hole.
- Nickel plated individual Grover machine heads; reinforced rosewood bridge with white pins and offset bone saddle; side position dots; inlaid brown celluloid fingerrest; white end pin.
- Exclusive Gibson Adjustable Truss Rod neck construction.

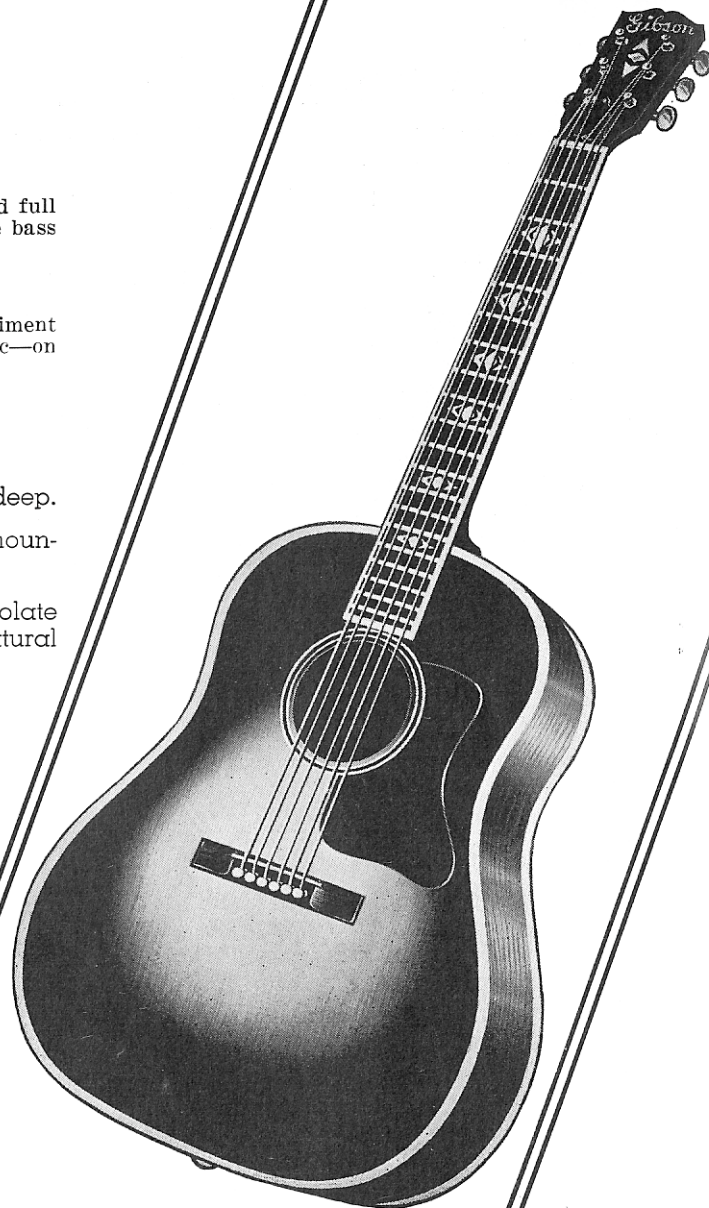
PRICE \$80.00

CASES

No. 118 — Challenge, side opening — purple flannel lining. \$6.50.

No. 418 — Faultless construction — waterproof imitation black leather covering — purple flannel lining. \$16.50.

[24]



JUMBO "35"

This new model has the extra wide and extra deep Jumbo size—and at a price within the reach of every player.

Flat Top and Back

FEATURES

- Body size 16" wide, 20 $\frac{1}{4}$ " long and 4 $\frac{1}{2}$ " deep.
- Genuine mahogany back, rim and neck; spruce top; rosewood fingerboard with 19 frets.
- Chocolate brown top with sunburst shading at bridge; red mahogany finish on back, rim and neck.
- White ivoroid binding around top edge of body; purfling around sound-hole; pearl position marks.
- Inlaid brown celluloid fingerrest; rosewood bridge with white pins and offset bone saddle; nickel plated machine heads with white buttons; ivoroid side position marks; white end pin.
- Exclusive Gibson Adjustable Truss Rod neck construction.

PRICE \$37.50

CASES

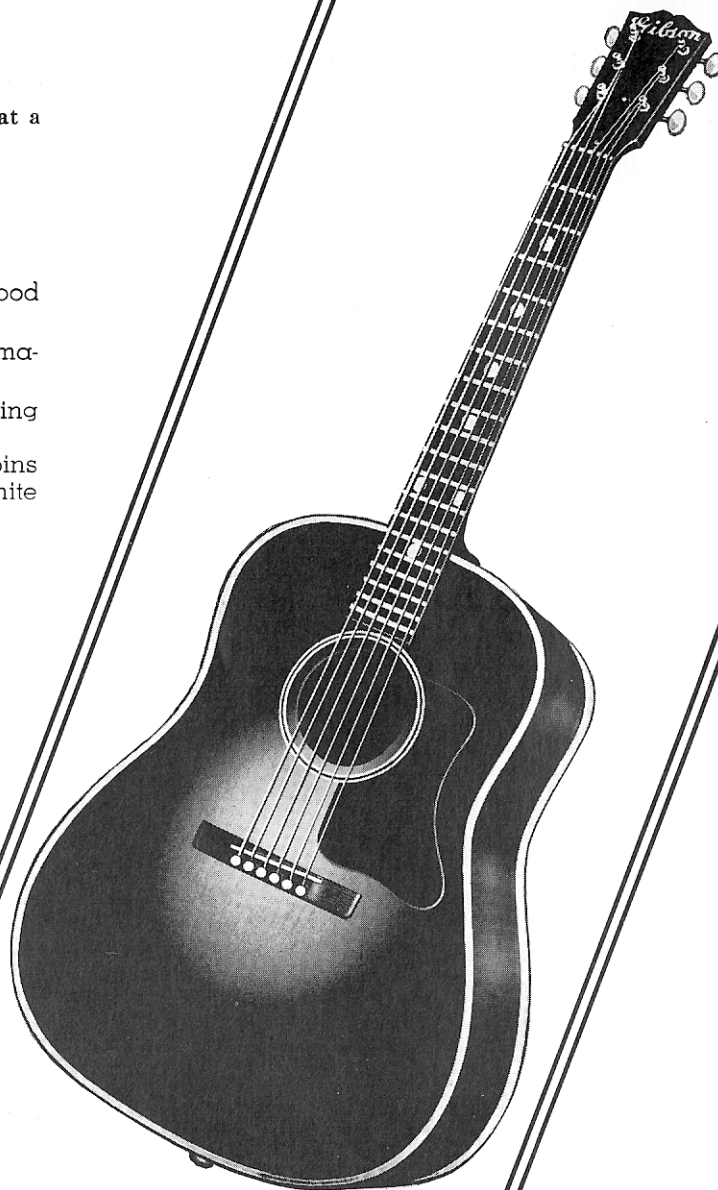
No. 118 — Challenge, side opening — purple flannel lining. \$6.50.

No. 418 — Faultless construction — waterproof imitation black leather covering — purple flannel lining. \$16.50.



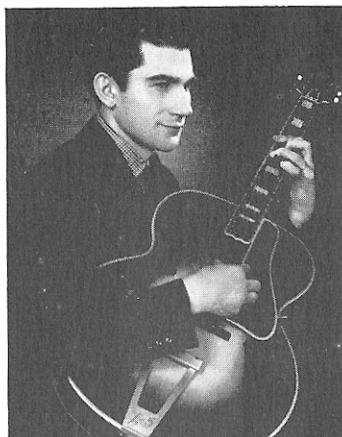
CHAS. GATWOOD
Station WLW
Cincinnati

[25]

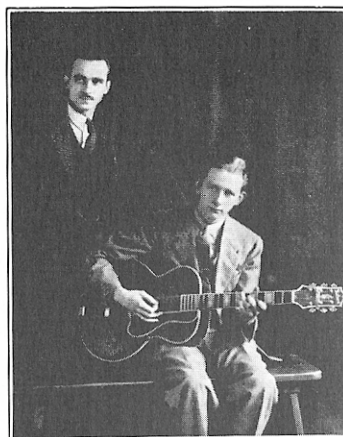




JIMMY FRENCH
Minneapolis, Minn.



JOE SZOT
Teacher-Soloist
Milwaukee, Wisc.

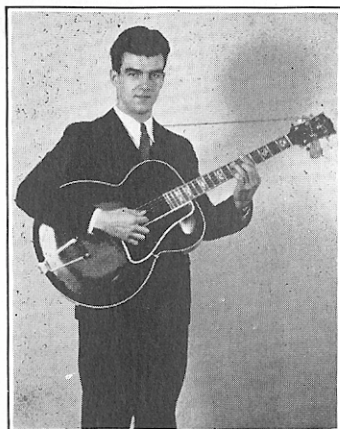


ELMER FRANKHOUSER and
LESLIE PRICE
Reading, Pa.



JOSEPH MARTORI
Boston, Mass.

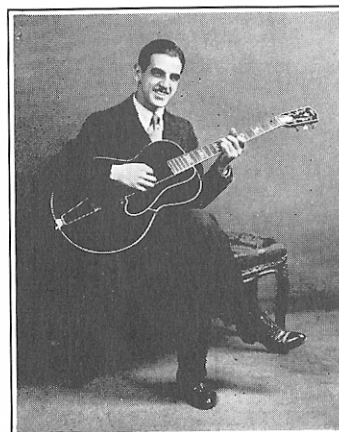
"Only a Gibson is Good Enough"



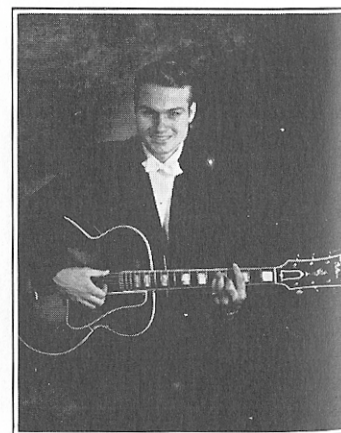
DUANE SMITH
Teacher-Soloist
Grand Rapids, Mich.



HERMAN HALL
Teacher-Soloist
Indianapolis, Ind.



NICK MELIA
Teacher-Soloist
New York, N. Y.



TED BROOKS
Teacher-Soloist
Birmingham, Ala.

CENTURY MODEL STYLE L-C

Flat Top and Back

FEATURES

- Body size— $14\frac{3}{4}$ " wide and $19\frac{1}{4}$ " long.
- Figured curly maple back and rim; spruce top; mahogany neck.
- Beautiful pearloid fingerboard and peghead inlaid with rosewood and pearl, bound with black and white ivoroid.
- Shaded chocolate brown finish with golden sunburst on top, back, rim and neck; top and bottom edges of body bound with white ivoroid; purfling around sound-hole.
- Inlaid brown celluloid fingerrest; rosewood bridge with offset bone saddle and white pins; white end pin; nickel plated individual machine heads with white buttons; side position marks; 19 frets.
- Exclusive Gibson Adjustable Truss Rod neck construction.

PRICE \$60.00

CASES

No. 115 — Challenge, side opening — purple flannel lining. \$5.50.

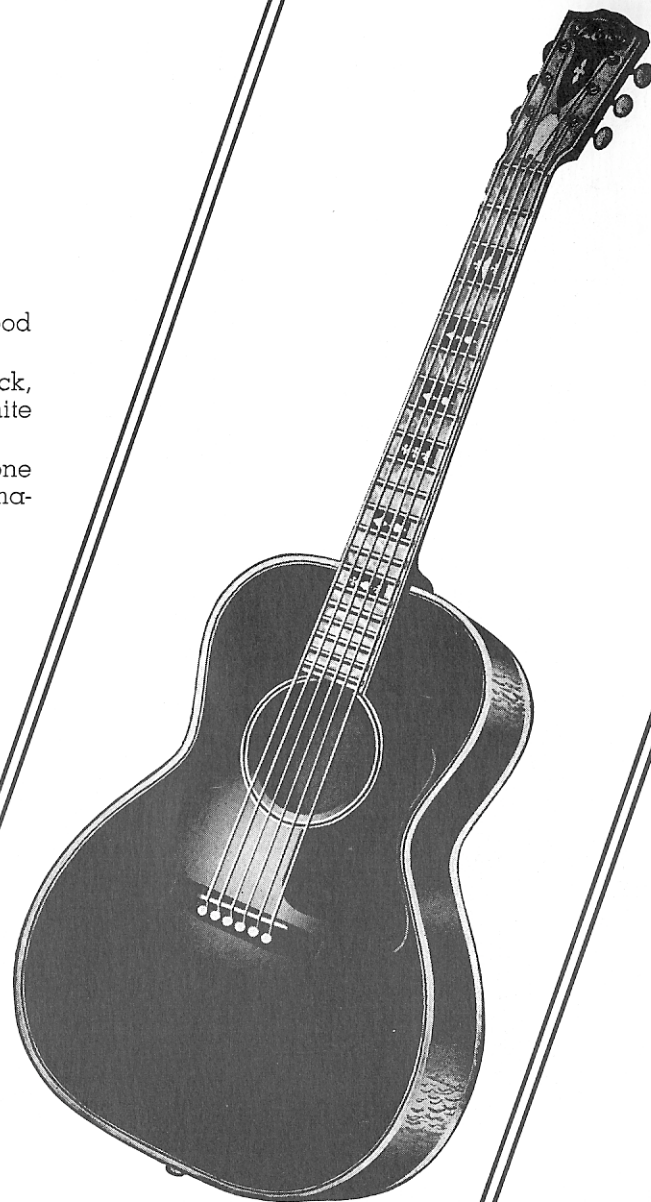
No. 414 — Faultless construction — waterproof imitation black leather covering — purple flannel lining. \$13.50.



BILLY VAN

JIMMIE SMITH
New York, N. Y.
[27]

MIKE WIDMER



STYLE L-00

Flat Top and Back

FEATURES

- Body size—14 $\frac{3}{4}$ " wide and 19 $\frac{1}{4}$ " long.
- Mahogany neck, back and rim; fine grain spruce top; rosewood fingerboard.
- Deep red mahogany finish on back, rim and neck; chocolate brown top with sunburst shading at bridge.
- White ivoroid binding around top and bottom edge of body; pearl position marks; purfling around sound-hole.
- Rosewood bridge with bone offset saddle and black pins; inlaid brown celluloid fingerrest; nickel plated machine heads with white buttons; black end pin; side position marks; 19 frets.
- Exclusive Gibson Adjustable Truss Rod neck construction.

PRICE \$30.00

CASES

No. 115 — Challenge, side opening — purple flannel lining. \$5.50.

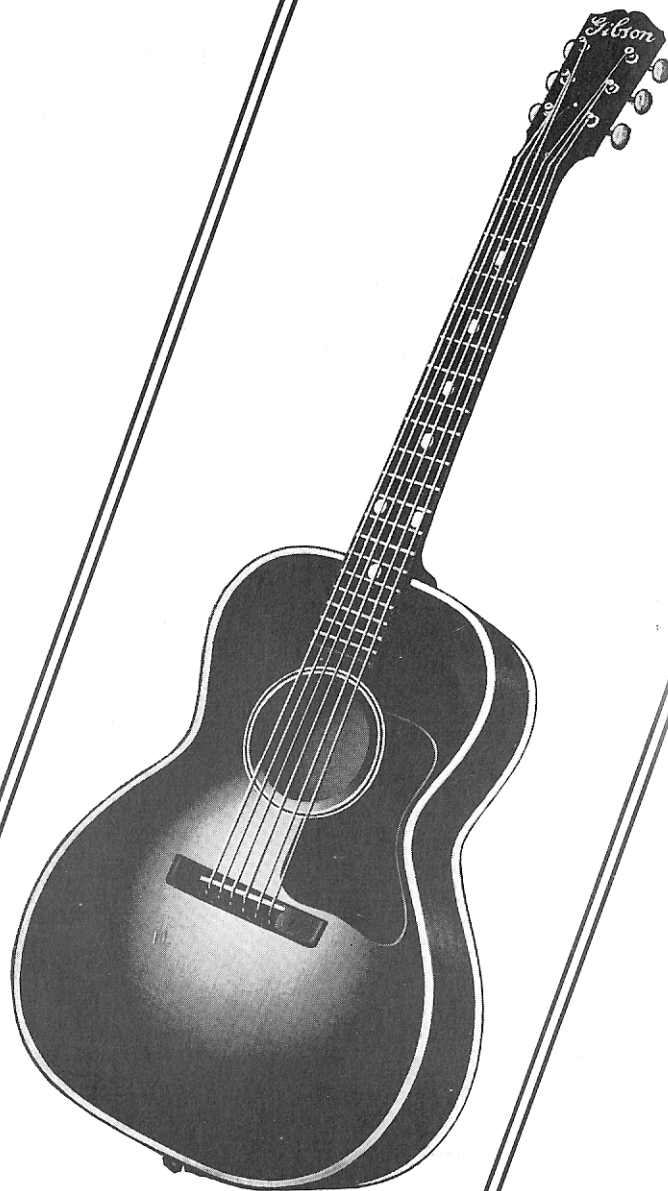
No. 414 — Faultless construction — waterproof imitation black leather covering — purple flannel lining. \$13.50.



MALON GUNN
Bob McGrew's Orchestra



DON WESTON
Lexington, Ky.



New STYLE L-0

Flat Top and Back

A Genuine Gibson for \$25.00

Here is good news for those who want an inexpensive instrument that is reliable, has a beautiful clear tone, has an easy playing action, is absolutely accurate and is made and guaranteed by Gibson.

FEATURES

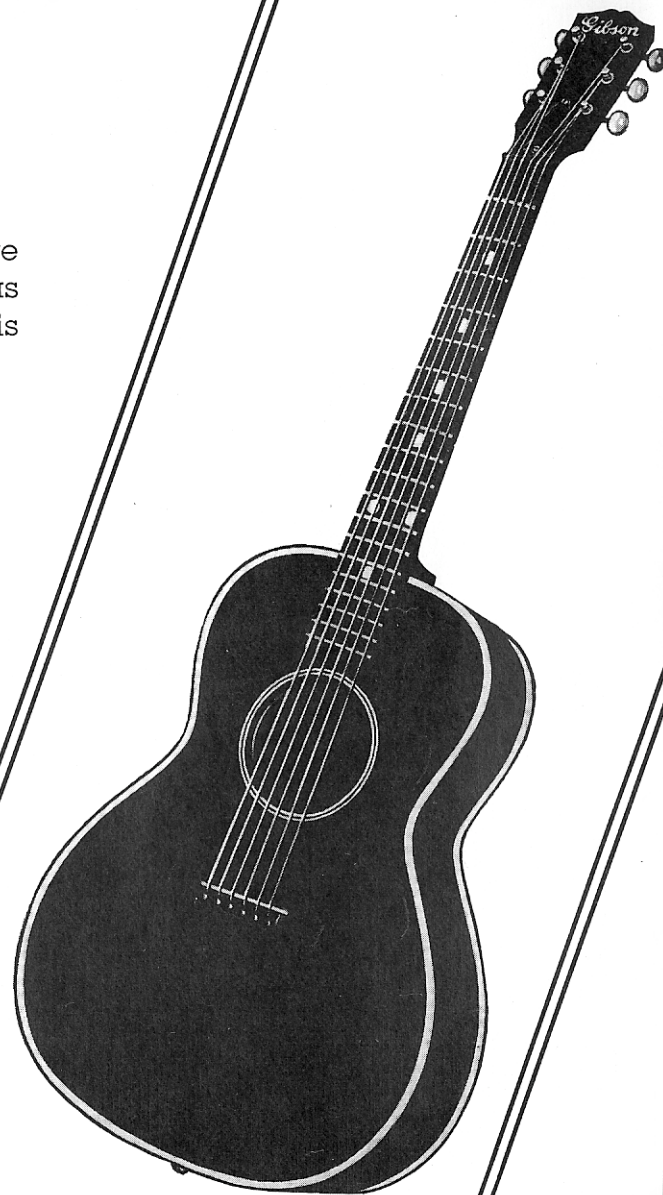
- Body size—14 $\frac{3}{4}$ " wide and 19 $\frac{1}{4}$ " long.
- Back, rim and neck made of mahogany; spruce top; fingerboard made of rosewood and inlaid with pearl position dots.
- Finished in a lustrous ebony black beautifully set off with white ivoroid binding around top and bottom of body and white-black-white purfling around soundhole.
- Rosewood bridge with bone offset saddle and black pins; machine heads with white buttons; side position marks; black end pin; inlaid brown celluloid fingerrest; 19 frets.
- Exclusive Gibson Adjustable Truss Rod neck construction.

PRICE \$25.00

CASES

No. 115 — Challenge, side opening — purple flannel lining. \$5.50.

No. 414 — Faultless construction — waterproof imitation black leather covering — purple flannel lining. \$13.50.



HAWAIIAN GUITARS

Two guitars in the Gibson line are made exclusively for Hawaiian playing—they are the HG-00 and the Stage De Luxe models.

The Hawaiian guitar is a different instrument than the standard guitar—it is tuned, played and sounds different, therefore it has to be specially designed. A Gibson Hawaiian guitar is built to bring out that real characteristic Hawaiian guitar tone — the neck joins the body at the 12th fret, straight high bone nut and bridge saddle are built in.

—and don't forget the electric Hawaiian guitars on pages 34 to 37.

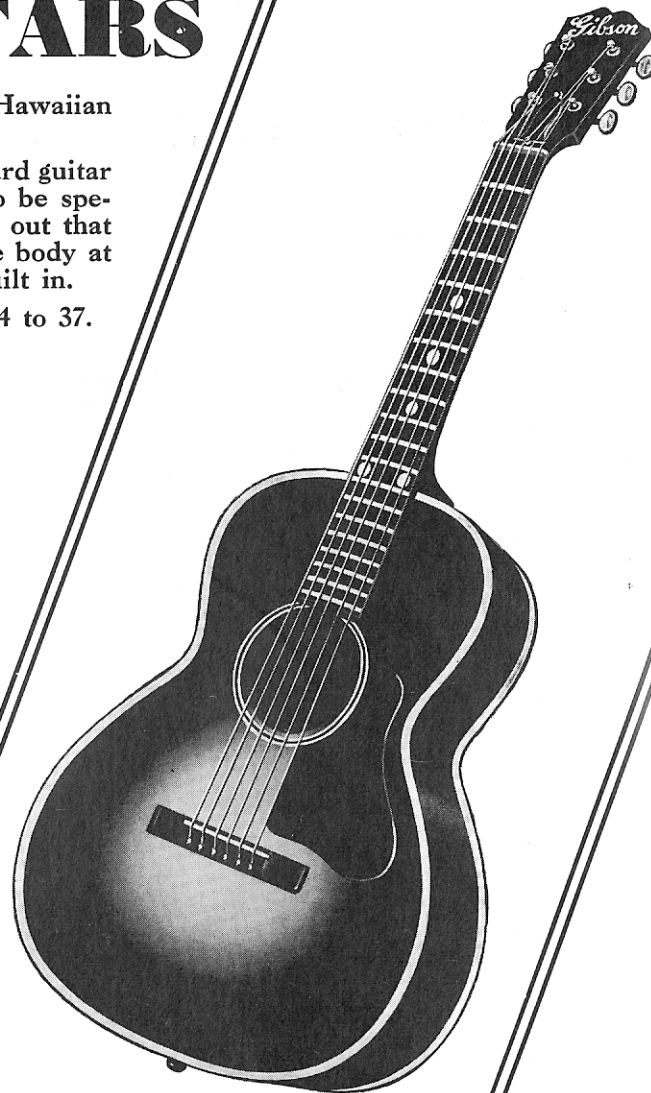
STYLE HG-00

FEATURES

- Neck joins body at 12th fret — high bone nut — straight high bone bridge saddle.
- Body size — 14 $\frac{3}{4}$ " wide and 19 $\frac{1}{4}$ " long.
- Mahogany neck, back and rim; fine spruce top; rosewood fingerboard.
- Chocolate brown finish on top with sunburst shading; deep red mahogany finish on back, rim and neck.
- Pearl position marks; purfling around sound-hole; white ivoroid binding around top and bottom edges of body.
- Rosewood bridge with straight high bone saddle and black pins; inlaid brown celluloid fingerrest; black end pin; side position marks; nickel plated machine heads with white buttons; 19 frets.
- Exclusive Gibson Adjustable Truss Rod neck construction.

PRICE \$30.00

CASES: No. 115 — Challenge side opening — purple flannel lining. \$5.50. No. 414 — Faultless construction — waterproof imitation black leather covering — purple flannel lining. \$13.50.





Gibson

ROY SMECK HAWAIIAN GUITAR

There are many players who need exceptional guitars on which to display their talents—guitars that will respond to their technique, no matter how fast or how soft, with a clear ringing tone. The Gibson-Roy Smeck Hawaiian guitars are built just to fill this need—in fact, they were designed by Gibson and Smeck to fit the exacting demands of that great artist, and now they are used by hundreds of players.

This guitar is made strictly for Hawaiian playing—the body is extra wide and deep—neck joins body at 12th fret—the fingerboard is inlaid with white ivoroid fret marks—special straight high bone nut and high bone bridge saddle—Roy Smeck Professional Strings.

STAGE DE LUXE MODEL

- Body size—extra large, 16" wide, 20 $\frac{1}{4}$ " long and 4 $\frac{1}{2}$ " deep.
- Fine spruce top; mahogany rim, back and neck; rosewood fingerboard.
- Rich chocolate brown finish with golden sunburst shading on top; white ivoroid binding around top and bottom of body; pearl inlays in fingerboard; purfling around sound-hole; brown celluloid fingerrest; inlaid white ivoroid fret marks.
- Rosewood bridge with high bone saddle and white pins; individual nickel machine heads with white buttons; high bone nut; 19 frets; white end pin.
- Exclusive Gibson Adjustable Truss Rod neck construction.

PRICE \$50.00

CASES: No. 118 — Challenge, side opening — purple flannel lining. \$6.50.
No. 418 — Faultless construction — waterproof imitation black leather covering — purple flannel lining. \$16.50.





FRANCIS HENRY
Guy Lombardo's Royal
Canadians



HOOSIER HOT SHOTS
N B C Chicago

TENOR AND PLECTRUM GUITARS

FULL SIZE GUITAR BODIES — ALL GIBSON FEATURES — LOTS OF VOLUME AND FULL, RICH TONE—FOUR STRING TENOR OR PLECTRUM NECK AND FINGERBOARD.

The Tenor and Plectrum Guitars listed below are regular stock models—any regular Gibson six string guitar can be made up in a Tenor or Plectrum, 4 string model, on special order. Write or see your Gibson dealer for details.

TENOR GUITARS

STYLE TG-50 — Carved Top and Back

Grand auditorium size body—"f" sound holes. See description of style L-50 guitar on page 17. Four string tenor neck with 23" scale fingerboard—2 to 1 nickel gear pegs—19 frets. PRICE \$55.00.

CASES: No. 103 — Challenge, side opening — purple flannel lining. \$5.75. No. 514 — Faultless construction — waterproof imitation black leather covering — purple flannel lining. \$13.50.

STYLE TG-00 — Flat Top

A fine Tenor Guitar with all Gibson features for only \$30.00—just like the L-00 guitar on page 28 except has 23" scale fingerboard with four strings and 19 frets—2 to 1 nickel gear pegs. PRICE \$30.00.

CASES: No. 115 — Challenge, side opening — purple flannel lining. \$5.50. No. 414 — Faultless construction — waterproof imitation black leather covering — purple flannel lining. \$13.50.

PLECTRUM GUITAR

STYLE PG-1 — Flat Top

Regular Plectrum, four string neck with 27" scale fingerboard and 22 frets—2 to 1 gear pegs—mahogany neck, back and rim—spruce top—brown mahogany finish with sunburst on top—inlaid brown celluloid fingerrest—body size 14 $\frac{3}{4}$ " wide and 19 $\frac{1}{4}$ " long. PRICE \$37.50.

CASES: No. 115 — Challenge, side opening — purple flannel lining. \$5.50. No. 414 — Faultless construction — waterproof imitation black leather covering — purple flannel lining. \$13.50.

GIBSON ELECTRICAL INSTRUMENTS



When you buy an electrical instrument, remember this—the finest amplifier made is of no value unless the instrument which produces the tone is properly designed.

