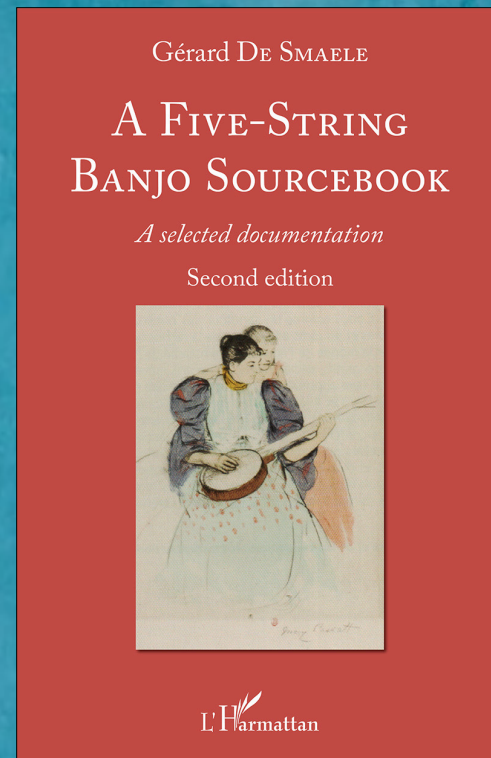