We do not need to tell you that Gibson knows tone and how to build the finest instruments in the world. When you try a Gibson electrical instrument you will be convinced that Gibson knows how to take a fine tone and reproduce it electrically—it is not merely amplified, but given added richness and quality.

The best material and workmanship money can buy are used in Gibson electrical instruments—there are many exclusive Gibson features that mean better tone, longer life and wear, finer appearance and far more all around satisfaction.

Compare Gibson, feature by feature, with any other—test them personally. If you do that, we know your choice will be Gibson.

Horace Heidt and Alvino Rey

Building an Electric Hawaiian Guitar that would meet the exacting requirements of Alvino Rey was one of the most difficult tasks ever attempted by Gibson—yet Gibson engineers did it. We are proud of the fact that the Electric Hawaiian Guitar you hear Alvino Rey play in Horace Heidt's Orchestra is made by Gibson.

DOUBLE TONE AND VOLUME CONTROL

2 INSTRUMENT OUTLETS

7 TUBES

15 WATT OUTPUT

1 MICROPHONE OUTLET

12 IN. HIGH FIDELITY SPEAKER

4 STAGE AMPLIFICATION

OUTLET PLUG FOR EXTRA SPEAKER

New
Gibson
EH-150 Model
Electric Hawaiian
GUITAR

After months of experimenting with tubes, speakers, transformers, coils and other sound equipment of all styles and designs—after consulting with the country's leading sound-equipment engineers—after building hundreds of units and testing for tone, volume, clarity and stamina.

—after all this research to convince ourselves we are absolutely right, we do not hesitate to say to you—**THE NEW EH-150 IS THE FINEST ELECTRIC HAWAIIAN GUITAR THAT HAS EVER BEEN MADE.**

tone—a pleasing new tone, rich and sweet; always clear and distinct whether the volume is turned low or full on—cleaner and longer ringing harmonics.

VOLUME—the new 7 tube amplifier with 12" high fidelity speaker and heavier baffle board insures maximum volume without distortion.

APPEARANCE—both the instrument and the amplifier have been improved in design and decoration.

THE EH-150 INSTRUMENT

Experiments have shown that properly seasoned wood is the best material for the electric Hawaiian guitar—better tone, more sustaining power and does not get out of tune with changes in temperature. The EH-150 is made of selected curly maple, 1" thick, with a beautiful grain figure—finished in Cremona brown with golden sunburst shading on top, rim, back and neck.

Top and bottom of body and fingerboard are bound with white-black-white ivoroid—pearl design inlaid in peghead. Fingerboard is

of genuine rosewood with 29 inlaid frets—nearly $4\frac{1}{2}$ octave range—inlaid pearl position marks.

Tone and volume controls both placed on one side for fast, easy action—long wear and instant response. Ultra sensitive pick-up unit with finest steel magnets—hermetically sealed coil with pole-piece individually balanced for each string. Entire pick-up unit lays under strings—no interference to hinder fast playing.

Body size: $13\frac{1}{2}$ " long, 9" wide and $1\frac{7}{8}$ " deep.

THE EH-150 AMPLIFIER

A masterpiece in electrical tone reproduction—strongly made of the finest materials money can buy to give faultless performance hour after hour—an all-purpose amplifier that will take two instruments, a microphone and an extra speaker.

7 tubes with tremendous reserve power which guarantees maximum volume with ease and no distortion. 4 stage amplification with fifteen watt output, undistorted. Amplifier has high gain so that it can be used successfully with any type of microphone.

A new 12" Ultrasonic High Fidelity speaker especially de-

signed for this unit—the voice coil is sealed to prevent any dirt from getting in and causing distortion.

New design case, covered with wear-proof Aeroplane cloth, strong luggage catches and leather bumpers, easy grip handle. Removable back. Waterproof slip cover to protect amplifier from weather.

15 foot instrument cord—exceptionally strong and shielded, heavy nickel plated shielded plugs and spring protectors. 10 foot shielded amplifier cord.

Size—16½" wide, 15½" high and 8¾" deep.

CONTROL PANEL EQUIPMENT

from left to right

1. On-off switch;
2. Replaceable fuse;
3. Extra speaker socket;
4. Control dial for microphone;
5. New ruby light on-off indicator;
6. Control dial for instruments;
7. Socket for microphone;
8. Sockets for two instruments;
9. (Below instrument sockets) Bass or Normal tone control.

FOR AC-DC CURRENT
EH-160 MODEL — Same as EH-150 model but with special unit to be used with either AC or DC current. See prices to right of regular AC sets.

PRICES

| | AC | AC-DC |
|--|----------|----------|
| Complete 6 string outfit—Instrument, Case, Amplifier and Cords | \$160.00 | \$170.00 |
| Complete 7 string outfit—Instrument, Case, Amplifier and Cords | 165.00 | 175.00 |
| 6 string instrument only, with cord | 75.00 | 75.00 |
| 7 string instrument only, with cord | 80.00 | 80.00 |
| Amplifier only | 75.00 | 85.00 |
| Instrument case | 10.00 | 10.00 |



NEW EH-100 MODEL

ELECTRIC HAWAIIAN GUITAR

You have a right to always expect Gibson instruments to give you more in performance, wear, appearance and satisfaction than any other instrument of equal price—Gibson always has, and always will, insist on those extra touches of quality.

THE INSTRUMENT

- New rich chocolate brown finish with sunburst shading on top.
- Body made of selected northern maple and fingerboard of genuine rosewood.
- 24 frets inlaid in fingerboard which gives you a range of four octaves—genuine pearl fingerboard inlays make positions easy to find.
- Top of body bound with white ivoroid for beauty and protection.
- Volume and tone controls both on one side for fast and easy manipulation.
- Surprisingly fine pick-up unit with strong magnets, sealed coil, and sensitive pole-piece.
- Nickel plated machine heads with white ivoroid buttons. Nickel plated extra strong bridge and high nut.
- Body size—14" long, 9" wide and 1 7/8" deep.

INSTRUMENT CASE

- Faultless plywood construction with aeroplane cloth covering and purple flannel lining.

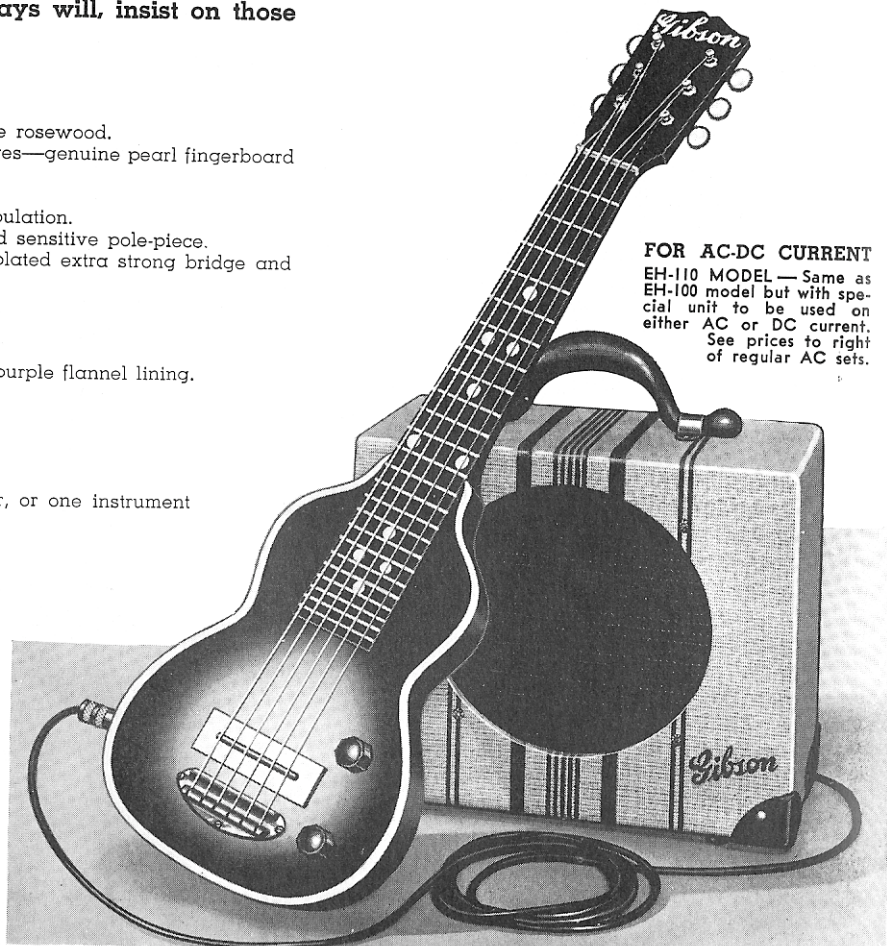
THE AMPLIFIER

- Exceptionally beautiful tone with lots of volume and no distortion.
- Has five tubes and three stages of amplification.
- 10" high fidelity speaker especially made for this unit.
- Two instruments can be used at the same time with this amplifier, or one instrument and microphone.
- Easily replaceable fuse.
- Instrument cord is 10 feet long, thoroughly shielded and has strong metal shielded plugs—amplifier cord is 10 feet long, very durable.
- Very handsome tan aeroplane cloth covering—this material is tough and can be washed. Easy grip carrying handle.
- Waterproof slip cover to protect amplifier in all kinds of weather.
- Size—12" wide, 14" high and 7" deep.

| | PRICES | AC | AC-DC |
|--|--------|----------|----------|
| Complete 6 string outfit—Instrument, Case, Amplifier and Cords | | \$110.00 | \$120.00 |
| Complete 7 string outfit—Instrument, Case, Amplifier and Cords | | | |
| 6 string instrument only, with cord | 115.00 | 125.00 | |
| 7 string instrument only, with cord | 49.00 | 49.00 | |
| Amplifier only | 54.00 | 54.00 | |
| Faultless case for instrument | 55.00 | 65.00 | |
| | 6.00 | 6.00 | |

[36]

FOR AC-DC CURRENT
EH-110 MODEL — Same as EH-100 model but with special unit to be used on either AC or DC current. See prices to right of regular AC sets.



DOUBLE NECK ELECTRIC HAWAIIAN GUITAR

Two instruments combined into one—two separate, independent tunings right under your hand—the Double Neck Electric Hawaiian guitar will give you a wider range of harmony because of the greater number of notes and note combinations at your command. The many tunings possible with this instrument make it a simple matter to play major, minor, seventh, diminished, augmented, ninths, major sevenths, major sixths, minor sixths and many other chords.

The finish, inlays, bindings and general construction of the Double Neck are the same as the EH-150 model on page 35—there are separate pick-up units, coils and pole-pieces for each set of strings—has tone and volume controls conveniently placed.

The Double Neck model with 7 strings on the left neck and 8 strings on the right neck is carried in stock—it can be made up with any number of strings, from 6 to 8, on either neck at no extra charge.

Body size—14½" wide, 14" long and 1¾" deep.

PRICE — Instrument and 15 foot shielded cord with heavy shielded metal plug — \$130.00.

CASE — Square, Faultless construction covered with aeroplane cloth and lined with American Beauty silk plush — heavy luggage catches — has pockets for extra equipment. \$35.00.



Gene Mack
Lee Shelley's
Orchestra

TUNINGS FOR HAWAIIAN GUITARS

Tunings selected from those used most frequently by Hawaiian guitar players.

SIX STRING TUNINGS

STANDARD "A" TUNING
6 5 4 3 2 1
E A E A C# E

HIGH BASS TUNING
6 5 4 3 2 1
A C# E A C# E

E7TH TUNINGS
6 5 4 3 2 1
E B D E G# B E
E D E G# B E
E B E G# D E

A7TH TUNING

6 5 4 3 2 1
G C# E A C# E

E TUNING

6 5 4 3 2 1
E B E G# B E

A MINOR TUNINGS

6 5 4 3 2 1
E A E A C E
A C E A C E

E MINOR TUNING

6 5 4 3 2 1
E B E G B E

C TUNING

6 5 4 3 2 1
G C E G C E

C7TH TUNING

6 5 4 3 2 1
Bb C E G C E

SEVEN STRING TUNINGS

A7TH TUNINGS
7 6 5 4 3 2 1
G E A E A C# E

E7TH TUNINGS
7 6 5 4 3 2 1
E B D E G# B E

EIGHT STRING TUNINGS

E7TH TUNING
8 7 6 5 4 3 2 1
G# B D E G# B E

A7TH TUNING
8 7 6 5 4 3 2 1
G A C# E A C# E

ELECTRIC

SPANISH

GUITAR

PICK-UP UNIT

With the exception of the attractively bound coil and tone and volume controls, the entire unit is built inside the guitar body—finest steel magnets which give the maximum in power and long life—the super-sensitive pole-piece is chrome plated—tone and volume controls conveniently placed for instant regulation.

15 foot shielded cord with fool-proof shielded plugs and spring protectors—detaches from guitar when not in use.

INSTRUMENT

Grand auditorium body—carved spruce top—northern maple back and rim—mahogany neck and rosewood fingerboard—chocolate brown finish with golden sunburst—white ivoroid binding on top and bottom of body—ebony adjustable bridge—brown celluloid fingerrest—individual nickel machine heads with white buttons—exclusive Gibson Adjustable Truss Rod neck—19 frets.

PRICE: Instrument and 15 foot cord \$77.50

CASE: No. 514 Heavy Faultless construction — waterproof imitation black leather covering — purple flannel lining — \$13.50.

No. 534 Aeroplane cloth covering—heavy Faultless construction—purple flannel lining. \$15.00.

CASE COVER: Tan Zipper waterproof cover — leather bindings — metal bumpers. \$12.50.

AMPLIFIER: The ES-150 is designed to be used with the EH-150 amplifier illustrated on page 35. Price: \$75.00.

ES-150 MODEL

Another guitar miracle by Gibson—a true, undistorted tone amplified by electricity.

The guitar itself is a full sized Gibson—you hold it, tune it and play it just as you would any guitar, and in appearance it is only slightly different—but strike the strings lightly and you have a tone that can be amplified to any volume you desire. Adjust the tone control and you change the tonal color from a rich bass to a brilliant treble.

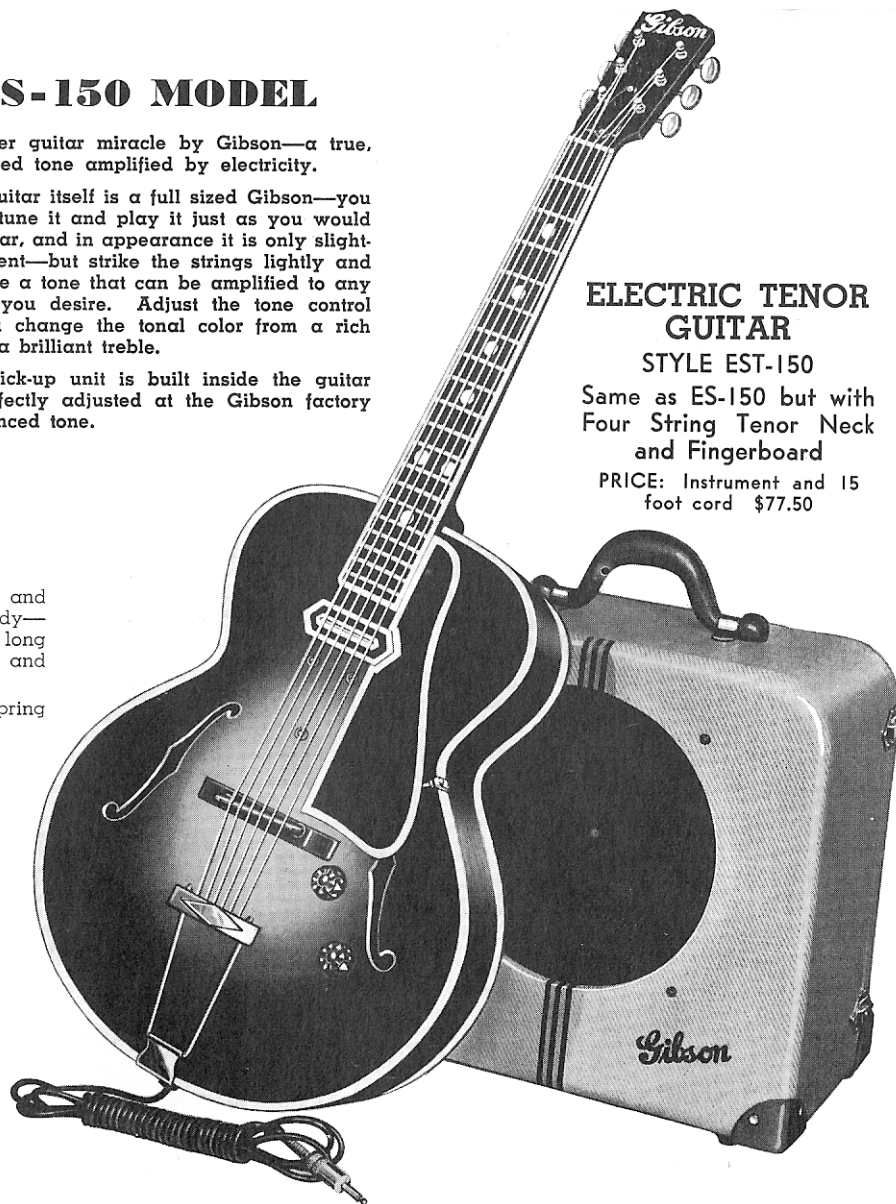
The pick-up unit is built inside the guitar and perfectly adjusted at the Gibson factory for balanced tone.

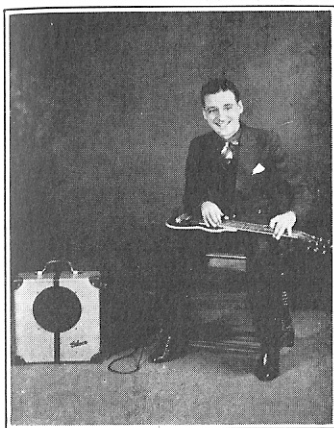
ELECTRIC TENOR GUITAR

STYLE EST-150

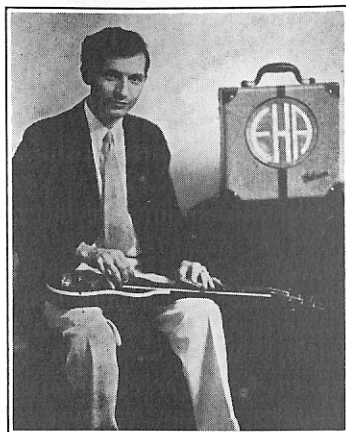
Same as ES-150 but with Four String Tenor Neck and Fingerboard

PRICE: Instrument and 15 foot cord \$77.50

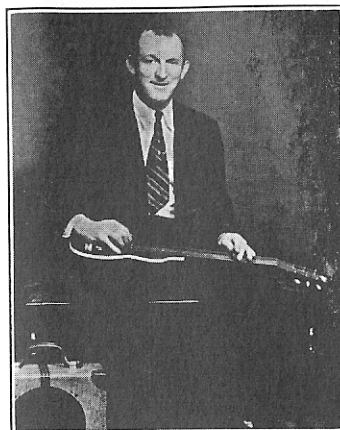




GUY PRINCIPATO
Boston, Mass.



EDDIE ALKIRE
Easton, Pa.

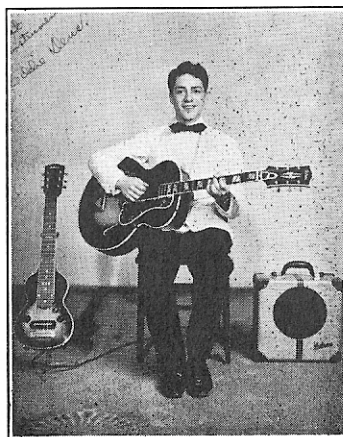


HERBERT J. SMITH
Syracuse, N. Y.



EVAN WHITE
Niagara Falls, N. Y.

"Only a Gibson is Good Enough"



EDDIE DEUS
Lloyd Snyder Orchestra



ERNA SLEE ORCHESTRA
San Francisco, Cal.



PERRY BECHTEL
Atlanta, Ga.

ELECTRIC

MANDOLIN

EM-150 MODEL

The pick-up unit is so placed in a standard Gibson mandolin that it is hardly noticeable—by using the very finest of materials, Gibson has developed a pick-up which truly reproduces the mandolin tone. The volume control allows instant changes of volume from full capacity to the absolute minimum—the tone control makes it possible to shade the tone in variations from a rich bass to a bell-like treble.

THE INSTRUMENT

Body size 10 $\frac{1}{4}$ " wide and 13 $\frac{1}{4}$ " long—fine spruce top, maple back and rim, mahogany neck with rosewood fingerboard—deep red mahogany finish with golden sunburst—white ivoroid binding on top and bottom of body—brown celluloid fingerrest—nickel plated machine heads—adjustable ebony bridge—20 frets—exclusive Adjustable Truss Rod neck.

THE PICK-UP UNIT

Built inside the mandolin so that it is trouble proof—finest steel magnets, very powerful and long lived—balanced coil, hermetically sealed, and top bound with white ivoroid—chrome plated pole piece—quick-action tone and volume controls.

15 foot shielded cord with shielded metal plugs and spring protectors—detaches from mandolin when not in use.

PRICE Instrument and 15 foot cord \$77.50

CASE: No. 362 Faultless construction — waterproof imitation black leather covering — American Beauty velvet lining — \$14.00. No. 962 — Aeroplane cloth covered — \$15.00.

The Gibson Electric Mandolin serves a three-fold purpose—ample volume for any occasion without having to force the instrument—extremely low playing action can be used which speeds up the left hand technique—a clear tone can be produced by striking the strings very lightly which means faster right hand technique.

AMPLIFIER: The EM-150 is designed to be used with the EH-150 amplifier described on page 35. Price \$75.00.





RUSS SMITH
New York

ONLY A
Gibson
IS GOOD ENOUGH



DAN PERRI
Jack Hylton Orchestra
London, England

Gibson X-RAY Features The Eye Doesn't See Them But the Quality Tells You

If you could put a Gibson instrument under an X-ray machine, you would be amazed at the **hidden features!**

It is the honesty and painstaking care in this **hidden** workmanship that makes a really fine instrument—the finest creations in the world are often **copies** outwardly, but in the final analysis of performance, dependability and service, they are always disappointing to the purchaser.

Every square inch of a Gibson is perfection. High priced Gibson workmen of great skill and long experience are just as essential in making the hidden parts as those the eye can see.

HERE ARE A FEW OF THE GIBSON X-RAY FEATURES

Selection and Seasoning of Wood—No expense is spared in securing the finest of woods for Gibsons, and the best methods possible are used for seasoning.

Bracing—The bracing of an instrument is just as necessary to good tone and volume as selection of materials—Gibsons are scientifically braced.

Dove-tail Neck Joints—Each neck is individually fitted by hand and is firmly held in position by an unbreakable dove-tail joint.

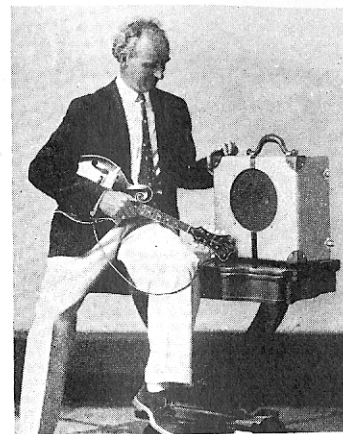
Bending Rims—Years of study and experience have taught us how to prepare and bend rims so that they will do their part in tone, volume and strength.

Finish—Anyone can tell a beautiful finish, but skin deep finish is misleading—Gibson finishes serve a three-fold purpose: appearance, tone and wear.

Inspection—Every Gibson instrument goes through the hands of six inspectors—these men are instructed to throw out any piece of material or finished instrument that does not come up to very strict standards.

Head and Tail Blocks—The wood for these blocks, placed inside the rim at the top and bottom of the guitar body to give added strength, is as carefully selected and seasoned as tops, backs and rims.

[41]



WM. PLACE, JR.
Providence, R. I.

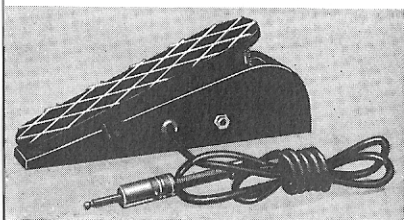
ONLY A
Gibson
IS GOOD ENOUGH



HAROLD DURNELL
Akron, Ohio

ACCESSORIES for GIBSON ELECTRICAL INSTRUMENTS

FOOT VOLUME CONTROL—FC-4 Model



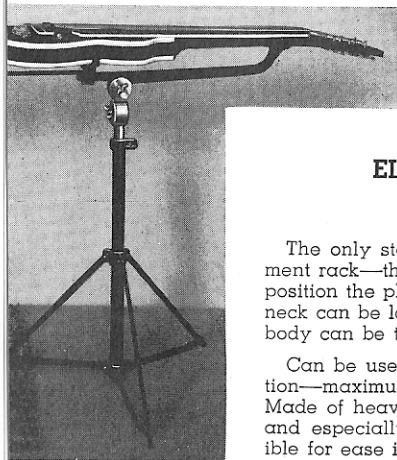
FC-4 Model

Complete with shielded 5 foot cord and heavy shielded metal plug. Instrument cord is used to connect control with amplifier. PRICE \$16.50.

FOOT VOLUME CONTROL—FC-10 Model

Highly recommended for professional players who will give it a great amount of use—the rheostat is custom made for long wear. The gears and other moving parts are also made of special long-wearing metal.

Smooth, fast action for the most difficult technique—black crackle finished aluminum with non-skid rubber on bottom and rubber tread on foot pedal.



ELECTRIC HAWAIIAN GUITAR STAND

The only stand made with the multi-angle instrument rack—the guitar can instantly be tilted in any position the player finds easiest for him to use—the neck can be lowered or raised and the entire guitar body can be tilted in any direction.

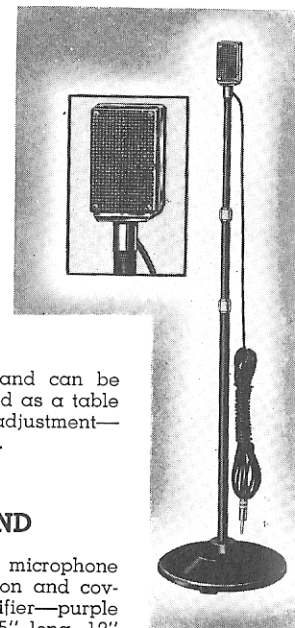
Can be used for standing or sitting playing position—maximum height 49", minimum height 30". Made of heavy metal with firm 3 point contact feet and especially braced for great rigidity. Collapsible for ease in carrying. PRICE \$12.00.

MICROPHONE—G-8 Model

New "Ultra" wide range crystal microphone—very compact, 2" wide, 3 1/4" high and 1 1/4" deep—attractively finished in black and chrome.

Ideal for picking up single voice or entire orchestra—by using with EH-150 Amplifier you can have a very efficient Public Address System.

Complete with 25 feet of strong shielded cord and heavy shielded metal plug. PRICE \$25.00.



MICROPHONE STAND

Professional three section stand—collapsible and can be extended to six feet—when collapsed, can be used as a table microphone stand—heavy non-tip base—easy adjustment—black metal with nickel trimmings. PRICE \$12.50.

CASE FOR MICROPHONE STAND

A very compact case to hold G-8 microphone, microphone stand and extra tubes, strong faultless construction and covered with aeroplane cloth to match EH-150 amplifier—purple flannel lining—heavy luggage catches. Size—25" long, 12" high and 3 3/4" wide. PRICE \$11.50.

EXTRA SPEAKER

There are many occasions where two speakers are needed to give extra volume and better distribution of tone, both when the EH-150 is used with instruments and as a Public Address System—this Extra Speaker has a case just like the EH-150 amplifier but contains only a 12" high fidelity Ultrasonic Speaker.

The Extra Speaker plugs into the regular EH-150 amplifier—comes complete with 35 feet of cord and heavy metal shielded plug. Can be furnished in separate case with covered back and waterproof slip cover.

PRICE \$40.00

3 NEW BANJOS

The world needs a new banjo—one that fits in with the modern ideas of tone, design and construction—a banjo that dares to be startlingly different.

Gibson now gives the world such a banjo—first we found what type of tone was needed to bring the banjo up to date, then we found out how to build a banjo that would bring that tone out.

Believe it or not, but these new banjos will give you more volume and cutting power, and yet, the tone is softer, sweeter and more pleasing.

—and that is not all, the new hand-shaped neck and specially designed fingerboard give you speed and smooth-flowing playing ease that will thrill you.

These new Gibson Banjos are the alarm clock that is going to wake up new possibilities in banjo playing—read about them on the following pages.

by

GIBSON



HARRY RESER
Radio-Records
New York



THE ALTHEANS
Althea Halsted, Dir.
Olcott, N. Y.



BOB SENAY
Houston, Texas

"Only a Gibson is Good Enough"



BLAIR TOLHURST
Battle Creek, Mich.



THE MITCHELL BROTHERS
Members Carson Robison's Buckaroos
Radio-Records



CARL ALEX SMYSER
York, Pennsylvania



DALE CADY
Belleville, Ill.

STYLE TB-18

New

TONE CHAMBER—a new design with the bearing at the extreme outside of the head giving a wider vibrating surface—tone casting is made of a special tone-sensitive metal. The result is brilliancy, richness and more volume.

TOP-TENSION—head is tightened without taking resonator off; convenient; stronger; more even tension on head. See illustration, page 46.

CARVED RESONATOR BACK—carved from a solid piece of air seasoned wood, just like the famous Gibson guitar top and back; gives the banjo a new solidity of tone and amplifies each note without losing any of its beauty.

STREAM-FLO NECK—you can play for hours on this neck without tiring your hand in the least. The secret is the new fingerboard oveled to fit the natural finger position, the new wide low action frets and the neck is graduated to just the correct width and thickness so that the hand is never cramped or stiff.

GIBSON WRIST-ACTION MUTE—simple to work, yet perfect control; can be locked on or off, or left neutral. See illustration on page 46.

TWENTY FRETs—twenty new wide low action frets—greater range of notes—first string goes to "f."

Features

Made of beautifully figured curly maple • finished in a hand rubbed Cremona brown with golden sunburst on resonator and neck • fingerboard made of rosewood with genuine pearl inlays in fingerboard and peghead • white-black-white ivoroid binding around top and bottom of resonator, fingerboard and peghead • heavily gold plated and engraved metal parts • 4 to 1 gear pegs with pearl buttons • 23" scale with 20 frets • new adjustable arm rest • exclusive Gibson Adjustable Truss Rod neck construction.

PRICE: Without Gibson Mute \$200.00

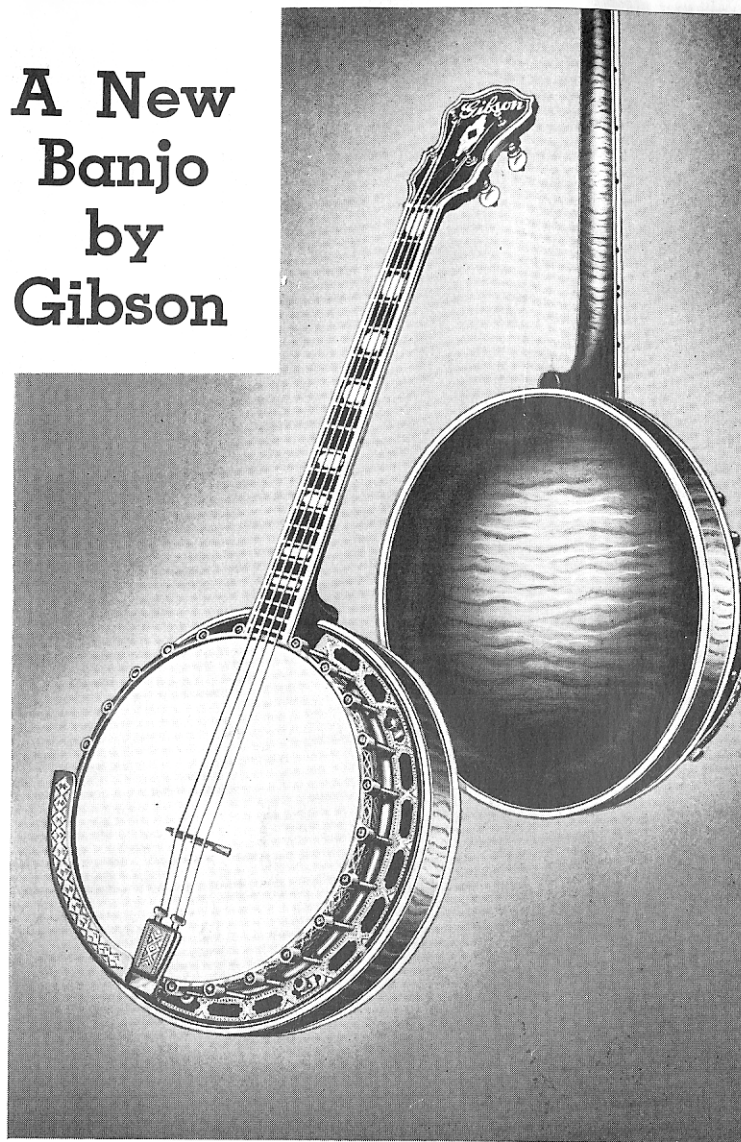
With Gibson Mute 225.00

CASES: No. 511 Faultless construction—waterproof imitation black leather covering—green flannel lining. \$13.50.

No. 509—Special Faultless construction—waterproof imitation black leather covering—American Beauty silk plush lining. \$22.00.

[45]

A New Banjo by Gibson





WILLIAM McMICHAEL
Teacher - Soloist
Newark, Ohio

ONLY A
Gibson
IS GOOD ENOUGH



UNCLE DAVE MACON
Radio-Records
Nashville, Tenn.

150,000 Square Feet of Open Air Lumber Storage Space

When you visit the Gibson Factory you will be shown the huge open air lumber yard where thousands and thousands of feet of fine woods are slowly air-seasoning. There is no artificial substitute for this slow, natural seasoning.

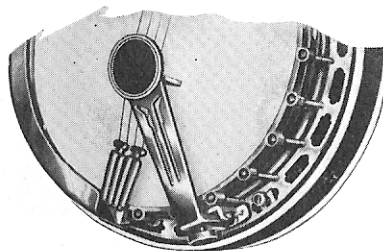
Some of this lumber has been in our yards for five years or more and is about ready to be shaped into Gibson instruments—some of it will have five years to wait before it is sufficiently air-seasoned to pass our requirements.

By being able to purchase materials in carload lots, having our pick of the finest, and having such large storage facilities, we can assure you properly selected and seasoned woods in every Gibson instrument.

THE WRIST-ACTION MUTE

This new Gibson mute is extremely easy to work and it will give any banjo player an almost limitless number of effects—it can be locked on or off, or left in a neutral position. No intricate mechanism to get out of order—does not throw banjo out of tune. The mute is optional on models TB-18, TB-12 and TB-7.

THE NEW GIBSON TOP-TENSION HEAD



It is not necessary to remove the resonator to tighten the head on models TB-18, TB-12 and TB-7 — the new Top-Tension makes it easier to keep the head at a correct, even tension at all times—the result is a finer tone and less head breakage.

[46]



DANNY KINDER
Stage-Radio
McCordsville, Ind.

ONLY A
Gibson
IS GOOD ENOUGH



ROYAL "RED" BROWN
Radio-Records
SAN ANTONIO, TEXAS

STYLE TB-12

New

TONE CHAMBER—a new design with the bearing at the extreme outside of the head giving a wider vibrating surface—tone casting is made of a special tone-sensitive metal. The result is brilliancy, richness and more volume.

CARVED RESONATOR BACK—carved from a solid piece of air seasoned wood, just like the famous Gibson guitar top and back; gives the banjo a new solidity of tone and amplifies each note without losing any of its beauty.

STREAM-FLO NECK—you can play for hours on this neck without tiring your hand in the least. The secret is the new fingerboard ovaled to fit the natural finger position, the new wide low action frets and the neck is graduated to just the correct width and thickness so that the hand is never cramped or stiff.

GIBSON WRIST-ACTION MUTE—simple to work, yet perfect control; can be locked on or off, or left neutral. See illustration on page 46.

TWENTY FRETS—twenty new wide low action frets—greater range of notes—first string goes to "1."

Features

Black walnut wood selected for its richness of grain figure

- natural walnut finish with blended shading on resonator and neck, hand rubbed to a high luster
- ovaled rosewood fingerboard inlaid with genuine pearl to match inlays in peghead
- top and bottom of resonator, fingerboard and peghead bound with white-black-white ivoroid
- metal parts have heavy chrome plate
- 4 to 1 gear pegs with white buttons
- 23" scale with 20 frets
- new adjustable arm rest
- exclusive Gibson Adjustable Truss Rod neck construction.

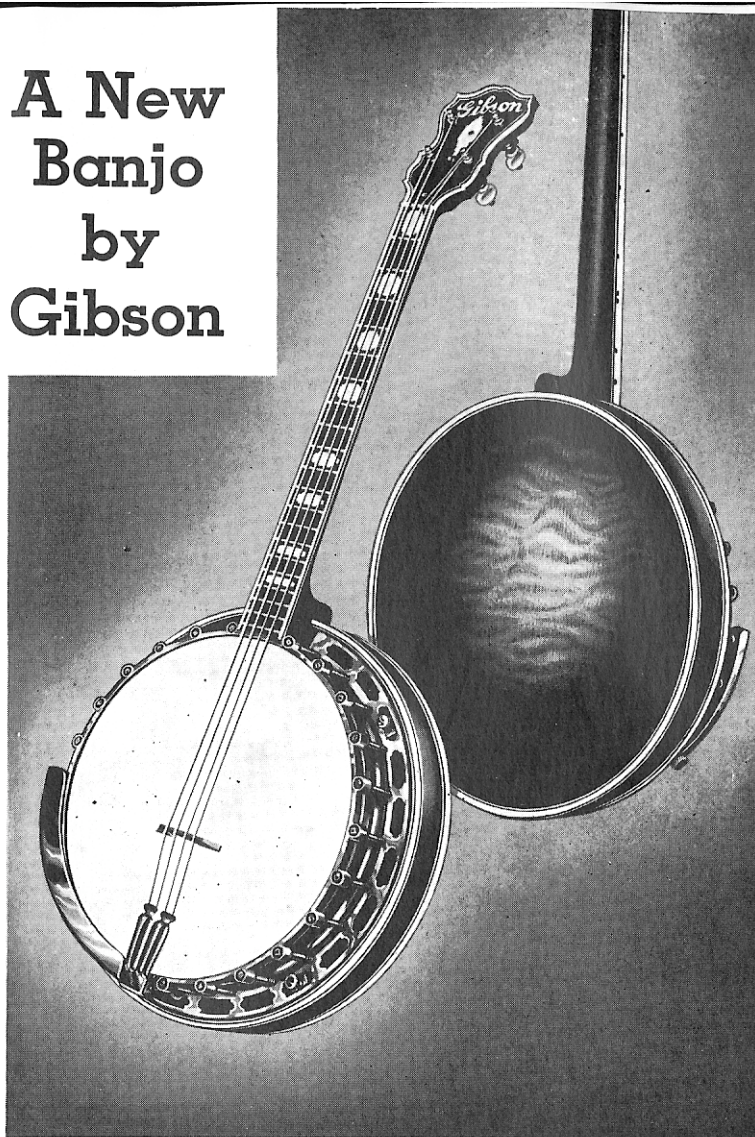
PRICE: Without Gibson wrist-action Mute \$175.00
With Gibson wrist-action Mute 150.00

CASES: No. 511 Faultless construction—waterproof imitation black leather covering—green flannel lining. \$13.50.

No. 509—Special Faultless construction—waterproof imitation black leather covering—American Beauty silk plush lining. \$22.00.

[47]

A New Banjo by Gibson





LOUISE TOBY
Lee Elliott Orchestra
New York



GRACE HAYES
Phil Spitalny Orchestra
New York



MARION GANGE
Ina Ray Hutton Orchestra
New York

"Only a Gibson is Good Enough"



MURRAY SISTERS
Radio-Records



LUCILLE TADDEO and KATHERYN GREEN
Seattle, Washington



WILMA LUNG
Teacher-Soloist
Syracuse, N. Y.

STYLE TB-7

New

TONE CHAMBER—a new design with the bearing at the extreme outside of the head giving a wider vibrating surface —tone casting is made of a special tone-sensitive metal. The result is brilliancy, richness and more volume.

TOP-TENSION—head is tightened without taking resonator off; convenient; stronger; more even tension on head. See illustration, page 46.

CARVED RESONATOR BACK—carved from a solid piece of air seasoned wood, just like the famous Gibson guitar top and back; gives the banjo a new solidity of tone and amplifies each note without losing any of its beauty.

STREAM-FLO NECK—you can play for hours on this neck without tiring your hand in the least. The secret is the new fingerboard ovaled to fit the natural finger position, the new wide low action frets and the neck is graduated to just the correct width and thickness so that the hand is never cramped or stiff.

GIBSON WRIST-ACTION MUTE—simple to work, yet perfect control; can be locked on or off, or left neutral. See illustration on page 46.

TWENTY FRETS—twenty new wide low action frets—greater range of notes—first string goes to "4."

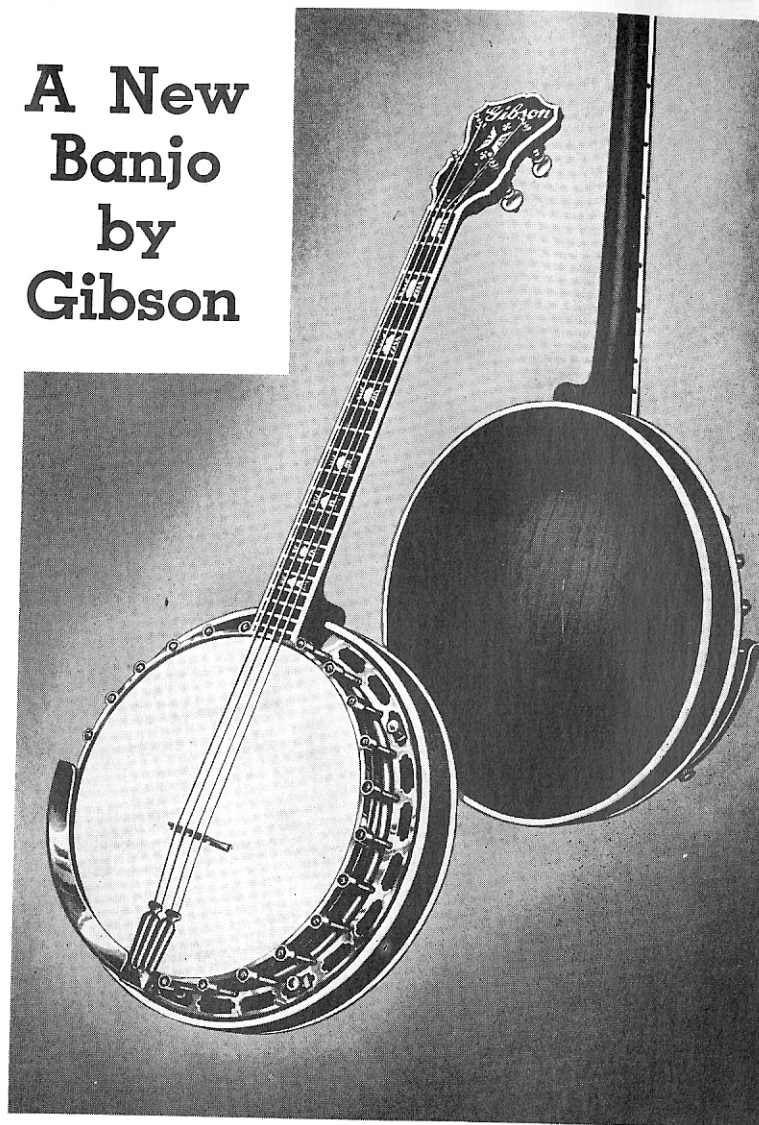
Features

Made of northern maple • finished in a rich chocolate brown, hand rubbed • fingerboard made of rosewood with attractive pearl inlays to match inlays in peghead • white ivoroid binding around top and bottom edges of resonator, fingerboard and peghead • nickel plated metal parts • 2 to 1 gear pegs with white buttons • 23" scale with 20 frets • adjustable arm rest • exclusive Gibson Adjustable Truss Rod neck construction.

PRICE: Without Gibson Wrist-Action Mute \$110.00
With Gibson Wrist-Action Mute 125.00

CASES: No. 511 Faultless construction—waterproof imitation black leather covering—green flannel lining. \$13.50.
No. 509—Special Faultless construction—waterproof imitation black leather covering—American Beauty silk plush lining. \$22.00.

A New Banjo by Gibson



New STYLE TB-75 TENOR BANJO

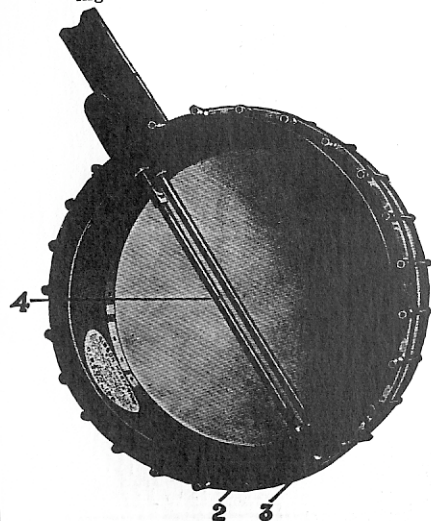
A Mastertone Banjo For \$75.00—Formerly \$100.00

Features

- Finest Honduras mahogany, finished in natural brown mahogany and hand rubbed.
- Rosewood fingerboard with genuine pearl inlays and bound with white ivoroid; peghead inlaid with pearl to match fingerboard; white ivoroid binding around top and bottom edges of resonator; back of resonator inlaid with two rings of white-black-white ivoroid.
- 2 to 1 gear pegs with white ivoroid buttons; adjustable tailpiece; nickel metal parts; adjustable tailpiece and arm rest; 23" scale with 19 frets; Rogers Union head.
- Exclusive Gibson Adjustable Truss Rod neck construction.

PRICE \$75.00

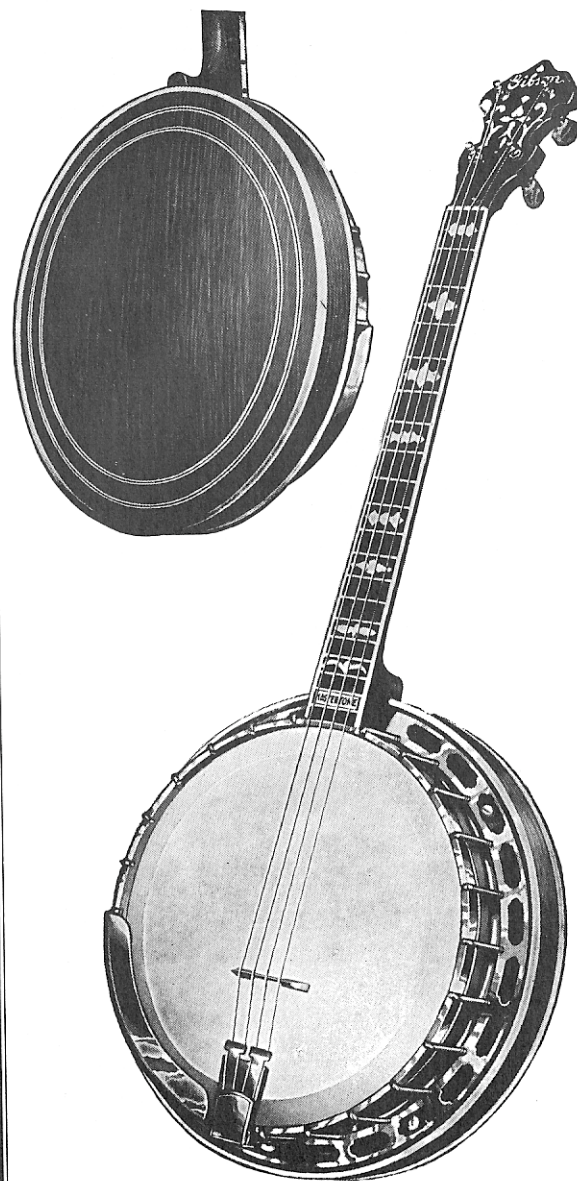
CASES: No. 511—Faultless construction—waterproof imitation black leather covering—green flannel lining. \$13.50.
No. 509—Special faultless construction—waterproof imitation black leather covering—American Beauty silk plush lining. \$22.00.



HOW TO ADJUST THE ACTION OF A GIBSON BANJO

The two steel rods in the back of a Gibson Mastertone banjo serve two valuable purposes—they strengthen the rim, and make easy adjustment of the string action.

If you want the strings closer to the fingerboard, for an easy action, simply insert a nail or punch at 4 to prevent the rod from turning, then loosen nut 2 and tighten nut 3—to draw strings away from the fingerboard, reverse the adjustment.



STYLE TB-11 TENOR BANJO

NEW TYPE RIM CONSTRUCTION—MORE BRILLIANCY!

Features

- This model is alive with flash and color and yet is not gaudy—the resonator back and fingerboard are of pearloid decorated with attractive designs in blue and red, harmoniously shaded.
- New type raised tone ring to improve tone and volume.
- Made of selected maple; white ivoroid binding on fingerboard and resonator.
- Adjustable arm rest and tailpiece; nickel metal parts; 2 to 1 gear pegs with white ivoroid buttons; 23" scale with 19 frets; selected Rogers head.
- Exclusive Gibson Adjustable Truss Rod neck construction.

PRICE \$55.00

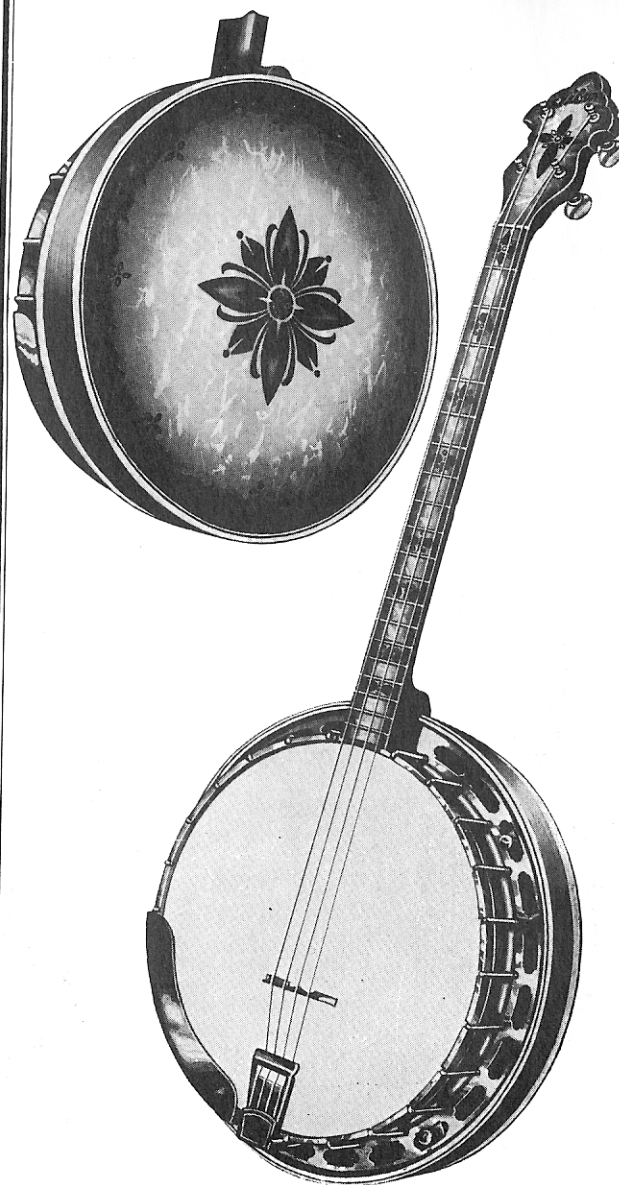
CASES: No. 511—Faultless construction—waterproof imitation black leather covering—green flannel lining. \$13.50.

No. 509—Special Faultless construction—waterproof imitation black leather covering—American Beauty silk plush lining. \$22.00.

TAKING CARE OF YOUR BANJO

Above all, use good strings and change them regularly—do not wait for a string to break, change it as soon as it becomes the least bit dull in tone. Keep the head tight and put on a new head when the old one loses its snap—a poor head always means a poor tone, even on the best banjo. Keep the fingerboard clean—rub it off with a soft cloth after playing. Wash the wooden parts of your banjo occasionally with water and use a good grade furniture polish. Tighten the pegs now and then. Change bridges when the notches in the old one become worn.

[51]



STYLE TB-1 TENOR BANJO

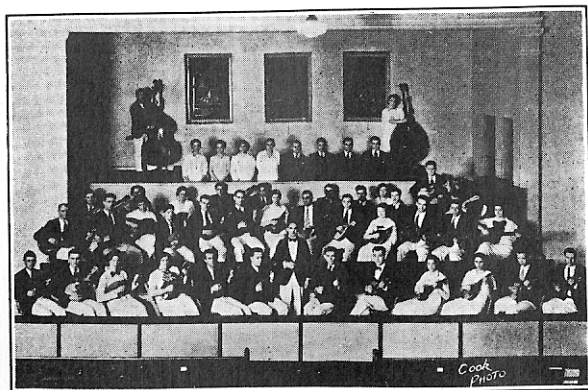
Features

- Fine white maple finished in dark brown mahogany.
- Rosewood fingerboard bound with white ivoroid and inlaid with pearl position dots; peghead inlaid with pearl designs; resonator bound with white ivoroid to match fingerboard.
- Nickel plated metal parts; 2 to 1 gear pegs with white ivoroid buttons; adjustable arm rest; tailpiece; 23" scale with 19 frets; selected Rogers head.
- Exclusive Gibson Adjustable Truss Rod neck construction.

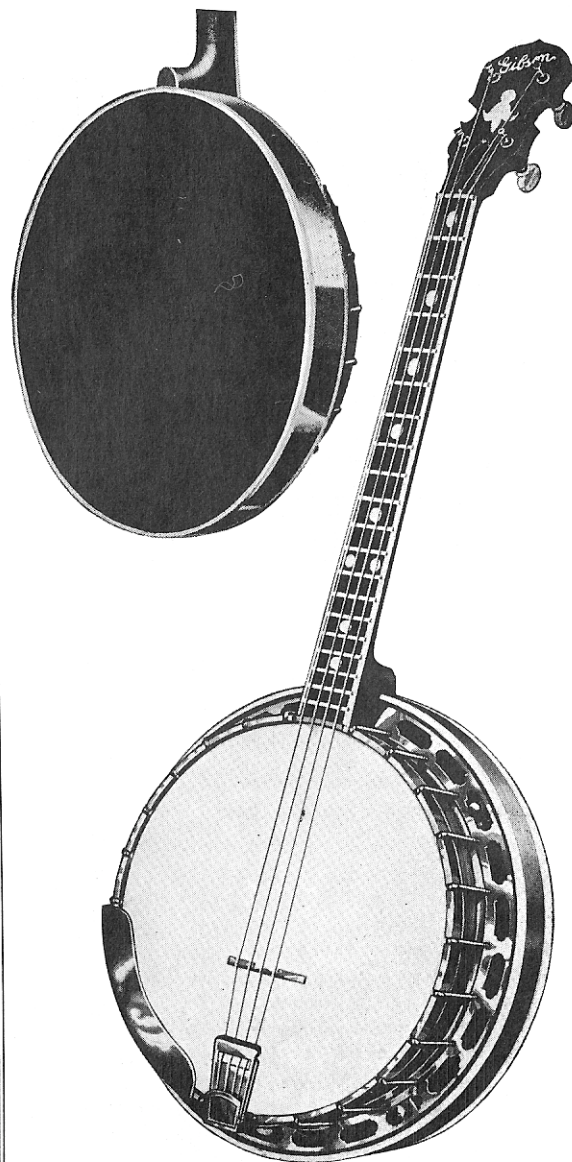
PRICE \$40.00

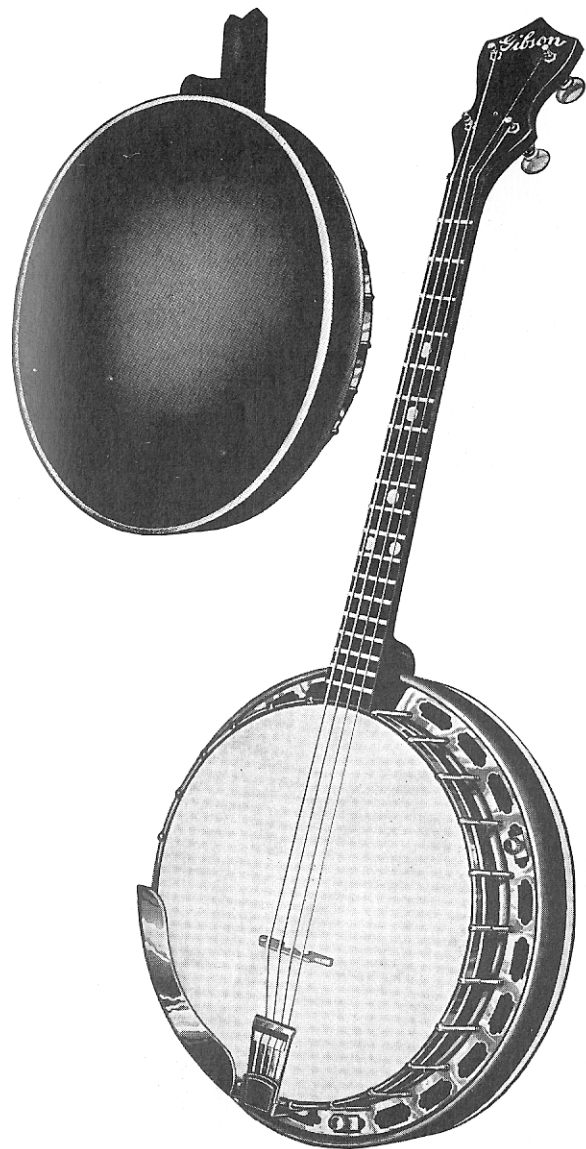
CASES: No. 511—Faultless construction—waterproof imitation black leather covering—green flannel lining. \$13.50.

No. 509—Special Faultless construction—waterproof imitation black leather covering—American Beauty silk plush lining. \$22.00.



DYER MANDOLIN ORCHESTRA
D. Dyer, Dir., St. Joseph, Missouri





STYLE TB-00 TENOR BANJO

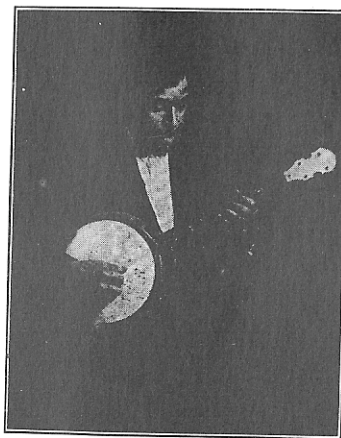
A GENUINE GIBSON TENOR BANJO FOR ONLY \$30.00

Features

- Made of genuine maple and finished in light walnut brown with shading on neck, back and rim of resonator.
- Rosewood fingerboard inlaid with genuine pearl position dots; bottom of resonator bound with white ivoroid.
- 2 to 1 gear pegs with white ivoroid buttons; nickel plated tailpiece and adjustable arm rest; 23" scale with 19 frets; Rogers head.
- Exclusive Gibson Adjustable Truss Rod neck construction.

PRICE \$30.00

CASES: No. 511 — Faultless construction — waterproof imitation black leather covering — green flannel lining. \$13.50.
No. 120 — Challenge, side opening — green flannel lining. \$5.50.



LOUIS BELLSON
Moline, Ill.



RUSS STOUT
Milwaukee, Wisc.

PLECTRUM BANJOS

Gibson Plectrum Banjos are more than ordinary banjo rims with long scale necks—they are built for Plectrum **tone** as well as Plectrum fingering. The secret is in the special rim construction and tone chamber which gives Gibson Plectrum Banjos greater brilliancy, sweeter tone, more volume and easier response.

NEW STYLE PB-18

An entirely new banjo—new design, tone and volume. See style TB-18 on page 45—beautifully figured curly maple wood—gold plate and engraved metal parts—27" scale with 22 frets.

PRICE: Without Gibson Wrist-Action Mute \$200.00
With Gibson Wrist-Action Mute 225.00

CASE: No. 522—Faultless with American Beauty silk plush lining. \$24.00.

NEW STYLE PB-12

Like the style PB-18, this is a brand new banjo throughout. See style TB-12 on page 47. Black walnut wood—chrome plated metal parts—beautifully finished. 27" scale with 22 frets.

PRICE: Without Gibson Wrist-Action Mute \$150.00
With Gibson Wrist-Action Mute 175.00

CASE: No. 522—Faultless with American Beauty silk plush lining. \$24.00.

NEW STYLE PB-7

Another strikingly new banjo—see style TB-7 on page 49. Made of northern maple—nickel metal parts—attractive decorations and finish. 27" scale with 22 frets.

PRICE: Without Gibson Wrist-Action Mute \$110.00
With Gibson Wrist-Action Mute 125.00

CASES: No. 521—Faultless with green flannel lining. \$14.50. No. 522—Faultless with American Beauty silk plush lining. \$24.00.

STYLE PB-75

A very fine plectrum banjo for less than a hundred dollars—see style TB-75 on page 50—Mastertone rim construction. 27" scale with 22 frets. PRICE: \$75.00.

CASES: No. 521—Faultless with green flannel lining. \$14.50. No. 522—Faultless with American Beauty silk plush lining. \$24.00.

STYLE PB-11

If you like a touch of color and flash, this model will thrill you—for details of finish and decorations see style TB-11 on page 51. 27" scale fingerboard with 22 frets—special plectrum banjo rim construction. PRICE \$55.00.

CASES: No. 521—Faultless with green flannel lining. \$14.50. No. 522—Faultless with American Beauty silk plush lining. \$24.00.

STYLE PB-1

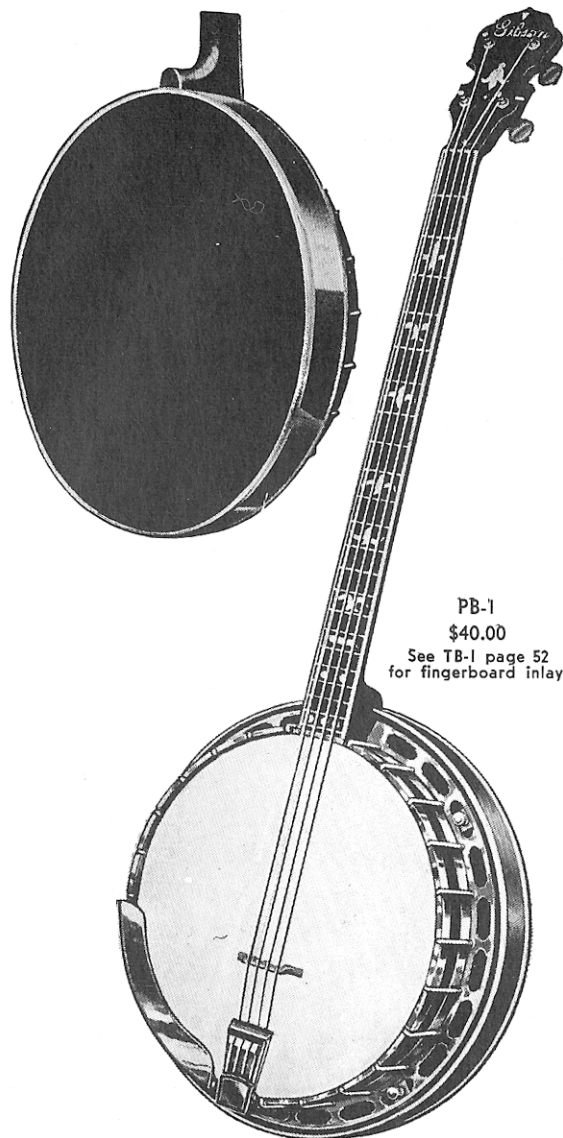
Similar to style TB-1 tenor banjo on page 52 except has 27" scale fingerboard with 22 frets and special rim construction. PRICE \$40.00.

CASES: No. 521—Faultless with green flannel lining. \$14.50. No. 522—Faultless with American Beauty silk plush lining. \$24.00.

STYLE PB-00

A genuine Gibson at an extremely low price—all Gibson features as described in the TB-00 Tenor banjo on page 53. 27" scale with 22 frets and plectrum banjo rim construction. PRICE \$30.00.

CASE: No. 121—Challenge, side opening—green flannel lining. \$5.50.



PB-1
\$40.00

See TB-1 page 52
for fingerboard inlays

REGULAR OR 5 STRING BANJOS

The "old time" banjo brought up to date by Gibson—this instrument is the most beautiful of all banjos in the hands of an artist—you will find extra twang and ring in a Gibson Regular Banjo because of the special tone chamber.

NEW STYLE RB-18

An entirely new banjo—new design, tone and volume. See style TB-18 on page 45—beautifully figured curly maple wood—gold plate and engraved metal parts—5 strings, 27" scale with 22 frets.

PRICE: Without Gibson Wrist-Action Mute \$200.00
With Gibson Wrist-Action Mute 225.00

CASE: No. 522—Faultless with American Beauty silk plush lining. \$24.00.

NEW STYLE RB-12

Like the style RB-18, this is a brand new banjo throughout. See style TB-12 on page 47. Black walnut wood—chrome plated metal parts—beautifully finished. 5 strings, 27" scale with 22 frets.

PRICE: Without Gibson Wrist-Action Mute \$150.00
With Gibson Wrist-Action Mute 175.00

CASE: No. 522—Faultless with American Beauty silk plush lining. \$24.00.

NEW STYLE RB-7

Another strikingly new banjo—see style TB-7 on page 49. Made of northern maple—nickel metal parts—attractive decorations and finish. 5 strings, 27" scale with 22 frets.

PRICE: Without Gibson Wrist-Action Mute \$110.00
With Gibson Wrist-Action Mute 125.00

CASES: No. 521—Faultless with green flannel lining. \$14.50. No. 522—Faultless with American Beauty silk plush lining. \$24.00.

STYLE RB-75

A very fine plectrum banjo for less than a hundred dollars—see style TB-75 on page 50—Mastertone rim construction. 5 strings, 27" scale with 22 frets. PRICE: \$75.00.

CASES: No. 521—Faultless with green flannel lining. \$14.50. No. 522—Faultless with American Beauty silk plush lining. \$24.00.

STYLE RB-11

Flashy and colorful resonator and fingerboard like style TB-11 on page 51. Has 27" scale with 22 frets and five strings. PRICE \$55.00.

CASES: No. 521—Faultless with green flannel lining. \$14.50. No. 522—Faultless with American Beauty silk plush lining. \$24.00.

STYLE RB-1

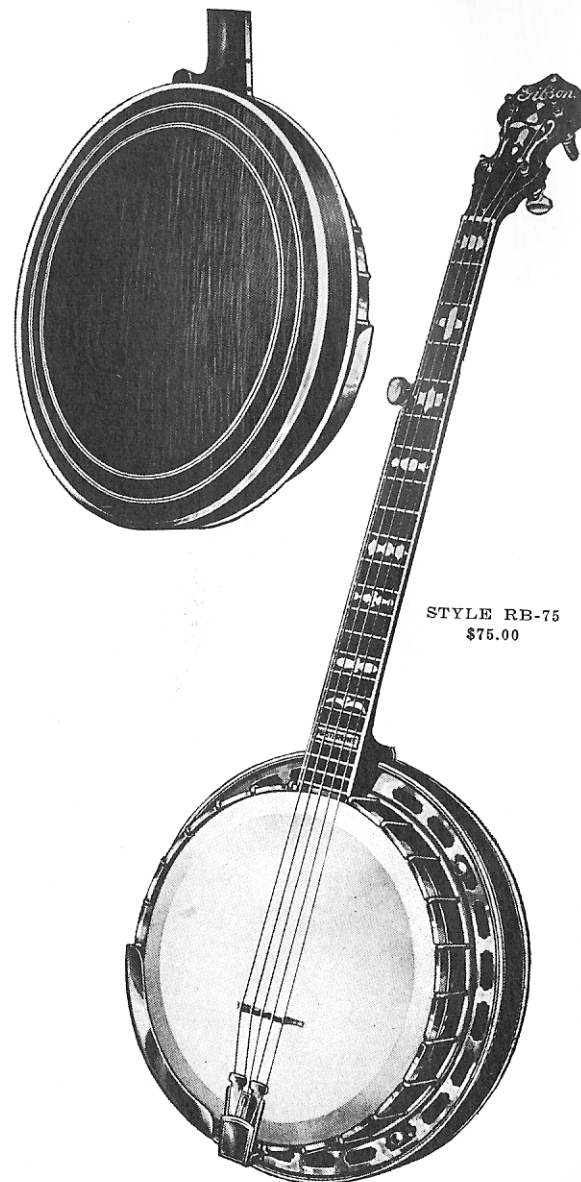
See style TB-1 on page 52 for design, finish and decorations. Has 27" scale with 22 frets and five strings. PRICE \$40.00.

CASES: No. 521—Faultless with green flannel lining. \$14.50. No. 522—Faultless with American Beauty silk plush lining. \$24.00.

STYLE RB-00

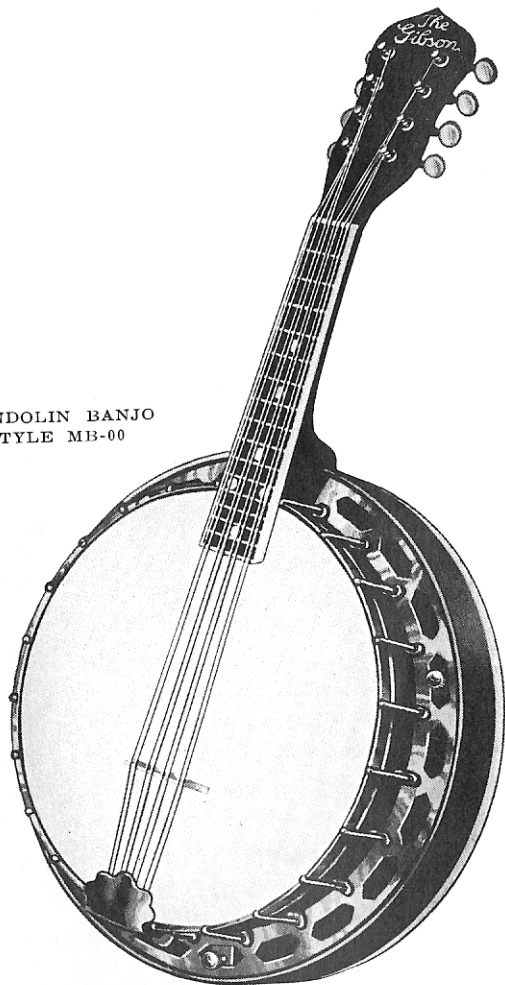
So that anyone can own a genuine Gibson regular banjo, we have created this fine model for only \$27.50. Similar to style TB-00 on page 53 except has 27" scale with 22 frets and five strings. PRICE \$30.00.

CASE: No. 121—Challenge, side opening—green flannel lining. \$5.50.



STYLE RB-75
\$75.00

MANDOLIN BANJO
STYLE MB-00



MANDOLIN BANJOS

Tuned and played like a mandolin but with a banjo rim and resonator—a necessity in every banjo band for lead or obligato.

STYLE MB-3

Full size 11" banjo rim, made of Honduras mahogany, natural mahogany finish, nickel plated metal parts, attractive bindings and inlays; regular mandolin fingerboard, 15 frets and eight strings. PRICE \$100.00.

CASES: No. 393—Faultless with American Beauty silk plush lining. \$19.50. No. 385—Faultless with purple flannel lining. \$9.50.

STYLE MB-11

Just like the flashy style TB-11 tenor banjo on page 45 except has full mandolin fingerboard with 15 frets and eight strings. PRICE \$55.00.

CASES: No. 393—Faultless with American Beauty silk plush lining. \$19.50. No. 385—Faultless with purple flannel lining. \$9.50.

STYLE MB-00

Here at last, is a low priced mandolin banjo made by Gibson and with all Gibson features—see the style TB-00 tenor banjo on page 48 for design and finish—has regular mandolin fingerboard with 15 frets and eight strings. PRICE \$30.00.

CASES: No. 385—Faultless with purple flannel lining. \$9.50. No. 122—Challenge, side opening; purple flannel lining. \$5.50.

GUITAR BANJOS

A full 24 $\frac{3}{4}$ " scale guitar fingerboard with 19 frets on a banjo rim—perfect for solo or bass in a banjo band or mandolin orchestra.

STYLE GB-3

Made of Honduras mahogany, natural mahogany finish, nickel plated metal parts, attractive bindings and inlays; full 11" rim—24 $\frac{3}{4}$ " scale guitar fingerboard with 21 frets and six strings. PRICE \$125.00.

CASES: No. 521—Faultless with green flannel lining. \$14.50. No. 522—Faultless with American Beauty silk plush lining. \$24.00.

STYLE GB-1

Like the style TB-1 tenor banjo on page 47 but with 24 $\frac{3}{4}$ " scale guitar fingerboard, 21 frets and six strings. PRICE \$60.00.

CASES: No. 521—Faultless with green flannel lining. \$14.50. No. 522—Faultless with American Beauty silk plush lining. \$24.00.

CELLO-BANJO

STYLE CB-3

Regular Mando-Cello fingerboard and tuning but with full size 11" banjo rim and resonator—four strings. Honduras mahogany, natural mahogany finish, nickel plated metal parts, attractive bindings and inlays. PRICE \$125.00.

CASES: No. 521—Faultless with green flannel lining. \$14.50. No. 522—Faultless with American Beauty silk plush lining. \$24.00.

GIBSON MANDOLINS

All present day mandolins are a monument to Orville Gibson, who first dared to change this instrument from the old "bowl" shape that had been accepted for

centuries, to the carved top and back style following the principles of the Stradivarius violins.

The soundness of Orville Gibson's ideas is emphasized by the fact that although new and modern methods of making finer toned, more brilliant and more sturdy Gibson instruments are used today, the same principles of construction are followed.

MANDOLIN ORCHESTRAS

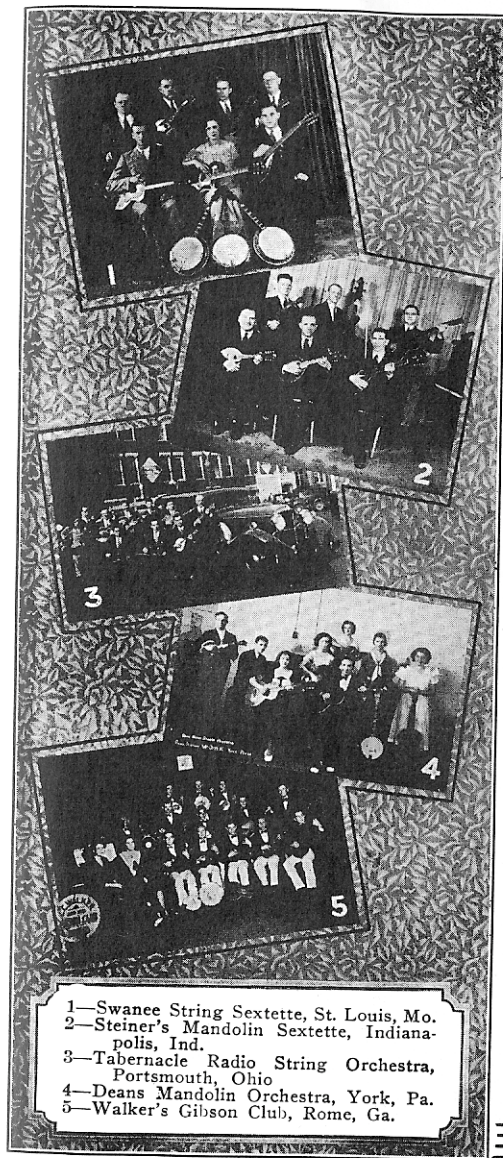
No other family of instruments is as perfect for orchestral arrangement—the mandolin with its soprano voice is ideal for solo or

lead. The mandola with its rich tenor voice is ideal for solo or lead and is the tenor voice of the mandolin choir; it can be used either for solo or obligato playing. The mando-cello is the baritone voice of the family, and perfect for obligato work. The mando-bass furnishes the bass for a mandolin orchestra.

Guitars and banjos are used to augment the mandolin orchestra, or the entire group can double on mandolin banjos, cello-banjos, tenor banjos, plectrum banjos, regular banjos and guitar-banjos.

Playing with others is one of the greatest joys of fretted instruments—it means fun, travel, companionship and education.

Write Gibson, Inc., Kalamazoo, Michigan, for help in organizing an orchestra.



- 1—Swanee String Sextette, St. Louis, Mo.
- 2—Steiner's Mandolin Sextette, Indianapolis, Ind.
- 3—Tabernacle Radio String Orchestra, Portsmouth, Ohio
- 4—Deans Mandolin Orchestra, York, Pa.
- 5—Walker's Gibson Club, Rome, Ga.



FILIBERTO MANDOLIN ORCHESTRA
Roger Filiberto, Dir.
New Orleans, La.



DONALD, VERNA and NORMAN SMITH
Muskegon, Mich.

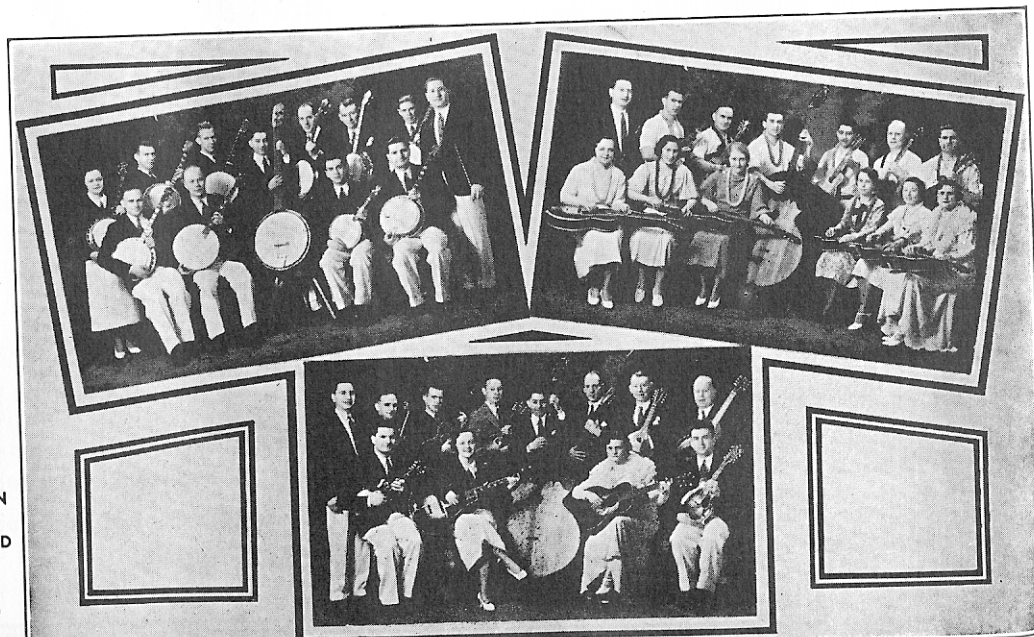


FRANCIS FENIMORE
Vineland, N. J.

ONLY A *Gibson*
IS GOOD ENOUGH



BANJO,
GUITAR
AND
MANDOLIN
GROUPS
ORGANIZED
BY
ALBERT
BELLSON,
St. Paul,



STYLE F-5

The Master Mandolin

CARVED TOP AND BACK

The famous F-5 mandolin holds undisputed supremacy in the mandolin world — its graceful lines, beautiful finish, artistic decorations and inlays, sweet clear cut tone, brilliant volume and age-long dependability have never been equalled — only the Gibson method of selecting and seasoning woods, and the Gibson craftsmen with their many years of experience can make such a traditionally fine mandolin possible.

[59]



FEATURES

- Body size—10" wide and 13 $\frac{3}{4}$ " long.
- The very finest of selected air-seasoned spruce top; highly figured curly maple back, rim and neck; ebony fingerboard.
- Rich Cremona brown finish, hand rubbed, with golden sunburst shading on top, back, rim and neck.
- Genuine pearl inlays of beautiful design in peghead and fingerboard; top and bottom edges of body, fingerboard and peghead bound with attractive white, black, white ivoroid.
- Gold plated and engraved tailpiece and machine heads; pearl buttons; elevated brown celluloid fingerrest bound with white, black, white ivoroid to match body; adjustable ebony bridge; 29 frets.
- Exclusive Gibson Adjustable Truss Rod neck construction.

PRICE \$250.00

CASE

No. 440—Square type case with lots of room for strings, music and stands—Faultless construction—waterproof imitation black leather covering—American Beauty silk plush lining. \$42.00.

STYLE F-7

Artist Model Mandolin

CARVED TOP AND BACK

FEATURES

- Body size—10" wide and 13 $\frac{3}{4}$ " long.
- Figured maple back and rims; selected spruce top; mahogany neck; rosewood fingerboard.
- Rich chocolate brown finish with sunburst shading on top.
- Top and bottom of body, fingerboard, fingerrest and peghead bound with white ivoroid; pearl fingerboard and peghead inlays.
- Adjustable ebony bridge; elevated brown celluloid fingerrest with white binding; 20 frets; nickel plated and engraved tailpiece and machine heads; white end pin.
- Exclusive Gibson Adjustable Truss Rod neck construction.

PRICE \$125.00

CASES

No. 371—Faultless construction—form fitting—covered with waterproof imitation black leather—American Beauty silk plush lining. \$18.50.

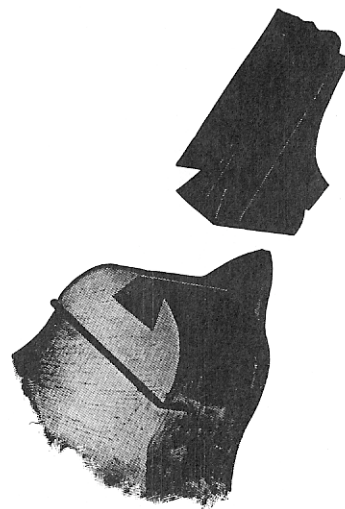
No. 440—Square type case with lots of room for strings, music and stands—Faultless construction—waterproof imitation black leather covering—American Beauty silk plush lining. \$42.00.



FITTED BY HAND — UNBREAKABLE

Ask any woodworker about a "dove-tail" joint and he will tell you that it is as strong as Gibraltar. Every Gibson mandolin and guitar neck is fitted to the body with a dove-tail joint—every one is fitted individually by hand; no chances of loose neck joints are taken, for the workman carefully fits and re-fits the joint until it is solid and firm.

This is one of the X-ray features of a Gibson.



WHAT FINISH HAS TO DO WITH TONE

The finest instrument in the world is no better than the finish put on it! Contrary to popular belief, a finish serves more purposes than merely beautifying.

Fine finishing is a scientific process—it calls for thorough study of different wood textures and then finding materials that are suitable for each different type of wood. After the material is found, more experimenting must be done to find the best manner of applying the finish, learning how many coats should be used, and the amount of rubbing, sanding and oil-sanding that must be done between each coat.

The finish of an instrument is as important to its tone as the seasoning of the wood—if not properly treated, the wood fibers will stiffen and refuse to respond to string vibration. That is why Gibson uses a special finish made to our specifications.



CHARLIE and BILL MONROE
Radio-Records
Norfolk, Va.



STYLE F-4

Artist Model Mandolin

CARVED TOP AND BACK

FEATURES

- This model is made for players who prefer a fine quality mandolin with a round sound-hole.
- Body size—10" wide and 13 $\frac{3}{4}$ " long.
- Choice spruce top; mahogany neck; figured maple back and rim; rosewood fingerboard.
- Chocolate brown finish with golden sunburst on top.
- White ivoroid binding around top and bottom of body and fingerboard; attractive purfling inlay around sound-hole; pearl inlays in fingerboard and peghead.
- Elevated brown celluloid fingerrest; adjustable ebony bridge; side position marks; 20 frets; nickel plated and engraved tailpiece and machine heads; white end pin.
- Exclusive Gibson Adjustable Truss Rod neck construction.

PRICE \$110.00

CASES

No. 371—Faultless construction—form fitting—covered with waterproof imitation black leather—American Beauty silk plush lining. \$18.50.

No. 440—Square type case with lots of room for strings, music and stands—Faultless construction—waterproof imitation black leather covering—American Beauty silk plush lining. \$42.00.

TWO NEW MANDOLINS



The mandolin tone made more beautiful than ever before because it has been strengthened and given more volume—each individual note comes out with new life and power, yet the balanced tone of all eight strings is perfect. Especially will you like the new treble tone—no thin tinkle, but a bell-like brilliancy—a tone with character.

STYLE A-50

Carved Top and Back

Body size 11¼" wide and 13" long—selected spruce top, curly maple back and rim, mahogany neck with rosewood fingerboard—shaded chocolate finish with sunburst highlights on top, back and rim to bring out figure of wood—white ivoroid binding around top and bottom edges of body and fingerboard—fingerboard and peghead inlaid with pearl—elevated brown celluloid fingerrest bound with white ivoroid—nickel plated tailpiece and machine heads—white end pin—rosewood adjustable bridge—20 frets—exclusive Gibson adjustable Truss Rod neck construction.

PRICE \$50.00

CASES: No. 101 Challenge, side opening — purple flannel lining. \$4.50. No. 362 — Faultless construction — waterproof imitation black leather covering — American Beauty velvet lining. \$14.00.

By Gibson

WHY A NEW BODY SHAPE?

We realize that the design of these new mandolins is a departure from that created by Gibson nearly half a century ago and since accepted as standard in mandolin building—and it is only because we are convinced it makes it possible for us to give you a much finer toned mandolin in this price range that, after months of experimentation, we have built this instrument.

The same old Gibson quality—the same original Gibson Stradivarius graduation principle—and a new mandolin tone.

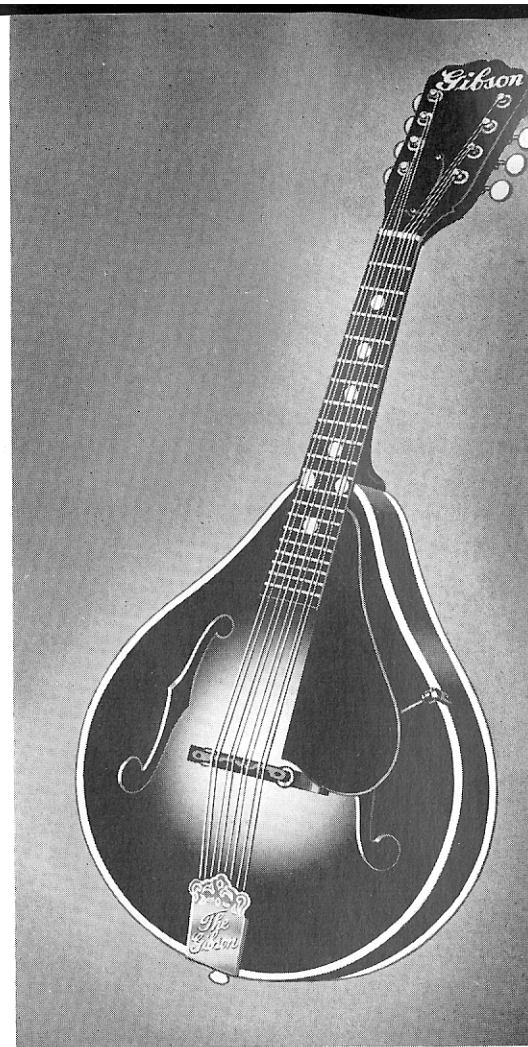
STYLE A-1

Carved Top and Back

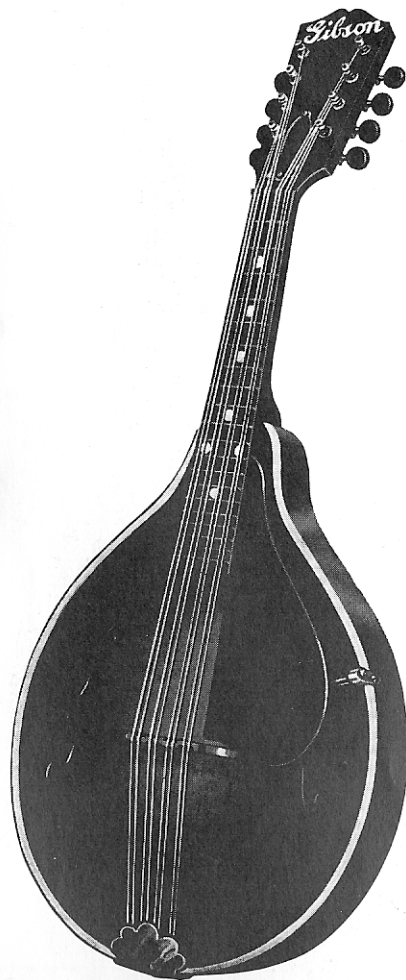
Body size 11¼" wide and 13" long—northern maple back and rim, spruce top and mahogany neck with rosewood fingerboard—finished in rich brown mahogany with sunburst on top—top and bottom edges of body bound with white ivoroid—pearl inlays in fingerboard—elevated brown celluloid fingerrest—nickel plated tailpiece and machine heads—adjustable rosewood bridge—20 frets—white end pin—exclusive Gibson Adjustable Truss Rod neck construction.

PRICE \$37.50

CASES: No. 101 Challenge, side opening — purple flannel lining. \$4.50. No. 362 — Faultless construction — waterproof imitation black leather covering — American Beauty velvet lining. \$14.00.



STYLE A-00



NOW — Carved Top and Back

FEATURES

- Body size — 10¼" wide and 13¼" long.
- A thoroughly dependable, genuine carved top Gibson mandolin at a price within reach of all.
- Selected spruce top; mahogany neck; maple back and rim; rosewood fingerboard.
- Dark brown mahogany finish with sunburst on top.
- White ivoroid around top and bottom edge of body; pearl fingerboard inlays.
- Adjustable ebony bridge; brass finish machine heads; nickel plated tailpiece; elevated brown celluloid fingerrest; side position marks; 20 frets.
- Exclusive Gibson Adjustable Truss Rod neck construction.

PRICE \$30.00

CASES

No. 101 — Challenge, side opening — purple flannel lining. \$4.50.

No. 362 — Faultless construction — waterproof imitation black leather covering — American Beauty velvet lining. \$14.00.

Only Gibson Mandolins Give You All of These Features

In every Gibson mandolin you are assured of the following qualities, which all go together to make Gibson instruments the greatest money's worth in the world.

Adjustable Truss Rod—Every Gibson mandolin neck is strengthened by this exclusive feature—this alone, without any of the many other features, saves you money when you buy a Gibson.

Accurate Fingerboards—From the first fret to the last, each note is clear and true.

Hand Shaped Necks — All Gibson necks are shaped by hand to fit the hand—that is why Gibsons play smoother and easier.

Carved Tops—Every Gibson top starts from a solid block of selected spruce 1" thick—it is carved, then graduated by hand.

Elevated Fingerrest—Graceful in design and indispensable for correct playing. (The A-C Model Mandolin has an inlaid fingerrest.)

Tone and Power—A traditional part of every Gibson—a rich, full, brilliant tone is "built" in every one.

Adjustable Bridge—Instantly adjustable to your needs—properly offset to insure accuracy in every position.

MANDOLAS

A tenor voiced instrument, beautiful for either solo or obligato playing—its size, slightly larger than a mandolin, gives it a rich fullness of tone that is not found in any other instrument. The mandola is tuned A D G C—very easy for the mandolin player to learn as the first three strings are tuned the same as the mandolin.

NEW STYLE H-O

Gibson does more to advocate, encourage and help in the forming of mandolin orchestras than any other firm, and realizing that many orchestras are lacking that completeness which only a mandola can give, we created this new low priced mandola.

- Body size—11" wide and 15" long.
- Genuine spruce top; mahogany neck; maple back and rim; rosewood fingerboard.
- Dark brown mahogany finish with sunburst on top.
- White ivoroid binding around top and bottom edge of body; genuine pearl fingerboard inlays.
- Nickel plated tailpiece and machine heads, with white buttons; adjustable rosewood bridge; side position marks; elevated brown celluloid fingerrest; white end pin; 19 frets.
- Exclusive Gibson Adjustable Truss Rod neck construction.

PRICE \$37.50

CASE: No. 135—Challenge, side opening—purple flannel lining. \$5.50.

STYLE H-4

- Similar in construction and finish to style F-4 mandolin on page 57 except larger body and longer fingerboard. 21 frets.
- Body size—11" wide and 15½" long. PRICE \$175.00.

CASE: No. 338—Faultless construction—waterproof imitation black leather covering—American Beauty silk plush lining. \$17.00.

MANDO - CELLOS

Larger body than the mandola—eight strings, in pairs, tuned A D G C, one octave below the mandola—rich baritone voice—ideal for mandolin orchestra playing.

STYLE K-1

- Design similar to style A-50 mandolin on page 60; top finished in black ebony; neck, rim and back finished in dark chocolate brown; has large body and eight string mando-cello fingerboard, peghead and tailpiece; and 24 frets.
- Body size—14¼" wide and 18½" long.
- Exclusive Gibson Adjustable Truss Rod neck construction.

PRICE \$80.00

CASE: No. 394—Faultless construction—waterproof imitation black leather covering—velvet lining. \$21.00.

STYLE K-4

- Similar to F-4 mandolin on page 57 in design and finish but has larger body and eight string mando-cello peghead, fingerboard and tailpiece. Has 24 frets.
- Body size—14¼" wide and 19¼" long. PRICE \$200.00.

CASE: No. 403—Faultless construction—waterproof imitation black leather covering—silk plush lining. \$24.00.

STYLE H-O
MANDOLA
\$37.50





DAVE APOLLON
Radio-Stage



MURR MANDOLIN ENSEMBLE
Emma Murr, Dir. -- Wm. Foden, Guest Artist
White Plains, N. Y.

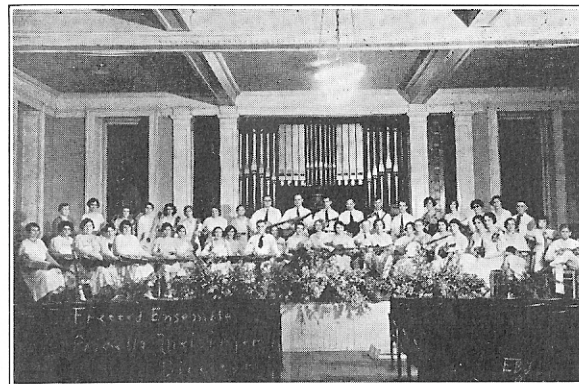


CHESTER W. GOULD
Director of Prize Winning Fretted Groups
Minneapolis, Minn.

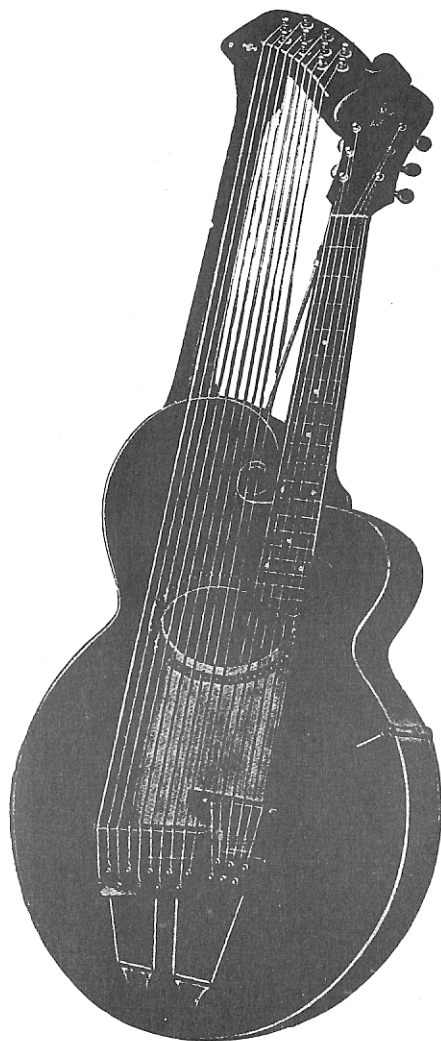
"Only a Gibson is Good Enough"



CLARK FRETTED INSTRUMENT CLUB
Wilma Lung, Dir.
Syracuse, New York



MEISINGER FRETTED ENSEMBLE
Priscilla Meisinger, Dir.
Salem, Oregon



HARP-GUITAR

STYLE U

Similar to a guitar in construction, but with much larger body—has six strings on regular guitar fingerboard and ten sub-bass strings. 18 frets.

- Body size—18 $\frac{3}{4}$ " wide and 26 $\frac{3}{4}$ " long.

WRITE FOR PRICE

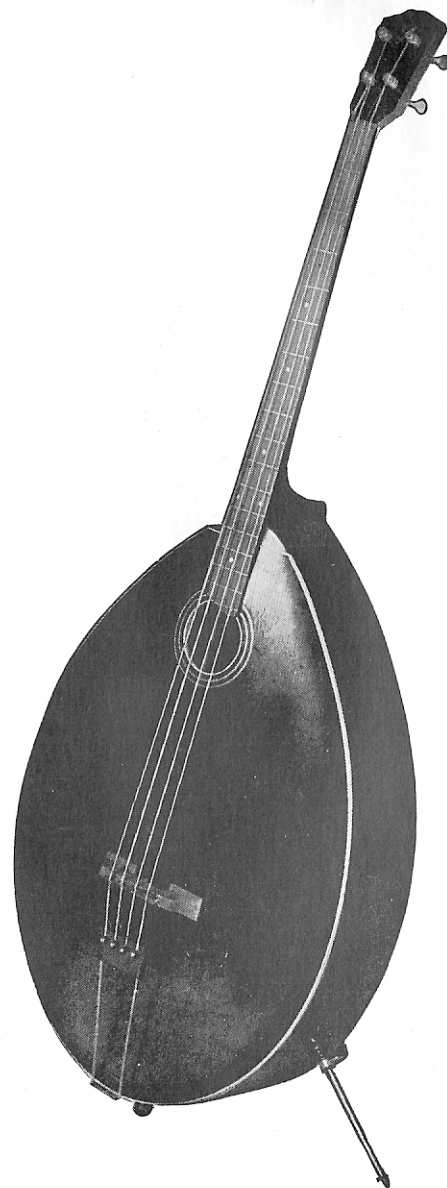
MANDO-BASS

STYLE J

A deep, full toned bass is essential to every fretted instrument combination—the Gibson mando-bass has four strings and is played with a special leather pick—tuned G D A E.

- Back and rim of strong northern maple; top of selected spruce; neck of mahogany; top and back are carved and hand graduated and especially braced.
- Top is finished in black ebony; back, rim and neck finished in brown mahogany; white ivoroid binding around top of body.
- Comes equipped with special adjustable standard.
- Body size—34" long and 24 $\frac{1}{4}$ " wide. 16 frets.
- Exclusive Gibson Adjustable Truss Rod neck construction.

WRITE FOR PRICE





UKULELE • TENOR UKULELE • UKE BANJO

UKULELE

Style Uke-1



Made with the same care and fine materials as Gibson guitars—rich, powerful tone—accurate from first fret to last so can be used with any solo technique.

Made of Honduras mahogany and finished in a hand rubbed natural brown mahogany with shading on top and rims—rosewood fingerboard—white ivoroid binding around top of body—pearl position dots—strong friction pegs—white-black-white purfling around sound-hole.

PRICE \$12.50

CASES: No. 80—Canvas, end opening \$1.80. No. 310—Faultless, side opening with green flannel lining. \$7.25.

TENOR UKULELE

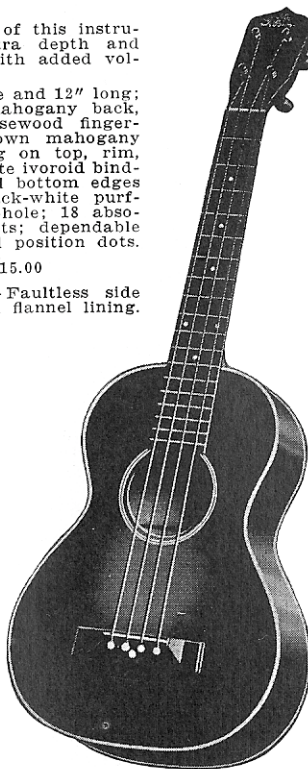
Style TU

The larger body of this instrument gives it extra depth and richness of tone with added volume.

Body size 9" wide and 12" long; fine spruce top, mahogany back, rim and neck, rosewood fingerboard; natural brown mahogany finish with shading on top, rim, back and neck; white ivoroid binding around top and bottom edges of body; white-black-white purfling around sound-hole; 18 absolutely accurate frets; dependable friction pegs; pearl position dots.

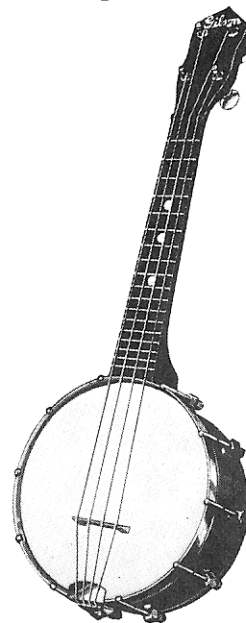
PRICE \$15.00

CASE: No. 311—Faultless side opening with green flannel lining. \$10.25.



UKULELE BANJO

Style UB-1



An instrument with real snap and personality—tuned like a ukulele but with banjo type construction.

Made of northern maple finished in light mahogany; 6" rim; amplifying resonator; strong friction pegs; pearl position dots; adjustable head.

PRICE \$12.50

CASE: No. 90—Canvas, end-opening. \$1.80.

GIBSON ACCESSORIES-

To get the most in tone, accuracy, volume, dependability and playing ease from your instrument, reliable strings, picks and other accessories should be used.

Gibson is the only maker of guitars, banjos and mandolins that gives you such a complete choice of accessories. Most of the items in the following pages were made in the Gibson factory by skilled workmen and carry the regular Gibson guarantee. Those not actually made by Gibson have been carefully tested and okayed by the Gibson research department—they come to you with the Gibson stamp of approval.

YOUR ATTENTION

It will pay you to go carefully through the accessory pages that follow. You will find that the highest in quality has been maintained yet the prices are no higher than for accessories of inferior quality. They will bear your attention and comparison.

GIBSON STRINGS



There is a definite reason why Gibson strings are better and give you greater satisfaction. Instead of making "just another string" the Gibson research department made an exhaustive study of the best materials and methods of making strings. That their efforts turned out a superior string is best demonstrated by the fact that in just a few years Gibson strings have become one of the most popular. They will give your instrument, no matter what make, an improved tone.

Because not every musician is looking for the same type of tone Gibson makes several different kinds of strings — the result — in the pages which follow you will find a string to fill your needs.

Gibson lays no claim of making a different string for each individual player for this is not only impossible but impractical. Instead we offer strings selected by prudent experts who have tried all types of materials and all sizes of wire and selected only those which give superior results.

GUITAR—Ball Ends

| | Doz. | Gross | Apply on |
|--------------------------------------|---------|-----------|-----------|
| 232 E or 1st, silvered steel..... | \$1.20 | \$12.00 | 1/2 Gross |
| 233 B or 2nd, silvered steel..... | 1.20 | 12.00 | 1/2 Gross |
| 234 B or 2nd, wound on steel..... | 1.70 | 17.00 | 1/3 Gross |
| 239 G or 3rd, silvered steel..... | 1.20 | 12.00 | 1/2 Gross |
| 235 G or 3rd, wound on steel..... | 1.80 | 18.00 | 1/3 Gross |
| 236 D or 4th, wound on steel..... | 1.90 | 19.00 | 1/3 Gross |
| 237 A or 5th, wound on steel..... | 2.50 | 25.00 | 1/3 Gross |
| 238 E or 6th, wound on steel..... | 3.40 | 34.00 | 1/3 Gross |
| | Per Set | Doz. Sets | |
| 240 Set of Guitar, plain second..... | \$1.20 | \$12.00 | |
| 241 Set of Guitar, wound second..... | 1.25 | 12.50 | |

GUITAR—JUMBO HEAVY GAUGE—Ball Ends

| | | | |
|--|---------|-----------|-----------|
| 2320 E or 1st, silvered steel..... | \$1.20 | \$12.00 | 1/2 Gross |
| 2330 B or 2nd, silvered steel..... | 1.25 | 12.50 | 1/2 Gross |
| 2340 B or 2nd, wound on steel..... | 1.70 | 17.00 | 1/3 Gross |
| 2350 G or 3rd, wound on steel..... | 1.90 | 19.00 | 1/3 Gross |
| 2390 G or 3rd, silvered steel..... | 1.75 | 17.50 | 1/2 Gross |
| 2360 D or 4th, wound on steel..... | 2.00 | 20.00 | 1/3 Gross |
| 2370 A or 5th, wound on steel..... | 2.60 | 26.00 | 1/3 Gross |
| 2380 E or 6th, wound on steel..... | 3.50 | 35.00 | 1/3 Gross |
| | Per Set | Doz. Sets | |
| 2385 Set of Guitar, plain second..... | \$1.35 | \$13.50 | |
| 2386 Set of Guitar, wound second..... | 1.40 | 14.00 | |
| 2387 Set of Guitar, plain 2nd and 3rd..... | 1.30 | 13.00 | |

AUDITORIUM SIZE GUITAR STRINGS

42" Long—Add 10% to regular Guitar String prices.

ELECTRIC SPANISH GUITAR STRINGS

Use Regular 240 Set of Guitar.

BRONZE POLISHED COMPOUND—Ball Ends

| | | | |
|--|---------|-----------|-----------|
| 932 E or 1st, silvered steel..... | \$1.20 | \$12.00 | 1/2 Gross |
| 933 B or 2nd, silvered steel..... | 1.20 | 12.00 | 1/2 Gross |
| 934 B or 2nd, wound on silk and steel..... | 2.75 | 27.50 | 1/3 Gross |
| 935 G or 3rd, wound on silk and steel..... | 2.90 | 29.00 | 1/3 Gross |
| 936 D or 4th, wound on silk and steel..... | 3.05 | 30.50 | 1/3 Gross |
| 937 A or 5th, wound on silk and steel..... | 4.00 | 40.00 | 1/3 Gross |
| 938 E or 6th, wound on silk and steel..... | 5.45 | 54.50 | 1/3 Gross |
| | Per Set | Doz. Sets | |
| 940 Set of Guitar, Plain Second..... | \$1.50 | \$15.00 | |
| 941 Set of Guitar, Wound Second..... | 1.65 | 16.50 | |

GUITAR—GUT AND COMPOUND—Loop Ends

| | Doz. | Gross | Gross Prices Apply on |
|--|--------|---------|--------------------------|
| 281 E or 1st, trued gut..... | \$5.40 | | |
| 283 B or 2nd, trued gut..... | 5.76 | | |
| 285 G or 3rd, trued gut..... | 6.48 | | |
| 287 G or 3rd, wound on silk..... | 2.65 | \$26.50 | 1/3 Gross |
| 289 D or 4th, wound on silk..... | 3.35 | 33.50 | 1/3 Gross |
| 291 A or 5th, wound on silk..... | 3.65 | 36.50 | 1/3 Gross |
| 293 E or 6th, wound on silk..... | 4.50 | 45.00 | 1/3 Gross |
| 280 E or 1st, silvered steel..... | 1.20 | 12.00 | 1/2 Gross |
| 282 B or 2nd, silvered steel..... | 1.20 | 12.00 | 1/2 Gross |
| 284 B or 2nd, wound on silk and steel..... | 2.10 | 21.00 | 1/3 Gross |
| 286 G or 3rd, wound on silk and steel..... | 2.35 | 23.50 | 1/3 Gross |
| 288 D or 4th, wound on silk and steel..... | 2.90 | 29.00 | 1/3 Gross |
| 290 A or 5th, wound on silk and steel..... | 3.40 | 34.00 | 1/3 Gross |
| 292 E or 6th, wound on silk and steel..... | 3.90 | 39.00 | 1/3 Gross |

HAWAIIAN GUITAR—HEAVY GAUGE—Ball Ends

| | | | |
|--|--------|---------|-----------|
| 242 E or 1st, silvered steel..... | \$1.20 | \$12.00 | 1/2 Gross |
| 243 C# or 2nd, silvered steel..... | 1.20 | 12.00 | 1/2 Gross |
| 244 A or 3rd, silvered steel..... | 1.25 | 12.50 | 1/2 Gross |
| 249 A or 3rd, wound on steel..... | 1.80 | 18.00 | 1/3 Gross |
| 245 E or 4th, wound on steel..... | 2.00 | 20.00 | 1/3 Gross |
| 246 A or 5th, wound on steel..... | 2.60 | 26.00 | 1/3 Gross |
| 247 E or 6th, wound on steel..... | 3.50 | 35.00 | 1/3 Gross |
| Per Set Doz. Sets | | | |
| 248 Set of Hawaiian Guitar, plain third... | \$1.20 | \$12.00 | |

E-7TH TUNING HAWAIIAN GUITAR

Are listed under polished strings.

ELECTRIC HAWAIIAN GUITAR STRINGS

| | | | |
|---------------------------------|--------|---------|-----------|
| E 242 1st, silvered steel..... | \$1.20 | \$12.00 | 1/2 Gross |
| E 243 2nd, silvered steel..... | 1.20 | 12.00 | 1/2 Gross |
| E 244 3rd, silvered steel..... | 1.25 | 12.50 | 1/2 Gross |
| E 245 4th, wound on steel..... | 2.00 | 20.00 | 1/3 Gross |
| E 246 5th, wound on steel..... | 2.60 | 26.00 | 1/3 Gross |
| E 247 6th, wound on steel..... | 3.50 | 35.00 | 1/3 Gross |
| E 249 7th, silvered steel..... | 1.20 | 12.00 | 1/2 Gross |
| Per Set Doz. Sets | | | |
| E 248 Set of six strings..... | \$1.20 | \$12.00 | |
| E 250 Set of seven strings..... | 1.35 | 13.50 | |

ROY SMECK HAWAIIAN GUITAR STRINGS

| | Doz. | Gross | Gross Prices Apply on |
|-------------------------------------|--------|---------|--------------------------|
| 842 E or 1st, silvered steel..... | \$1.00 | \$10.00 | 1/2 Gross |
| 843 C# or 2nd, silvered steel..... | 1.10 | 11.00 | 1/2 Gross |
| 844 A or 3rd, silvered steel..... | 1.25 | 12.50 | 1/2 Gross |
| 845 E or 4th, wound on steel..... | 1.80 | 18.00 | 1/3 Gross |
| 846 A or 5th, wound on steel..... | 2.30 | 23.00 | 1/3 Gross |
| 847 E or 6th, wound on steel..... | 3.10 | 31.00 | 1/3 Gross |
| Per Set Doz. Sets | | | |
| 848 Set of Guitar, plain third..... | 1.00 | 10.00 | |

TENOR GUITAR—Ball Ends

Can be used on Tenor Banjo Where Ball Ends Are Desired

| | Doz. | Gross | Gross Prices Apply on |
|-----------------------------------|--------|---------|--------------------------|
| 455 A or 1st, silvered steel..... | \$1.20 | \$12.00 | 1/2 Gross |
| 456 D or 2nd, silvered steel..... | 1.20 | 12.00 | 1/2 Gross |
| 457 G or 3rd, wound on steel..... | 1.80 | 18.00 | 1/3 Gross |
| 458 C or 4th, wound on steel..... | 2.00 | 20.00 | 1/3 Gross |
| Per Set Doz. Sets | | | |
| 459 Set of Tenor Guitar..... | .60 | \$ 6.00 | |

PLECTRUM GUITAR—Ball Ends

Can be Used on Plectrum and 5 String Banjos Where Ball Ends Are Desired

| | | | |
|-----------------------------------|-------------------|---------|-----------|
| 465 D or 1st, silvered steel..... | \$1.20 | \$12.00 | 1/2 Gross |
| 466 B or 2nd, silvered steel..... | 1.20 | 12.00 | 1/2 Gross |
| 467 G or 3rd, wound on steel..... | 1.80 | 18.00 | 1/3 Gross |
| 468 C or 4th, wound on steel..... | 2.00 | 20.00 | 1/3 Gross |
| 469 G or 5th, silvered steel..... | 1.20 | 12.00 | 1/2 Gross |
| 470 Set of Plectrum Guitar or | Per Set Doz. Sets | | |
| Plectrum Banjo (4) Strings..... | .60 | \$ 6.00 | |
| 471 Set of 5 String Banjo..... | .70 | 7.00 | |

GUITAR BANJO—Loop Ends

| | | | |
|-----------------------------------|--------|---------|-----------|
| 350 E or 1st, silvered steel..... | \$1.20 | \$12.00 | 1/2 Gross |
| 351 B or 2nd, silvered steel..... | 1.20 | 12.00 | 1/2 Gross |
| 352 G or 3rd, wound on steel..... | 1.80 | 18.00 | 1/3 Gross |
| 353 D or 4th, wound on steel..... | 1.90 | 19.00 | 1/3 Gross |
| 354 A or 5th, wound on steel..... | 2.50 | 25.00 | 1/3 Gross |
| 355 E or 6th, wound on steel..... | 3.40 | 34.00 | 1/3 Gross |
| Per Set Doz. Sets | | | |
| 358 Set of Guitar Banjo..... | \$1.20 | \$12.00 | |

TENOR BANJO—Loop Ends

| | | | |
|-----------------------------------|--------|---------|-----------|
| 545 A or 1st, silvered steel..... | \$1.20 | \$12.00 | 1/2 Gross |
| 546 D or 2nd, silvered steel..... | 1.20 | 12.00 | 1/2 Gross |
| 547 G or 3rd, wound on steel..... | 1.80 | 18.00 | 1/3 Gross |
| 548 C or 4th, wound on steel..... | 2.00 | 20.00 | 1/3 Gross |
| Per Set Doz. Sets | | | |
| 549 Set of Tenor Banjo..... | .60 | \$ 6.00 | |

PLECTRUM AND 5 STRING BANJO—Loop Ends

| | Doz. | Gross | Apply on |
|---|---------|-----------|-----------|
| 565 D or 1st, silvered steel..... | \$1.20 | \$12.00 | 1/2 Gross |
| 566 B or 2nd, silvered steel..... | 1.20 | 12.00 | 1/2 Gross |
| 572 G or 3rd, silvered steel..... | 1.20 | 12.00 | 1/2 Gross |
| 567 G or 3rd, wound on steel..... | 1.80 | 18.00 | 1/3 Gross |
| 568 C or 4th, wound on steel..... | 2.00 | 20.00 | 1/3 Gross |
| 569 G or 5th, silvered steel..... | 1.20 | 12.00 | 1/2 Gross |
| | Per Set | Doz. Sets | |
| 570 Set of Plectrum Banjo, plain third..... | .60 | \$ 6.00 | |
| 564 Set of Plectrum Banjo, wound third.... | .65 | 6.50 | |
| 573 Set of 5 String Banjo, plain third..... | .70 | 7.00 | |
| 571 Set of 5 String Banjo, wound third.... | .75 | 7.50 | |

MANDOLIN BANJO—Loop Ends

| | | | |
|---|---------|-----------|-----------|
| 180 E or 1st, silvered steel..... | \$1.20 | \$12.00 | 1/2 Gross |
| 181 A or 2nd, silvered steel..... | 1.20 | 12.00 | 1/2 Gross |
| 182 D or 3rd, wound on steel..... | 1.60 | 16.00 | 1/3 Gross |
| 183 G or 4th, wound on steel..... | 1.90 | 19.00 | 1/3 Gross |
| | Per Set | Doz. Sets | |
| 184 Set of Mandolin-Banjo (8) Strings.... | \$1.10 | \$11.00 | |

MANDOLIN—Loop Ends

| | | | |
|--------------------------------------|---------|-----------|-----------|
| 157 E or 1st, silvered steel..... | \$1.20 | \$12.00 | 1/2 Gross |
| 158 A or 2nd, silvered steel..... | 1.20 | 12.00 | 1/2 Gross |
| 159 D or 3rd, wound on steel..... | 1.60 | 16.00 | 1/3 Gross |
| 160 G or 4th, wound on steel..... | 1.90 | 19.00 | 1/3 Gross |
| | Per Set | Doz. Sets | |
| 161 Set of Mandolin (8) Strings..... | \$1.10 | \$11.00 | |

MANDOLA—Loop Ends

| | | | |
|-------------------------------------|---------|-----------|-----------|
| 193 A or 1st, silvered steel..... | \$1.20 | \$12.00 | 1/2 Gross |
| 195 D or 2nd, wound on steel..... | 1.70 | 17.00 | 1/3 Gross |
| 196 G or 3rd, wound on steel..... | 2.20 | 22.00 | 1/3 Gross |
| 197 C or 4th, wound on steel..... | 2.50 | 25.00 | 1/3 Gross |
| | Per Set | Doz. Sets | |
| 198 Set of Mandola (8) Strings..... | \$1.50 | \$15.00 | |

OCTAVE MANDOLA—Loop Ends

| | | | |
|--|--------|---------|--|
| 199 Set of Octave Mandola (8) strings... | \$1.60 | \$16.00 | |
|--|--------|---------|--|

MANDO-CELLO AND CELLO-BANJO—Loop Ends

| | | | |
|---|---------|-----------|-----------|
| 203 A or 1st, wound on steel..... | \$1.80 | \$18.00 | 1/3 Gross |
| 204 D or 2nd, wound on steel..... | 2.80 | 28.00 | 1/3 Gross |
| 205 G or 3rd, wound on steel..... | 3.50 | 35.00 | 1/3 Gross |
| 206 C or 4th, wound on steel..... | 4.80 | 48.00 | 1/3 Gross |
| | Per Set | Doz. Sets | |
| 207 Set of Mando-Cello (8) Strings..... | \$2.30 | \$23.00 | |
| 201 Set of Cello-Banjo (4) Strings..... | 1.15 | 11.50 | |

TIPLE STRINGS—Loop Ends

| | | |
|------------------------------------|----------------|-------------------|
| 162 Set of Tiple (10) strings..... | Per Set \$1.20 | Doz. Sets \$12.00 |
|------------------------------------|----------------|-------------------|

STEEL UKULELE, UKE-BANJO and TENOR UKE

| | Doz. | Gross | Apply on |
|--|---------|-----------|-----------|
| 580 B or 1st, silvered steel..... | \$1.10 | \$11.00 | 1/2 Gross |
| 581 F# or 2nd, wound on steel..... | 1.60 | 16.00 | 1/3 Gross |
| 582 D or 3rd, wound on steel..... | 1.60 | 16.00 | 1/3 Gross |
| 587 D or 3rd, wound on silk..... | 1.80 | 18.00 | 1/3 Gross |
| 583 A or 4th, silvered steel..... | 1.10 | 11.00 | 1/2 Gross |
| | Per Set | Doz. Sets | |
| 584 Set of 4 Strings (580, 581, 582, 583) .. | .50 | \$ 5.00 | |
| 585 Set of 4 Strings (580, 581, 587, 583) . | .60 | 6.00 | |

GUT UKULELE, UKE-BANJO and TENOR UKE

Hand Trued—Ball Ends

| | | | |
|--------------------------------------|---------|-----------|-----------|
| 575 B or 1st, trued gut..... | \$2.10 | \$21.00 | 1/3 Gross |
| 576 F# or 2nd, trued gut..... | 3.00 | 30.00 | 1/3 Gross |
| 577 D or 3rd, wound on silk..... | 1.80 | 18.00 | 1/3 Gross |
| 574 D or 3rd, trued gut..... | 3.00 | 30.00 | 1/3 Gross |
| 578 A or 4th, trued gut..... | 2.10 | 21.00 | 1/3 Gross |
| | Per Set | Doz. Sets | |
| 579 Set of Ukulele, wound third..... | .75 | \$ 7.50 | |
| 550 Set of Ukulele, all gut..... | .85 | 8.50 | |

HARP GUITAR SUB BASS—Ball Ends

| | Each | Doz. |
|--|-------|---------|
| 250 G sharp or 1st, silver wound..... | \$.64 | \$ 6.40 |
| 251 G or 2nd, silver wound..... | .64 | 6.40 |
| 252 F sharp or 3rd, copper wound..... | .64 | 6.40 |
| 253 F or 4th, silver wound..... | .64 | 6.40 |
| 254 D sharp or 5th, silver wound..... | .64 | 6.40 |
| 255 D or 6th, copper wound..... | .64 | 6.40 |
| 256 C sharp or 7th, silver wound..... | .64 | 6.40 |
| 257 C or 8th, silver wound..... | .64 | 6.40 |
| 258 B or 9th, copper wound..... | .64 | 6.40 |
| 259 A sharp or 10th, silver wound..... | .64 | 6.40 |
| 260 A or 11th, silver wound..... | .64 | 6.40 |
| 261 G sharp or 12th..... | .64 | 6.40 |
| 275 Set of (10) Strings; 250-259. Per Set. | 5.50 | |
| 276 Set of (12) Strings; 250-261. Per Set. | 6.60 | |

MANDO-BASS (42" Scale)—Loop Ends

| | Each | Dozen |
|--|-------|---------|
| 269 G or 1st, copper wound on steel..... | \$.80 | \$ 8.00 |
| 270 D or 2nd, copper wound on steel..... | .90 | 9.00 |
| 271 A or 3rd, copper wound on steel..... | 1.00 | 10.00 |
| 272 E or 4th, copper wound on steel..... | 1.10 | 11.00 |

GUT VIOLIN STRINGS

| | Doz. | Gross | Gross Prices Apply on |
|---|--------|---------|--------------------------|
| 380 E or 1st, silvered steel—Loop end.... | \$1.00 | \$10.00 | 1/2 Gross |
| 361 A or 2nd, trued gut..... | 2.25 | 22.50 | 1/3 Gross |
| 363 D or 3rd, trued gut..... | 2.75 | 27.50 | 1/3 Gross |
| 366 D or 3rd, aluminum wound on gut.... | 6.00 | 60.00 | 1/3 Gross |
| 365 G or 4th, copper wound on gut..... | 2.75 | 27.50 | 1/3 Gross |
| 367 G or 4th, sterling silver wound on gut. | 9.00 | 90.00 | 1/3 Gross |

STEEL VIOLIN STRINGS

| | Doz. | Gross | Gross Prices Apply on |
|---|---------|-----------|--------------------------|
| 360 E or 1st, silvered steel—Ball end..... | \$1.00 | \$10.00 | 1/2 Gross |
| 380 E or 1st, silvered steel—Loop end..... | 1.00 | 10.00 | 1/2 Gross |
| 362 A or 2nd, silvered steel—Ball end..... | 1.10 | 11.00 | 1/2 Gross |
| 381 D or 3rd, silvered steel—Ball end..... | 1.10 | 11.00 | 1/2 Gross |
| 364 D or 3rd, wound on steel—Ball end.... | 1.50 | 15.00 | 1/3 Gross |
| 368 G or 4th, wound on steel—Ball end.... | 1.60 | 16.00 | 1/3 Gross |
| 385 Set of Violin (380, 362, 364, 368)..... | Per Set | Doz. Sets | |
| | \$.50 | \$ 5.00 | |

HAND POLISHED STRINGS

GUITAR—POLISHED—Ball Ends

| | | | |
|---------------------------------------|---------|-----------|-----------|
| 0232 E or 1st, silvered steel..... | \$1.20 | \$12.00 | 1/2 Gross |
| 0233 B or 2nd, silvered steel..... | 1.20 | 12.00 | 1/2 Gross |
| 0234 B or 2nd, wound on steel..... | 2.75 | 27.50 | 1/3 Gross |
| 0235 G or 3rd, wound on steel..... | 2.90 | 29.00 | 1/3 Gross |
| 0236 D or 4th, wound on steel..... | 3.05 | 30.50 | 1/3 Gross |
| 0237 A or 5th, wound on steel..... | 4.00 | 40.00 | 1/3 Gross |
| 0238 E or 6th, wound on steel..... | 5.45 | 54.50 | 1/3 Gross |
| | Per Set | Doz. Sets | |
| 0240 Set of Guitar, plain second..... | \$1.50 | \$15.00 | |
| 0241 Set of Guitar, wound second..... | 1.65 | 16.50 | |

HAWAIIAN GUITAR—HEAVY GAUGE—POLISHED Ball Ends

| | | | |
|--|---------|-----------|-----------|
| 0242 E or 1st, silvered steel..... | \$1.20 | \$12.00 | 1/2 Gross |
| 0243 C# or 2nd, silvered steel..... | 1.20 | 12.00 | 1/2 Gross |
| 0244 A or 3rd, silvered steel..... | 1.25 | 12.50 | 1/2 Gross |
| 0249 A or 3rd, wound on steel..... | 2.90 | 29.00 | 1/3 Gross |
| 0245 E or 4th, wound on steel..... | 3.05 | 30.50 | 1/3 Gross |
| 0246 A or 5th, wound on steel..... | 4.00 | 40.00 | 1/3 Gross |
| 0247 E or 6th, wound on steel..... | 5.65 | 56.50 | 1/3 Gross |
| | Per Set | Doz. Sets | |
| 0248 Set of Hawaiian Guitar, plain third.. | \$1.50 | \$15.00 | |

HAWAIIAN GUITAR—E-7th tuning—Polished—Ball Ends

| | | | |
|-------------------------------------|---------|-----------|-----------|
| 0942 E or 1st, silvered steel..... | \$1.20 | \$12.00 | 1/2 Gross |
| 0943 B or 2nd, silvered steel..... | 1.20 | 12.00 | 1/2 Gross |
| 0944 G# or 3rd, silvered steel..... | 1.25 | 12.50 | 1/2 Gross |
| 0945 E or 4th, wound on steel..... | 3.05 | 30.50 | 1/3 Gross |
| 0946 D or 5th, wound on steel..... | 4.00 | 40.00 | 1/3 Gross |
| 0947 E or 6th, wound on steel..... | 5.65 | 56.50 | 1/3 Gross |
| | Per Set | Doz. Sets | |
| 0948 Set of E-7th tuning..... | \$1.50 | \$15.00 | |

TENOR BANJO—POLISHED—Loop Ends

| | | | |
|------------------------------------|---------|-----------|-----------|
| 0545 A or 1st, silvered steel..... | \$1.20 | \$12.00 | 1/2 Gross |
| 0546 D or 2nd, silvered steel..... | 1.20 | 12.00 | 1/2 Gross |
| 0547 G or 3rd, wound on steel..... | 2.90 | 29.00 | 1/3 Gross |
| 0548 C or 4th, wound on steel..... | 3.20 | 32.00 | 1/3 Gross |
| | Per Set | Doz. Sets | |
| 0549 Set of Tenor Banjo..... | \$.90 | \$ 9.00 | |

PLECTRUM AND 5-STRING BANJO—POLISHED Loop Ends

| | | | |
|---|---------|-----------|-----------|
| 0565 D or 1st, silvered steel..... | \$1.20 | \$12.00 | 1/2 Gross |
| 0566 B or 2nd, silvered steel..... | 1.20 | 12.00 | 1/2 Gross |
| 0572 G or 3rd, silvered steel..... | 1.20 | 12.00 | 1/2 Gross |
| 0567 G or 3rd, wound on steel..... | 2.90 | 29.00 | 1/3 Gross |
| 0568 C or 4th, wound on steel..... | 3.20 | 32.00 | 1/3 Gross |
| 0569 G or 5th, silvered steel..... | 1.20 | 12.00 | 1/2 Gross |
| | Per Set | Doz. Sets | |
| 0570 Set of Plectrum Banjo, plain third... | \$.90 | \$ 9.00 | |
| 0574 Set of Plectrum Banjo, wound third.. | .95 | 9.50 | |
| 0571 Set of 5-String Banjo, plain third.... | 1.00 | 10.00 | |
| 0573 Set of 5-String Banjo, wound third... | 1.05 | 10.50 | |

MANDOLIN AND MANDOLIN-BANJO—POLISHED Loop Ends

| | | | |
|---|---------|-----------|-----------|
| 0157 E or 1st, silvered steel..... | \$1.20 | \$12.00 | 1/2 Gross |
| 0158 A or 2nd, silvered steel..... | 1.20 | 12.00 | 1/2 Gross |
| 0159 D or 3rd, wound on steel..... | 2.60 | 26.00 | 1/3 Gross |
| 0160 G or 4th, wound on steel..... | 3.05 | 30.50 | 1/3 Gross |
| | Per Set | Doz. Sets | |
| 0161 Set of Mandolin and Mandolin-Banjo | | | |
| (8) Strings | \$1.50 | \$15.00 | |

**ORDER STRINGS BY THE GROSS -- YOU GET TWELVE DOZEN
FOR THE PRICE OF TEN -- YOU SAVE 16 2/3 %**

GIBSON BRONZE STRINGS

GUITAR—Ball Ends

| | Doz. | Gross | Apply on |
|-----------------------------------|--------|---------|-----------|
| 132 E or 1st, silvered steel..... | \$1.00 | \$10.00 | 1/2 Gross |
| 133 B or 2nd, silvered steel..... | 1.00 | 10.00 | 1/2 Gross |
| 134 B or 2nd, wound on steel..... | 1.50 | 15.00 | 1/3 Gross |
| 135 G or 3rd, wound on steel..... | 1.60 | 16.00 | 1/3 Gross |
| 136 D or 4th, wound on steel..... | 1.70 | 17.00 | 1/3 Gross |
| 137 A or 5th, wound on steel..... | 2.20 | 22.00 | 1/3 Gross |
| 138 E or 6th, wound on steel..... | 3.00 | 30.00 | 1/3 Gross |

Per Set Doz. Sets

| | | |
|--------------------------------------|--------|---------|
| 140 Set of Guitar, plain second..... | \$1.00 | \$10.00 |
| 141 Set of Guitar, wound second..... | 1.10 | 11.00 |

HAWAIIAN GUITAR—HEAVY GAUGE—Ball Ends

| | | | |
|------------------------------------|--------|---------|-----------|
| 142 E or 1st, silvered steel..... | \$1.00 | \$10.00 | 1/2 Gross |
| 143 C# or 2nd, silvered steel..... | 1.10 | 11.00 | 1/2 Gross |
| 144 A or 3rd, silvered steel..... | 1.20 | 12.00 | 1/2 Gross |
| 149 A or 3rd, wound on steel..... | 1.70 | 17.00 | 1/3 Gross |
| 145 E or 4th, wound on steel..... | 1.80 | 18.00 | 1/3 Gross |
| 146 A or 5th, wound on steel..... | 2.30 | 23.00 | 1/3 Gross |
| 147 E or 6th, wound on steel..... | 3.10 | 31.00 | 1/3 Gross |

Per Set Doz. Sets

| | | |
|--|--------|---------|
| 148 Set of Hawaiian Guitar, plain third... | \$1.00 | \$10.00 |
|--|--------|---------|

TENOR GUITAR—Ball Ends

| | | | |
|-----------------------------------|--------|---------|-----------|
| 655 A or 1st, silvered steel..... | \$1.00 | \$10.00 | 1/2 Gross |
|-----------------------------------|--------|---------|-----------|

Gross Prices

| | | | |
|-----------------------------------|------|-------|-----------|
| 656 D or 2nd, silvered steel..... | 1.00 | 10.00 | 1/2 Gross |
| 657 G or 3rd, wound on steel..... | 1.60 | 16.00 | 1/3 Gross |
| 658 C or 4th, wound on steel..... | 1.80 | 18.00 | 1/3 Gross |

Per Set Doz. Sets

| | | |
|------------------------------|--------|---------|
| 659 Set of Tenor Guitar..... | \$.50 | \$ 5.00 |
|------------------------------|--------|---------|

MANDOLIN AND MANDOLIN-BANJO—Loop Ends

| | | | |
|-----------------------------------|--------|---------|-----------|
| 757 E or 1st, silvered steel..... | \$1.00 | \$10.00 | 1/2 Gross |
| 758 A or 2nd, silvered steel..... | 1.00 | 10.00 | 1/2 Gross |
| 759 D or 3rd, wound on steel..... | 1.40 | 14.00 | 1/3 Gross |
| 760 G or 4th, wound on steel..... | 1.70 | 17.00 | 1/3 Gross |

Per Set Doz. Sets

| | | |
|--|--------|---------|
| 761 Set of Mandolin and Mandolin-Banjo, (8) Strings | \$.90 | \$ 9.00 |
|--|--------|---------|

TENOR BANJO—Loop Ends

| | | | |
|-----------------------------------|--------|---------|-----------|
| 745 A or 1st, silvered steel..... | \$1.00 | \$10.00 | 1/2 Gross |
| 746 D or 2nd, silvered steel..... | 1.00 | 10.00 | 1/2 Gross |
| 747 G or 3rd, wound on steel..... | 1.60 | 16.00 | 1/3 Gross |
| 748 C or 4th, wound on steel..... | 1.80 | 18.00 | 1/3 Gross |

Per Set Doz. Sets

| | | |
|-----------------------------|--------|---------|
| 749 Set of Tenor Banjo..... | \$.50 | \$ 5.00 |
|-----------------------------|--------|---------|

PLECTRUM AND 5-STRING BANJO—Loop Ends

| | | | |
|-----------------------------------|--------|---------|-----------|
| 165 D or 1st, silvered steel..... | \$1.00 | \$10.00 | 1/2 Gross |
| 166 B or 2nd, silvered steel..... | 1.00 | 10.00 | 1/2 Gross |
| 172 G or 3rd, silvered steel..... | 1.00 | 10.00 | 1/2 Gross |
| 167 G or 3rd, wound on steel..... | 1.60 | 16.00 | 1/3 Gross |
| 168 C or 4th, wound on steel..... | 1.80 | 18.00 | 1/3 Gross |
| 169 G or 5th, silvered steel..... | 1.00 | 10.00 | 1/2 Gross |

Per Set Doz. Sets

| | | |
|--|--------|---------|
| 170 Set of Plectrum Banjo, plain third.... | \$.50 | \$ 5.00 |
| 174 Set of Plectrum Banjo, wound third... | .55 | 5.50 |
| 171 Set of Five String Banjo, plain third... | .60 | 6.00 |
| 173 Set of Five String Banjo, wound third.. | .65 | 6.50 |

FREE!



GIBSON STRING CABINET

This attractive Display Cabinet is furnished free with a special assortment of Gibson Mona-Steel Strings.

Styled in keeping with up-to-date modes in sales displays. Light blue and yellow, with trimmings of white and dark blue. Size: 13 3/4" high; 5 1/4" wide; 21 1/4" long.

CONTENTS: 7 dozen Gibson Guitar Strings; 4 1/2 dozen Gibson Bronze Guitar Strings; 1 set Gibson Jumbo Guitar Strings; 4 1/2 dozen Hawaiian Guitar Strings; 3 sets Tenor Guitar Strings; 4 dozen Tenor Banjo Strings; 4 sets Plectrum Banjo Strings; 4 1/2 dozen Mandolin Strings; 3 sets Steel Ukulele Strings.

This cabinet is free with above assortment of strings.

Write for special price. Retail price of strings.....\$45.80

-- GIBSON PICKS --



No. 77 Brown
No. 77½ Ivory

Corrugated grip, celluloid tortoise, bevelled edges. Light, medium, or heavy.

Doz. \$.70; Gross \$7.00



No. 85

Stiff white felt. Used by outstanding players for Electric Spanish Guitar — you can play without scratch and still can get plenty of volume.

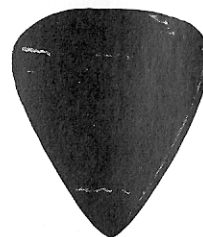
Doz. \$1.00; Gross \$10.00



No. 74-D Brown
De Luxe Pick

Extra heavy brown celluloid tortoise; for players who want a fine heavy pick. Popular shape.

Doz. \$1.20; Gross \$12.00



No. 74 Brown
No. 74½ Ivory

Celluloid tortoise, bevelled edges, hand polished. The choice of artists. Light, medium or heavy.

Doz. \$.60; Gross \$6.00



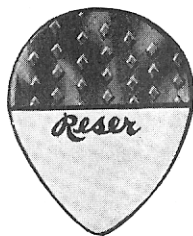
No. 80-L Brown
Eddie Lang Pick

Brown celluloid tortoise with laminated white corrugated grip. Medium or heavy.

Doz. \$1.50; Gross \$15.00

The variety of shapes, sizes and weights of Gibson picks gives each player a chance to select the pick for his personal needs.

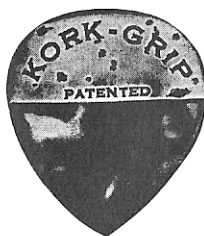
All Illustrations Are Actual Size.



No. 81-R White
Harry Reser Pick

White celluloid tortoise with laminated brown corrugated grip. Light or medium.

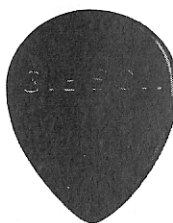
Doz. \$1.50; Gross \$15.00



No. 460 Brown
No. 460½ Ivory

Celluloid tortoise, bevelled edges, cork grip. Light, medium, or heavy.

Doz. \$1.20; Gross \$12.00



No. 50 Brown
No. 50½ Ivory

New Gibson design. Celluloid tortoise, bevelled edges. Light, medium, or heavy.

Doz. \$.50; Gross \$5.00



No. 52 Brown
No. 52½ Ivory

New Gibson design. Celluloid tortoise, bevelled edges. Light, medium, or heavy.

Doz. \$.60; Gross \$6.00



No. 71 Brown
No. 71½ Ivory

Celluloid tortoise, bevelled edges. Light, medium, or heavy.

Doz. \$.50; Gross \$5.00

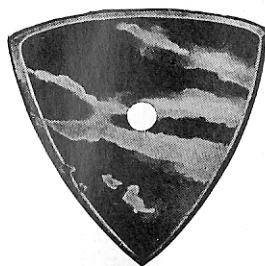


No. 20 Assorted Colors

Assorted colors. Attractive vari-colored celluloid, polished; not bevelled; a high grade 5c pick; light weight only.

Doz. \$.25; Gross \$2.50

GIBSON PICKS CONTINUED ON NEXT PAGE



No. 73 Brown
No. 73 1/2 Ivory

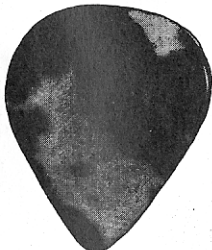


No. 70 Brown

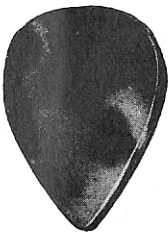


No. 63 Brown
No. 63 1/2 Ivory
Celluloid tortoise;
bevelled edges, light,
medium, or heavy.
Doz. \$.30; Gross \$3.00


Genuine Tortoise Shell Picks



No. 309
\$2.40 per Doz.



No. 316
\$2.00 per Doz.



No. 315
\$1.25 per Doz.

The finest of Tortoise Shell, imported from France—carefully polished and bevelled.

No. 73 Brown
No. 73 1/2 Ivory
Celluloid tortoise, expertly beveled edges, hole in center for easy grip. Can also be furnished without hole if specified. Light, medium or heavy.
Doz. \$.70; Gross \$7.00

No. 70
Celluloid tortoise, bevelled edges. Brown color only. Medium or heavy.
Doz. \$.70; Gross \$7.00

**ORDER 1/2 GROSS
AND SAVE 16-2/3%.
YOU GET GROSS
PRICES FOR 1/2 GROSS
OR MORE OF 1 ITEM.**

No. 72
Celluloid tortoise, bevelled edges. Brown color only. Medium or heavy.
Doz. \$.70; Gross \$7.00

No. 76
Genuine Gallolith, carefully bevelled edges, extra heavy DeLuxe weight. Colors: red, blue, green, white, black, and cream.
Doz. \$1.20; Gross \$12.00



No. 72 Brown



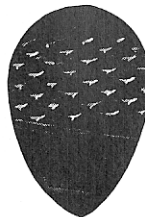
No. 76 Assorted Colors



No. 60 Brown
No. 60 1/2 Ivory
Celluloid tortoise, bevelled edges; light, medium, or heavy.
Doz. \$.40; Gross \$4.00



No. 61 Brown
Celluloid tortoise, bevelled edges, rubber grips. Light, medium, or heavy.
Doz. \$.80; Gross \$8.00



No. 370 Brown
No. 370 1/2 Ivory
Celluloid tortoise; corrugated grip; bevelled edges. Light, medium, or heavy.
Doz. \$.40; Gross \$4.00



No. 369 Brown
No. 369 1/2 Ivory
Celluloid tortoise; bevelled edges; light, medium, or heavy.
Doz. \$.30; Gross \$3.00

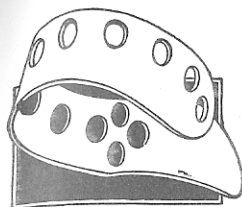


No. 357 Brown
No. 357 1/2 Ivory
Celluloid tortoise; bevelled edges, cork grip. Light, medium, or heavy.
Doz. \$.50; Gross \$5.00

No. 356—Leather, Mando Bass or Bass Banjo Pick, oval shape, each.....\$.10

GIBSON PICKS CONTINUED ON NEXT PAGE

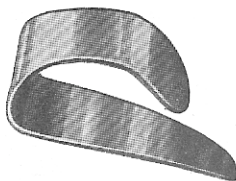
THUMB PICKS



No. 96



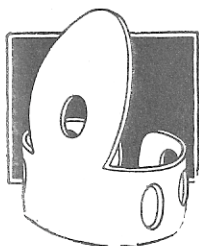
No. 88



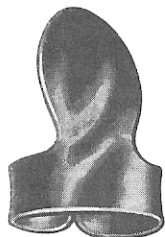
No. 91
Doz. Gross

- | | | |
|--|--------|---------|
| No. 96 Professional model of finest nickel silver spring steel; perforated to prevent perspiration and irritation; cannot slip; medium size..... | \$1.50 | \$15.00 |
| No. 88 Celluloid; assorted colors: Red, green, yellow, black, white, blue and ivory. Two of each color included in cluded in dozen orders; medium size. Ideal for playing electric Hawaiian guitar | .80 | 8.00 |
| No. 89 Same as No. 88, except small size..... | .70 | 7.00 |
| No. 89-B Same as No. 88, except especially small for children and adults with very small thumbs..... | .50 | 5.00 |
| No. 90 Ivory grain celluloid guitar thumb pick, large size, heavy; same shape as No. 88..... | .80 | 8.00 |
| No. 80 Same as No. 90, except small size..... | .70 | 7.00 |
| No. 95 Brown celluloid tortoise thumb pick, large size, heavy; same shape as No. 88..... | .80 | 8.00 |
| No. 81 Same as No. 95, except small size..... | .70 | 7.00 |
| No. 91 Fine quality polished steel guitar thumb pick..... | .50 | 5.00 |
| No. 94 Good quality celluloid guitar thumb pick; medium large size; assorted colors | .60 | 6.00 |

FINGER PICKS



No. 93



No. 97



No. 92
Doz. Gross

- | | | |
|---|--------|---------|
| No. 93 Professional model of finest nickel silver spring steel; perforated to prevent perspiration and irritation; cannot slip | \$1.50 | \$15.00 |
| No. 92 Fine quality polished spring steel finger pick; easily adjusted to any finger..... | .50 | 5.00 |
| No. 97 Brown celluloid finger pick; special design to fit perfectly for fast playing. Use for playing electric Hawaiian guitar—avoids metallic "click"..... | 1.20 | 12.00 |

UKULELE AND UKE BANJO PICKS

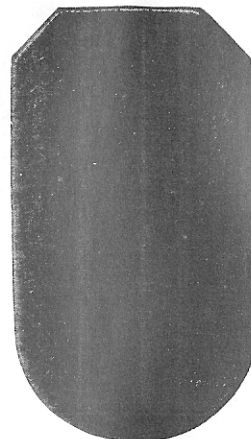


No. 85

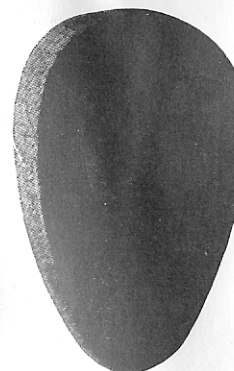
No. 85 White
Stiff white felt.

Doz. \$1.00; Gross \$10.00

No. 87 Green
Square medium green felt.
Doz. \$1.50; Gross \$15.00



No. 87



No. 86 Green
Oval medium green felt.
Doz. \$.60; Gross \$6.00

ADJUSTERS



No. 667



No. 666

ADJUSTERS

- | No. | Each | Dozen |
|--|------|-------|
| 666 "Perfect" guitar string adjuster to fit over nut of any guitar to convert it into a Hawaiian guitar. Best quality \$ | .35 | 3.75 |
| 667 Gibson steel string adjuster nut; will quickly convert your guitar into a Hawaiian guitar; compare this price and quality; nickel plated | .10 | 1.20 |

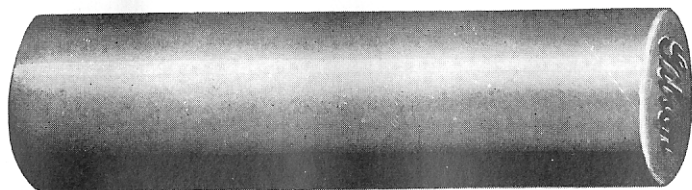
HAWAIIAN LEIS

- | | | |
|--|-----|------|
| 600 Colorful leis will bring home the thrill and romance of Hawaii; attractively made of silky crepe paper; full 36" length; one inch in diameter; colors: Red, blue, green and yellow | .30 | 3.25 |
|--|-----|------|

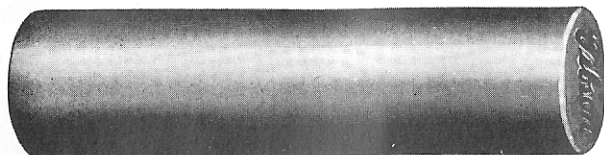
HAWAIIAN STEELS

ALL ILLUSTRATIONS ACTUAL SIZE

Designed and manufactured by Gibson to make faster, easier and more accurate playing. Balance, shape and weight have all been worked out perfectly. Produce finest smooth, mellow tone; no rasping nor metallic vibrations. Cuts actual size.



No. 557—Round style; polished chromium. Used by professional players as it permits more freedom in executing difficult slurs, pivots and back slants. Good for electric Hawaiian guitar playing. Size 3" x $\frac{7}{8}$ ". Complete in leather case. Each, \$.75; Dozen, \$9.00



No. 556—Round style; polished chromium; medium size. Ideal for electric Hawaiian guitar. Size $2\frac{7}{8}$ " x $\frac{3}{4}$ ". Each, \$.50; Dozen, \$6.00



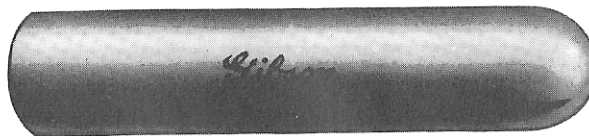
No. 558—Round style; polished chromium; small size. Fine for electric Hawaiian guitar. Size $2\frac{7}{8}$ " x $\frac{5}{8}$ ". Each, \$.50; Dozen, \$6.00



No. 991—A round polished chromium steel with a rounded end. Used by many professional players for playing electric Hawaiian guitar. Size: $3\frac{1}{4}$ " x $\frac{7}{8}$ ". Complete in leather case. Each, \$1.00; Dozen, \$12.00

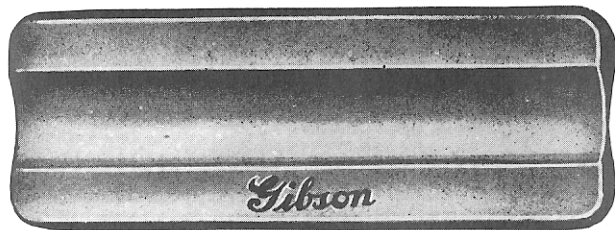
No. 992—Polished chromium round model with a rounded end. Preferred by many because its weight requires less pressure from the left hand and permits a more solid tone. Size $3\frac{1}{4}$ " x $\frac{3}{4}$ ". Complete in leather case. Each, \$1.00; Dozen, \$12.00

No. 993—Same as above, but shorter for those who prefer the freedom of a shorter steel. Size $2\frac{7}{8}$ " x $\frac{3}{4}$ ". Complete in leather case. Each, \$1.00; Dozen, \$12.00



No. 994—Polished chromium round model with a rounded end for faster and smoother shifting. Used by most electric Hawaiian players because of noiseless quality. Size $2\frac{7}{8}$ " x $\frac{5}{8}$ ". Complete in leather case. Each, \$.75; Dozen, \$9.00

No. 995—Same as above (not illustrated) but for players needing slightly longer steel. Especially good for playing 7 or 8 string Hawaiian guitars. Size $3\frac{1}{4}$ ". Complete in leather case. Each, \$.75; Dozen, \$9.00



No. 559—A double groove steel designed for utility and ease of execution; this type of steel, of increasing popularity, has been greatly improved by Gibson. Size: 3" x 1 1/8" x 1/4". Complete in leather case. Each, \$.75; Dozen, \$9.00



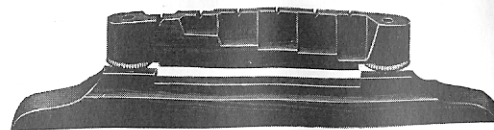
No. 555—Very fine moderate priced hardened steel; light weight with rounded edges. Nickel plated. Size: 3 1/8" x 1" x 1/4". Each, \$.25; Dozen, \$3.00



No. 555-A—A very small bar designed for the youngster. Made of hardened steel; light in weight with rounded edges. With this steel even the smallest child can play with ease. Size: 2 1/4" x 3/4" x 1/4". Each, \$.25; Dozen, \$3.00

No. 554—Waverly steel with corrugated sides and rounded edges; a very popular steel. Size: 3 1/4" x 1 1/4" x 5/16". Each, \$.50; Dozen, \$5.00

GUITAR BRIDGES—Adjustable



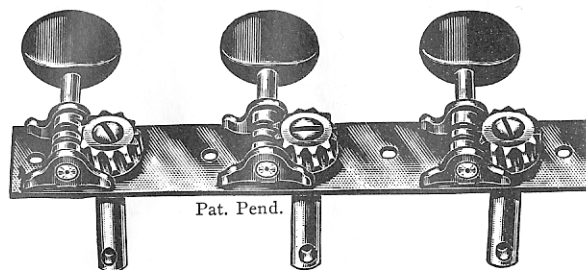
| No. | No. 528 | Each | Dozen |
|-------|--|--------|---------|
| 528 | For advanced models—L-5, L-12, L-10, L-7 and L-4 or any instrument using 1-5/16" bridge. Rosewood. Complete adjustable | \$1.50 | \$15.00 |
| 528-A | Rosewood saddle for No. 528 | .70 | 7.25 |
| 528-B | Rosewood base, with thumb screws and studs for No. 528 | .80 | 7.75 |
| 523 | Ebony for L-5 model; complete adjustable bridge; 1 1/8" high | 1.75 | 17.50 |
| 523-A | Ebony saddle for No. 523 | .85 | 8.50 |
| 523-B | Ebony base, with thumb screws and studs for No. 523 | .90 | 9.00 |
| 525 | For L-50, L-75, L-3, L-7, L-10, L-12 and L-5 models where neck joins body at 14th fret; 1-3/16" high.... | 1.50 | 15.00 |
| 525-A | Ebony saddle for No. 525 | .70 | 7.00 |
| 525-B | Ebony base, with thumb screws and studs for No. 525 | .80 | 8.00 |

GUITAR BRIDGES—Non-Adjustable



| No. | No. 832 | Each | Dozen |
|-------|---|------|---------|
| 832 | For flat top guitars, all models and makes; polished rosewood with offset bone saddle | .50 | \$ 5.00 |
| 834 | New design eliminating bridge pins and holes in top of guitar; for all flat top models and makes; polished rosewood with bone saddle; pearl decorated | 1.00 | 10.00 |
| 832-A | Bone saddle to fit either No. 832, 834 or any flat top non-adjustable bridge; unnotched and ready to fit... | .20 | 2.00 |
| 836 | For tenor or Plectrum guitars; all models and makes; polished rosewood; offset bone saddle; same shape as No. 832 but for 4 strings | .40 | 4.00 |
| 836-A | Bone saddle to fit No. 836 or any 4-string, flat top, non-adjustable bridge. Unnotched | .20 | 2.00 |

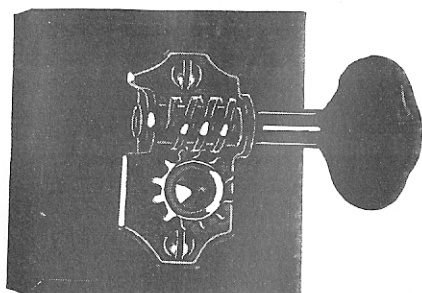
GUITAR MACHINE HEADS



No. G-0

| No. | | Per Side | Per Pair |
|------|---|----------|----------|
| G-0 | To fit all guitars; steel back; brass fittings; black buttons | .40 | .75 |
| G-10 | To fit all guitars; steel back; brass fittings; white buttons | .45 | .80 |
| G-11 | To fit all guitars; steel back and fittings; white buttons | .50 | .90 |
| 290 | Harp Guitar, sub bass peg, each | .50 | |
| 291 | Harp Guitar, tuning wrench, each | .60 | |

GUITAR INDIVIDUAL MACHINE HEADS



No. 98

| | | Each | Set of 6 |
|-------|---|------|----------|
| 150-W | To fit all guitars; white button; nickeled | .30 | \$ 1.80 |
| 105-N | To fit all guitars; nickel button; nickeled | .40 | 2.25 |
| 100-W | To fit all guitars; white button; nickeled | .50 | 3.00 |
| 100-N | To fit all guitars; nickel buttons; nickeled | .55 | 3.25 |
| 98 | To fit all guitars; all metal; nickeled | .75 | 4.50 |
| 98-C | To fit all guitars; all metal; chromium plated | 1.50 | 9.00 |
| 98-G | To fit all guitars; all metal; gold plated | 2.50 | 15.00 |
| 98-GE | To fit all guitars; all metal; gold plated engraved | 4.25 | 25.00 |

TENOR AND PLECTRUM GUITAR PEGS

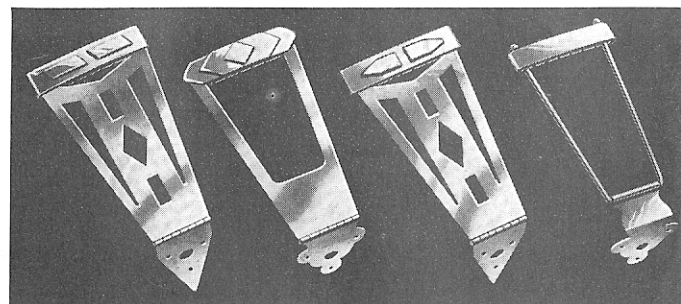
Each Set of 4

| | | | |
|----|--|--------|---------|
| 79 | Tenor and Plectrum guitar geared pegs; 2 to 1 ratio; nickel plated; white button | \$1.00 | \$ 3.60 |
| 78 | Tenor and Plectrum guitar geared pegs; 4 to 1 ratio; nickel plated; white button | 1.50 | 5.75 |

GUITAR PICK GUARDS

| No. | | Each |
|-------|--|------|
| 870 | To fit all flat top models; white or brown celluloid; to be glued on top; state color and whether neck joins body at 12th or 14th fret | .50 |
| 872 | To fit all flat top guitars; elevated; brown celluloid; nickel attachments | 1.00 |
| 874 | To fit all carved and flat guitars with elevated fingerboard; brown celluloid; elevated; nickel attachments | 2.50 |
| 876 | To fit carved top guitars; brown grained celluloid; bound in white ivoroid; new shape; nickel parts | 5.00 |
| 876-G | Same as No. 876 but with gold plated metal parts | 6.50 |
| 878 | For L-5 model; brown celluloid with white and black binding; gold plated metal parts; elevated | 8.00 |

GUITAR TAILPIECES



No. 996

No. 992

No. 994

No. 980

| | | |
|-----|--|---------|
| 980 | To fit L-30; L-37; extension; nickel plated | \$ 2.00 |
| 992 | New design to fit L-50, L-4, L-7; extension; nickel plated | 2.50 |
| 994 | New design to fit L-10; extension; nickel plated | 4.00 |
| 996 | New design to fit L12; extension; gold plated | 5.00 |

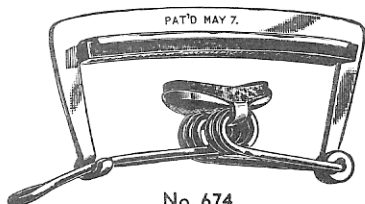
GUITAR NECK CORDS

- | | | |
|-----|---|---------------|
| | | Each Dozen |
| 679 | Beautiful silk cord for holding guitar while standing; loop on one end and tassel on other. Choice of 4 colors: red, blue, green and black..... | \$.35 \$3.50 |

GUITAR BRIDGE PINS

- | | | |
|-----|------------------------------|---------------|
| 397 | White molded celluloid | \$.10 \$.90 |
| 398 | Black molded celluloid | .10 .90 |

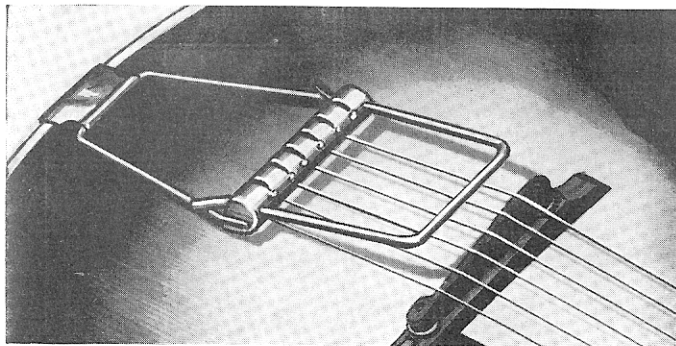
GUITAR AND UKULELE CAPOS



No. 674

- | | | |
|-----|---|----------------|
| | | Each Dozen |
| 674 | Lightning Guitar Capo Dastro. Made of brass and nicked. Fine quality. Will fit any size guitar..... | \$.35 \$ 3.50 |
| 676 | Ukulele Capo. Will fit any ukulele..... | .35 3.50 |

VIBRA-REST



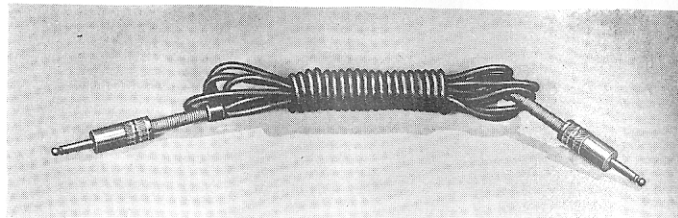
- | | | |
|-----|---|--------|
| No. | | Each |
| 902 | Newest method for giving any carved top guitar a vibrato effect. Infallible. Nickel plate. Used by many professional orchestra guitarists | \$6.00 |

VIB-ROLAS

- | | | |
|-----|--|--------|
| 903 | For all carved top guitars; nickel plated..... | \$8.50 |
|-----|--|--------|

ELECTRIC GUITAR SUPPLIES

SHIELDED CABLE



- | | | |
|-------|---|--------|
| No. | | Each |
| 501 | 15 feet of shielded cable complete with 2 fine Yaxley metal plugs. Equipped with springs to avoid breakage at plug. Ready to attach from guitar to amplifier..... | \$4.50 |
| 502 | 10 feet of shielded cable complete with 2 Yaxley metal plugs. Ready to use | 3.85 |
| 501-A | Yaxley plugs. Ready to attach to cable..... | 2.25 |

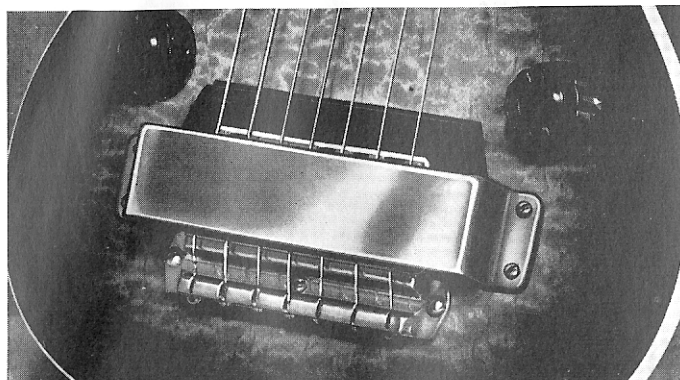
FUSES

- | | | |
|-----|---|------------|
| No. | | Each Dozen |
| 510 | Three-amp. fuses 125 volt. For your electric amplifier. \$. | \$1.10 |

METAL NUTS AND SADDLES

- | | | |
|-------|---|--------|
| 507 | Metal nut for electric Hawaiian guitar. Already notched for 6 strings | \$.50 |
| 507-7 | Same notched either for 7 or 8 strings. (Be sure to give spacing) | .60 |
| 508 | Metal saddle for electric Hawaiian guitar..... | .50 |

HAND REST FOR HAWAIIAN GUITAR



No. 503

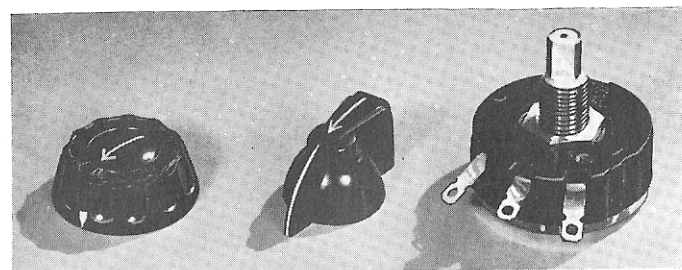
- 503 Hand rest to fit over pick-up unit. Restful addition to any electric Hawaiian guitar. Nickel plated.....\$2.50

TUBES

To learn which tube should be ordered for your amplifier simply refer to old tube and order the replacement by same number.

| No. | Each | Dozen | No. | Each | Dozen |
|-----------|--------|---------|-------------|--------|---------|
| 6A6 | \$1.50 | \$18.00 | 25B6 | \$1.26 | \$15.12 |
| 42 | 1.00 | 12.00 | 25Z5 | 1.10 | 13.20 |
| 80 | .70 | 8.40 | 6C8G | 1.50 | 18.00 |
| 6N7 | 1.60 | 19.20 | 25L6G | 1.45 | 17.40 |
| 6C5 | 1.10 | 13.20 | 6B5 | 1.65 | 19.80 |
| 6F5 | 1.10 | 13.20 | 6F6 | 1.25 | 15.00 |
| 6N6 | 1.90 | 22.80 | 6L6G | 2.15 | 25.80 |
| 5Z3 | 1.00 | 12.00 | 6V6G | 1.60 | 19.20 |
| 6L6 | 1.75 | 21.00 | 83 | 1.00 | 12.00 |

CONTROLS



No. 504-A

No. 506

No. 504

- | | | |
|-------|--|---------|
| No. | | Each |
| 512 | Foot volume control. For installation on your electric instrument. Instant change from booming loudness to a whisper by a slight movement of the foot. Used by many professional musicians | \$50.00 |
| 513 | Foot volume control. Satisfactory for average amount of usage for any electric instrument..... | 16.50 |
| 504 | Replacement volume or tone control, ready to install. Best quality | 1.00 |
| 504-A | Volume or tone control knobs. Same as found on standard electric instruments. Brown or black..... | .10 |
| 506 | Volume or tone control knobs. Pointer type. For those who wish to tell at a glance how far tone or volume is turned.... | .15 |

AMPLIFIER STAND

- | | | |
|-----|---|-----------------|
| 990 | Folding collapsible stand to hold electric amplifier. Stand 17 inches high; folded 21 inches. Nickel plated and solidly built. Together with amplifier makes a very attractive outfit | Each \$ 3.00 |
|-----|---|-----------------|

BANJO SUPPLIES

BANJO HEAD CLEANER

| No. | | Each | Dozen |
|-----|---|--------|---------|
| 762 | Works like rubber eraser; will not injure head..... | \$.60 | \$ 6.50 |

BANJO RESONATOR STUDS

| | | Each |
|-----|---|--------|
| 735 | Short studs; nickel steel for all Gibson banjos..... | \$.10 |
| 736 | Long studs; knurled heads; nickel steel for all Gibson banjos | .10 |
| 737 | Short studs; gold plated; for all Gibson banjos..... | .25 |
| 738 | Long studs; knurled heads; gold plated; for all Gibson banjos | .25 |

BANJO ARM RESTS

| | | |
|---|---|------|
| 655-4 | Nickel-brass for all nickel plated banjos having 24 tension hooks | 1.50 |
| 655-2 | Same as above; having 22 tension hooks..... | 1.50 |
| 660 | Gold plated; burnished and engraved; 24 tension hooks.... | 8.50 |
| (Prices of other gold plated arm rests on request.) | | |

BANJO HEAD GUARD

| | (Give banjo serial number.) | Each |
|-------|--|---------|
| 400 | To fit all models; brown celluloid; nickel attachments; adjustable | \$ 3.00 |
| 401-G | To fit all models; pearl celluloid; gold attachments; adjustable | 4.50 |
| 401-N | Same as 401-G but with nickel attachments..... | 3.50 |

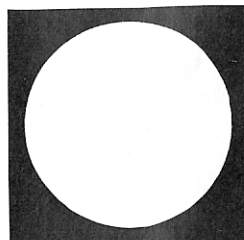
BANJO HEAD LIGHT SETS

| | | |
|-------|---|---------|
| 695 | Complete with flasher equipment; extension cord; two colored bulbs; fits all Gibson banjos..... | \$10.00 |
| 695-A | Colored bulbs for above set; red or green..... | 1.00 |
| 695-B | Flasher attachment for above set..... | 1.25 |

BANJO AND UKE BANJO WRENCHES

| | | Each |
|-----|---|--------|
| 635 | Nickel steel for 1/4" nut..... | \$.25 |
| 634 | Nickel steel for 5/16" nut..... | .25 |
| 636 | Nickel steel for Uke Banjo; 1/4" nut..... | .15 |

BANJO AND UKE BANJO HEADS



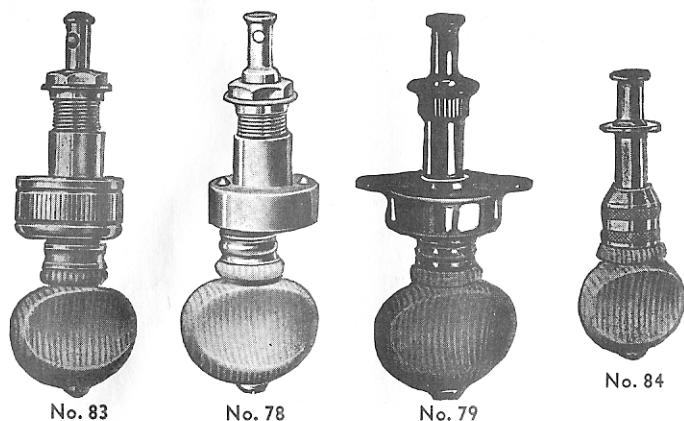
Joseph Rogers heads are recognized as the finest made, giving more power and volume, longer life and wear; these heads are triple inspected to comply with Gibson standards. Stretched heads are ready mounted on hoop; easily put on the banjo in a few minutes.

Mounted heads can be furnished to fit any banjo. When ordering for a Gibson banjo, give the serial number; all others BE SURE to specify make and diameter of head, measuring the inside diameter of the flesh wire of old head.

Because of many conditions affecting Banjo Heads, they cannot be guaranteed except to be in perfect condition when mailed from the factory.

| No. | | Each |
|-----|--|---------|
| 640 | Rogers "Three Star" specially selected; not mounted; 14" for 11" banjo | \$ 6.00 |
| 641 | Mounted Rogers "Three Star"; ready to put on 11" banjo.. | 7.50 |
| 645 | Rogers "Union"; a fine serviceable head for 11" banjo; not mounted | 3.75 |
| 646 | Mounted Rogers "Union"; stretched and ready to put on 11" banjo | 5.25 |
| 630 | Rogers "Union"; not mounted; 13" for 10 1/2" banjo..... | 3.50 |
| 631 | Mounted Rogers "Union"; stretched to put on 10 1/2" banjo. | 5.00 |
| 601 | A choice No. 1 quality; 14" for 11" banjo, not mounted... | 2.75 |
| 611 | Mounted No. 1 quality; stretched ready to put on 11" banjo | 3.75 |
| 602 | A choice No. 1 quality head; not mounted; 13" for 10 1/2" banjo | 2.50 |
| 612 | Mounted No. 1 quality; stretched ready to put on 10 1/2" banjo | 3.50 |
| 603 | Uke Banjo; choice No. 1 quality; not mounted; 10" for 8" rim | 1.50 |
| 613 | Uke Banjo; mounted No. 1 quality; stretched ready to put on 8" rim | 3.00 |
| 605 | Uke Banjo; No. 1 quality; not mounted; 8" for 6" rim.... | 1.25 |
| 614 | Uke Banjo; mounted No. 1 quality; stretched ready to put on 6" rim | 2.50 |

BANJO AND UKE BANJO PEGS

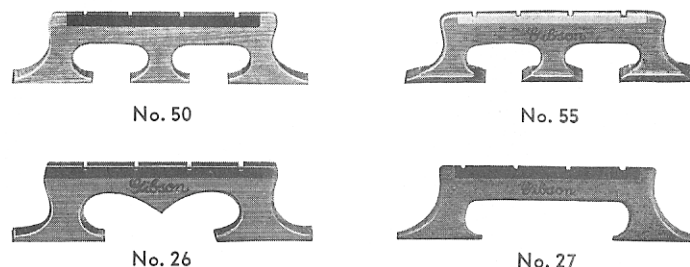


| No. | | Each | Set of Four |
|------|---|--------|-------------|
| 162 | Tenor Banjo and Tenor Guitar friction peg; white button; nickleed | \$.40 | \$ 1.60 |
| 79 | To fit all styles and makes; Grover nickel; 2 to 1 gear ratio; white button | 1.00 | 3.60 |
| 78 | To fit all styles and makes; Grover nickel; 2 to 1 gear ratio; white button | 1.50 | 5.75 |
| 83 | To fit all styles and makes; Grover De Luxe nickel plated; 4 to 1 gear ratio; white button..... | 2.25 | 8.75 |
| 83-G | To fit all styles and makes; Grover De Luxe gold plated; 4 to 1 gear ratio; pearl button; same design as No. 83..... | 4.50 | 17.50 |
| 83-E | To fit all styles and makes; Grover De Luxe gold plated and engraved; 4 to 1 gear ratio; pearl button; same design as No. 83..... | 6.00 | 22.00 |
| 82 | Fifth string peg to fit all styles and makes; friction style; nickel plated; white button..... | .60 | |
| 84 | Ukulele and Uke Banjo; friction peg; specify whether white or black button wanted; nickel plated | .30 | 1.20 |
| 84-G | Ukulele and Uke Banjo; friction peg; gold plated; white button; same design as No. 84..... | .65 | 2.50 |

BUTTONS FOR BANJO PEGS

| | | |
|-----|---|--------|
| 855 | Pearl buttons for all styles..... | \$2.25 |
| 856 | White ivoroid buttons for all styles..... | .25 |

BANJO BRIDGES

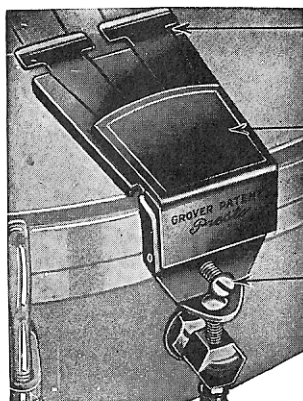


| No. | | Each | Dozen |
|------|--|--------|---------|
| 55 | For Tenor and Plectrum banjo; De Luxe ebony with bone insert; three feet; 1/2" and 5/8" heights..... | \$1.00 | \$12.00 |
| 50 | For Tenor and Plectrum banjo; maple with ebony insert; three feet; 1/2" and 5/8" heights..... | .50 | 6.00 |
| 27 | For Tenor and Plectrum banjo; maple with ebony insert; 1/2" and 5/8" heights..... | .50 | 6.00 |
| 26 | For Tenor and Plectrum banjo; maple with ebony top; 1/2" and 5/8" heights | .30 | 3.60 |
| 25 | For Tenor and Plectrum banjo; solid maple; 1/2" and 5/8" heights; same shape as No. 26..... | .15 | 1.80 |
| 24 | For Tenor and Plectrum banjo; solid maple; 1/2" and 5/8" heights | .10 | 1.20 |
| 5 | Non-tip for Tenor and Plectrum banjo; solid maple; 1/2" and 5/8" heights | .25 | 3.00 |
| 55-5 | For Five String banjo; same shape as No. 55; 1/2" and 5/8" heights | 1.00 | 12.00 |
| 30 | For Five String banjo; same shape as No. 50; 1/2" and 5/8" heights | .50 | 6.00 |
| 31 | For Five String banjo; same shape as No. 26; 1/2" and 5/8" heights | .30 | 3.60 |
| 32 | For Five String banjo; same shape as No. 24; 1/2" and 5/8" heights | .10 | 1.20 |
| 36 | For Mandolin Banjo; same shape as No. 50; 1/2" and 5/8" heights | .60 | 7.20 |
| 37 | For Mandolin Banjo; same shape as No. 26; 1/2" and 5/8" heights | .40 | 4.80 |
| 63-2 | For Guitar Banjo; solid maple, 3/4" high..... | .50 | 6.00 |
| 63-3 | For Cello Banjo; solid maple; 5/8" high..... | .50 | 6.00 |

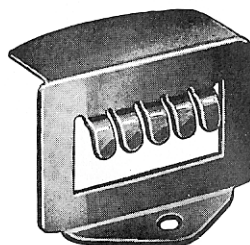
UKULELE AND UKE BANJO BRIDGES

| | | | |
|-----|--|-----|---------|
| 40 | For Uke Banjo; same shape as No. 50; 1/2" high.... | .50 | \$ 6.00 |
| 41 | For Uke Banjo; same shape as No. 24, 1/2" high.... | .10 | 1.20 |
| 771 | For Ukulele; mahogany with bone saddle..... | .30 | 3.60 |
| 773 | For Ukulele; mahogany with ebony saddle..... | .25 | 3.00 |
| 775 | For Tenor Ukulele; rosewood with bone saddle..... | .50 | 6.00 |

BANJO TAILPIECES



No. 22



No. 23

| No. | | Each |
|-------|--|---------|
| 101-N | To fit all styles and makes Tenor, Plectrum and Mandolin Banjo; Grover first model, extension; adjustable; nickel plated; detachable cover | \$ 1.00 |
| 22 | To fit all styles and makes Tenor, Plectrum and Mandolin Banjo; Grover Presto, extension; adjustable; nickel plated; hinged cover | 1.50 |
| 22-B | Five string Banjo; Grover Presto, extension; adjustable; hinged cover; same design as No. 22..... | 1.50 |
| 25-A | To fit all styles and makes Tenor, Plectrum and Mandolin Banjo; Grover De Luxe, extension; nickel plated; adjustable; hinged cover | 4.80 |
| 25-B | Five String Banjo; Grover DeLuxe, extension; nickel plated; adjustable; hinged cover | 4.80 |
| 25-G | To fit all styles and makes Tenor, Plectrum and Mandolin Banjo; Grover De Luxe, gold plated; extension and adjustable, hinged cover | 6.00 |

| | | |
|-------|---|------|
| 25-BG | Five String Banjo; Grover De Luxe, gold plated; extension and adjustable; hinged cover | 6.00 |
| 108 | For Gibson Florentine and All-American models; Grover De Luxe gold plated and engraved; extension; hinged cover; adjustable | 8.50 |
| 792 | Guitar Banjo; nickel; extension..... | 2.25 |

UKE BANJO TAILPIECES

| | | |
|------|---|------|
| 23 | To fit all models; nickel..... | .25 |
| 21 | To fit all models; extension with hinged cover; adjustable.. | .75 |
| 21-G | To fit all models; gold plated; extension with hinged cover; adjustable | 1.35 |

BANJO HOOK AND NUT SETS

| | Each |
|--|--------|
| 739 Flat nickel hook; 1/4" nut for all banjos..... | \$.10 |
| 740 Round nickel hook; 1/4" nut for all banjos..... | .10 |
| 741 Chrome plated; same as No. 740..... | .15 |
| 742 Gold plated; same as No. 740..... | .25 |
| 743 Flat nickel hook; 1/4" nut for all Uke Banjos..... | .10 |

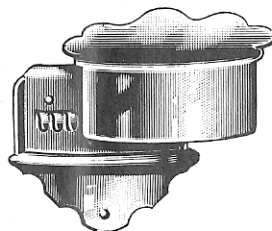
MANDOLIN SUPPLIES

MANDOLIN PICK GUARDS

| | Each |
|---|---------|
| 860 To fit arched top models; elevated; brown celluloid; nickel attachments | \$ 2.50 |
| 863 To fit all arched top models; elevated; brown celluloid bound with white ivoroid | 5.00 |
| 863-G Same as No. 863 but with gold metal parts..... | 6.50 |
| 865 For F-5 model; elevated; brown celluloid bound with black and white; gold plated attachments..... | 8.00 |

MANDOLIN TAILPIECES

| | | | |
|-------|---|------|--|
| 780 | To fit Style A-00; nickel, detachable cover | .30 | |
| 780-C | Cover for No. 780 | .20 | |
| 780-B | Base for No. 780 | .20 | |
| 782 | To fit all makes and models; nickel; engraved; detachable cover | .60 | |
| 782-C | Cover for No. 782 | .35 | |
| 782-B | Base for No. 782 | .35 | |
| 784 | For F-12, F-5 models; De Luxe gold plated; engraved; detachable cover | 3.25 | |
| 784-C | Cover for No. 784 | 2.00 | |
| 784-B | Base for No. 784 | 2.00 | |



No. 780

MANDOLIN, MANDOLA AND MANDO-CELLO BRIDGES—Adjustable



No. 520

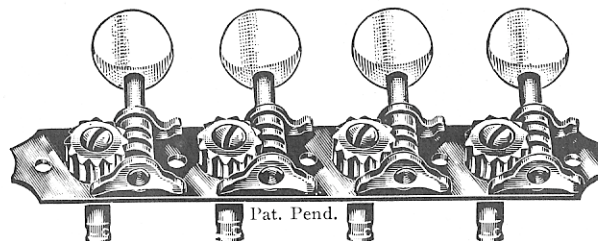
| No. | | Each | Doz. |
|-------|---|--------|---------|
| 520 | To fit all makes of arched top mandolins; ebony offset saddle | \$1.00 | \$10.00 |
| 520-A | Ebony offset saddle for No. 520 | .50 | 5.00 |
| 520-B | Ebony base with thumb screws and studs for 520 | .50 | 5.00 |
| 518 | For all Mandolas; ebony with offset saddle; same shape as No. 520 | 1.65 | 16.50 |
| 518-A | Offset saddle for No. 518 | .75 | 7.50 |
| 518-B | Ebony base with thumb screws and studs for No. 518 | .90 | 9.00 |
| 519 | For all Mando-Cellos; ebony with offset saddle; same as No. 520 | 2.00 | 20.00 |
| 519-A | Offset saddle for No. 519 | 1.00 | 10.00 |
| 519-B | Ebony base, studs and thumb screws for No. 519 | 1.00 | 10.00 |

MANDOLIN, MANDO-BASS AND HARP-GUITAR BRIDGES—Non-Adjustable

| No. | | Each | Doz. |
|-------|---|--------|---------|
| 464 | Mando-Bass; maple base with removable ebony saddle | \$2.75 | \$27.50 |
| 464-S | Ebony string saddle for No. 464; one for each string | .15 | 1.50 |
| 464-B | Maple base for No. 464 | 2.50 | 25.00 |
| 966 | Harp-Guitar (Sub bass only); maple base; ebony saddle | 1.50 | 15.00 |

(Note: Use No. 523 Adjustable bridge with No. 966.)

MANDOLIN AND MANDOLIN-BANJO MACHINE HEADS

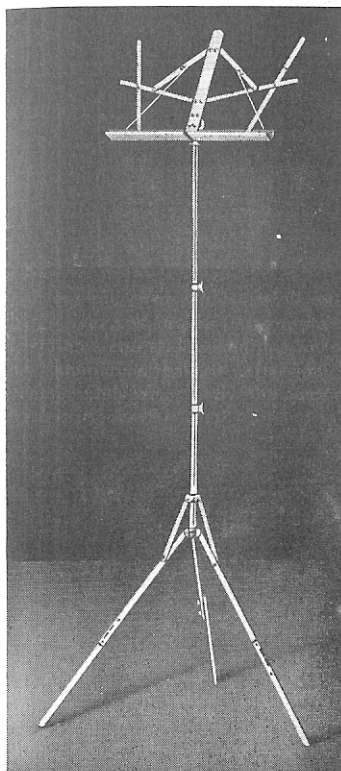


No. M-10

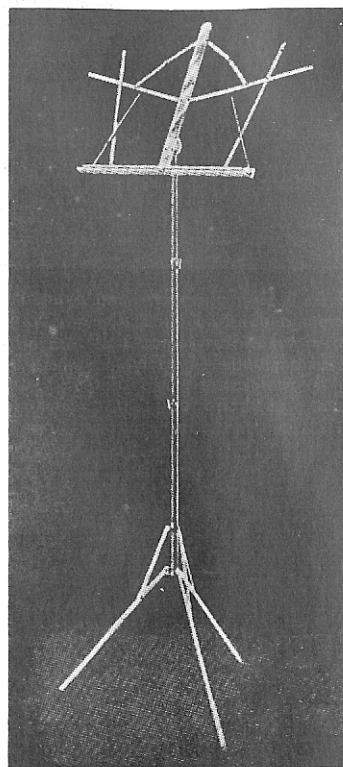
| No. | | Per Side | Set of Two |
|------|--|------------------|------------|
| M-10 | To fit all makes and models with exception of F-2, F-4, F-7, F-10, F-12 and F-5 mandolins; steel back with brass fittings; white buttons | .55 | \$ 1.00 |
| 299 | To fit all models and makes except F-2, F-4, F-7, F-10, F-12, F-5 mandolins; nickel with white buttons | .80 | 1.50 |
| 303 | Special design; nickel plated and engraved; white buttons; to fit all models except F-2, F-4, F-7, F-10, F-12, F-5 | 1.50 | 2.75 |
| 304 | To fit F-2, F-4, F-7, F-10 mandolins; nickel; engraved; white buttons | 2.50 | 4.25 |
| 305 | To fit F-12, F-5 mandolins; gold plated, engraved; pearl buttons | 11.00 | 20.00 |
| | | Each Set of Four | |
| 334 | Machine head to fit Mando-Bass | 7.20 | 28.80 |

GENERAL SUPPLIES

MUSIC STANDS



No. 620



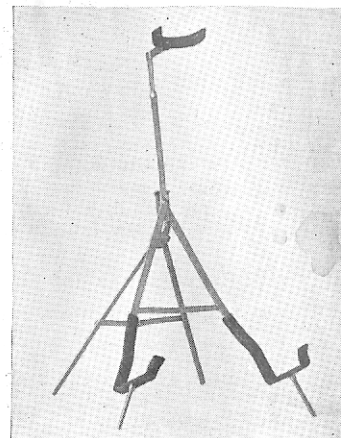
No. 622

- | | | |
|-----|---|----------------|
| No. | | Each Dozen |
| 620 | Famous Midget stand, so called, because of small space when folded; strong construction; adjustable; nickel plated; complete with bag. Extended—56"; folded—12" | \$3.00 \$36.00 |
| 622 | Well made. Adjustable. Finished in bright nickel. Note height when extended—60"; folded—17" | 1.75 21.00 |
| 624 | A sturdy stand. Adjustable. Nickel plated. Good quality. Extended—60"; folded—21" | 1.50 18.00 |

| END PINS | | Each | Doz. |
|----------|---|--------|--------|
| 177 | To fit all instruments; white molded celluloid..... | \$.10 | \$1.20 |
| 175 | To fit all instruments; black molded celluloid..... | .10 | 1.20 |
| 178 | New large white end pin; to fit Advanced L-5, L-12, L-10, L-7 | .25 | 3.00 |
| 336 | For Mando Bass; maple | 1.50 | |

GUITAR AND BANJO STANDS

- | | |
|-----|---|
| | Each |
| 697 | Noslip stand; folding; strong and solid. May be used with any guitar including the Super "400" |
| | \$3.75 |
| 31 | Hamilton, for either banjo or guitar; folding and adjustable; strong and solid; will not scratch instrument |
| | 2.20 |
| 696 | Simplex folding model for banjos; felt covered; fits in instrument case |
| | 2.00 |
| 698 | Simplex folding model for guitars; felt covered; fits in instrument case |
| | 2.50 |



No. 697

FINGERBOARD NUTS

| No. | Each |
|-----|------------------------------|
| 677 | Bone for guitar \$.25 |
| 678 | Bone for banjo25 |
| 681 | Bone for mandolin25 |

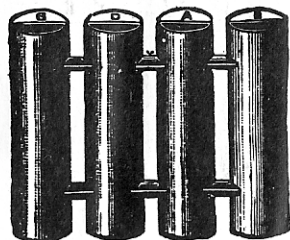
IVOROID BINDING MATERIAL

| | | |
|-------|-------------------------------------|--------|
| 900 | Ivory, per ft. | \$.20 |
| 900-A | White, black and white, per ft..... | .30 |

FRETS (ALL INSTRUMENTS)

| No. | Each | Set of 20 |
|-----|---|---------------|
| 690 | Guitar; nickel silver | \$.02 \$.40 |
| 691 | Guitar and Banjo; new, extra large and low..... | .03 .60 |
| 680 | Banjo, Mandolin, Tenor Guitar, Uke and Uke Banjo; nickel silver | .02 .40 |

PITCH PIPES



| No. | | Each Dozen |
|-----|--|------------|
| 671 | Plectrum and Five String Banjo; D B G C G..... | .45 \$5.00 |
| 672 | Tenor Banjo and Tenor Guitar; A D G C..... | .30 3.50 |
| 668 | Ukulele and Uke Banjo; B F# D A..... | .30 3.50 |
| 669 | Mandolin, Mandolin Banjo and Violin E A D G..... | .30 3.50 |
| 670 | Guitar; E B G D A E..... | .45 5.00 |
| 673 | Hawaiian Guitar; E C# A E A E..... | .45 5.00 |

CASE HANDLES



901 For all instrument cases; complete, adjustable, leather; each. \$.60

FINGERBOARDS

Write for prices stating style and model of instrument.

VIOLIN SUPPLIES

| | Each Dozen |
|--|------------|
| 970 Maple bridges; strong and sensitive..... | .10 \$1.00 |
| 972 Ebony pegs | .15 1.50 |
| 974 E String tuning adjusters | .15 1.50 |
| 976 Rosin; set in cork | .15 1.25 |
| 978 Tailpiece gut; 6 inches long | .05 .60 |

GIBSON CASES

A good instrument is worth protection. We recommend the **FAULTLESS CASE**; a strong case; heavy three-ply construction and covered with finest waterproof imitation leather, lined with flannel or silk plush.

A very fine inexpensive case is the **CHALLENGE CASE** made of black waterproof leatherette with flannel lining.

GUITAR CASES

| | |
|---|---------|
| TO FIT STYLES L-00, L-0, L-C, L-30, L-37 | |
| 115 Challenge | \$ 5.50 |
| 414 Faultless Fl. | 13.50 |
| TO FIT STYLE N. L. | |
| 411 Faultless V. | 25.50 |
| TO FIT SMECK No. 1 and 2, ADVANCED | |
| JUMBO AND JUMBO "35" | |
| 118 Challenge | 6.50 |
| 418 Faultless Fl. | 16.50 |
| TO FIT STYLES L-50, L-4, ES-150 | |
| 103 Challenge | 5.75 |
| 514 Faultless Fl. | 13.50 |
| 515 Faultless S. P. | 26.00 |
| 534 Faultless Fl. (Aeroplane cloth covered) | 15.00 |
| 535 Faultless S. P. (Aeroplane cloth covered) | 27.50 |
| TO FIT STYLES L-7, L-10, L-12, L-5 | |
| 606 Faultless Fl. | 18.00 |
| 600 Faultless S. P. (Aeroplane cloth covered) | 23.00 |

TENOR AND PLECTRUM GUITAR CASES

| | |
|---|---------|
| TO FIT STYLES TG-00, PG-1 | |
| 115 Challenge | \$ 5.50 |
| 414 Faultless Fl. | 13.50 |
| TO FIT STYLE TG-50 | |
| 103 Challenge | 5.75 |
| 514 Faultless Fl. | 13.50 |
| 534 Faultless Fl. (Aeroplane cloth covered) | 15.00 |

HAWAIIAN GUITAR CASES

| | |
|--------------------------|---------|
| TO FIT STYLE HG-00 | |
| 115 Challenge | \$ 5.50 |
| 414 Faultless Fl. | 13.50 |
| TO FIT STYLE SMECK No. 1 | |
| 118 Challenge | 6.50 |
| 418 Faultless Fl. | 16.50 |

HARP GUITAR CASE

| | |
|------------------------|---------|
| 435 Faultless Fl. | \$37.50 |
|------------------------|---------|

BANJO CASES

| | |
|--|---------|
| TO FIT ALL TENOR BANJOS | |
| 120 Challenge | \$ 5.50 |
| 511 Faultless Fl. | 13.50 |
| 509 Faultless S. P. | 22.00 |
| TO FIT PLECTRUM, 5-STRING, GUITAR AND CELLO-BANJOS | |
| 121 Challenge | 5.50 |
| 521 Faultless Fl. | 14.50 |
| 522 Faultless S. P. | 24.00 |

MANDOLIN-BANJO CASES

| | |
|--------------------------|---------|
| 122 Challenge | \$ 5.50 |
| 385 Faultless Fl. | 9.50 |
| 393 Faultless S. P. | 19.50 |

MANDOLIN CASES

| | |
|--|---------|
| TO FIT STYLES A-00, A-1, A-50 | |
| 101 Challenge | \$ 4.50 |
| 362 Faultless V. | 14.00 |
| 962 Faultless V. (Aeroplane cloth covered) | 15.00 |

TO FIT STYLES F-4, F-10, F-5

| | |
|---------------------------------------|-------|
| 371 Faultless S. P. | 18.50 |
| 440 Faultless S. P. (Square shape)... | 42.00 |

MANDO-BASS BAG

| | |
|-----------------------------|---------|
| 159 Waterproof Canvas | \$11.00 |
|-----------------------------|---------|

UKULELE BANJO CASE

| | |
|-------------------|---------|
| TO FIT STYLE UB-1 | |
| 90 Canvas | \$ 1.75 |

UKULELE CASES

| | |
|------------------------|---------|
| TO FIT ALL UKULELES | |
| 80 Canvas | \$ 1.80 |
| 310 Faultless Fl. | 7.25 |
| TO FIT TENOR UKE | |
| 311 Faultless Fl. | 10.25 |

MANDOLA AND MANDO-CELLO CASES

| | |
|--------------------------------|---------|
| TO FIT STYLES H-0, H-1 MANDOLA | |
| 135 Challenge | \$ 5.50 |
| 378 Faultless V. | 12.50 |
| TO FIT STYLES H-4, H-5 MANDOLA | |
| 388 Faultless S. P. | 17.00 |
| TO FIT STYLE K-1 MANDO-CELLO | |
| 394 Faultless V. | 25.00 |
| TO FIT STYLE K-4 MANDO-CELLO | |
| 403 Faultless S. P. | 24.00 |
| TO FIT STYLE K-5 MANDO-CELLO | |
| 515 Faultless S. P. | 26.00 |

YOU LEARN TO PLAY THE GIBSON WAY

THE *Gibson* SYSTEM FOR HAWAIIAN GUITAR

A new and better way of learning to play the Hawaiian guitar—you actually play tunes in full harmony style right from the first lesson. The most complete and thorough system ever written, yet the music is arranged in such a tuneful and interesting manner that you will find it surprisingly easy.

Most tunes are written for two Hawaiian guitars with Spanish guitar accompaniment. Modern tunings, interesting arrangements, harmony studies, advanced technique and countless special effects carefully and thoroughly explained so that you will be equipped to play any style and type of music. Start now to learn to play Hawaiian Guitar this NEW GIBSON way.

Write Gibson, Inc., Kalamazoo, Mich., for full information on where you can study the Gibson System in your locality.

THE *Gibson* SYSTEM FOR SPANISH GUITAR

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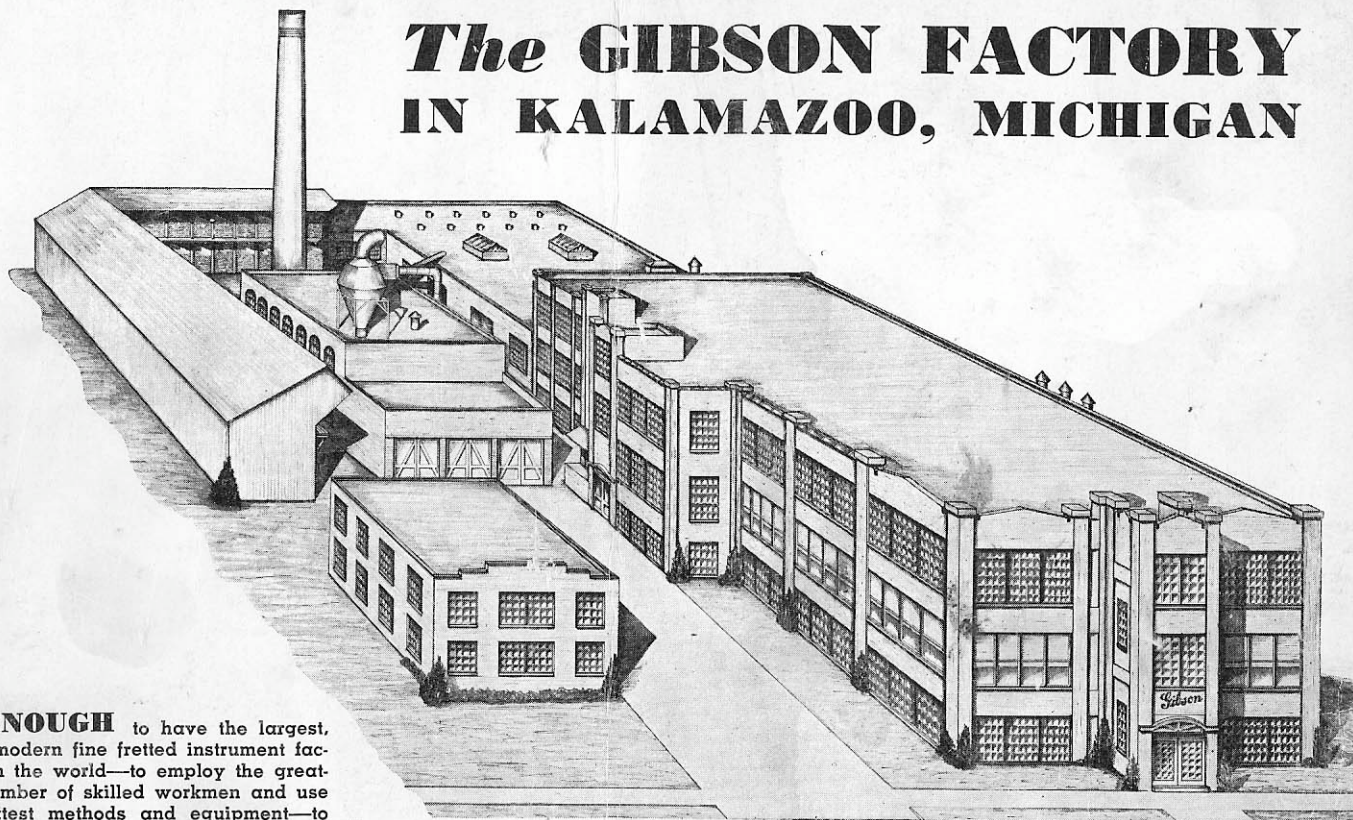
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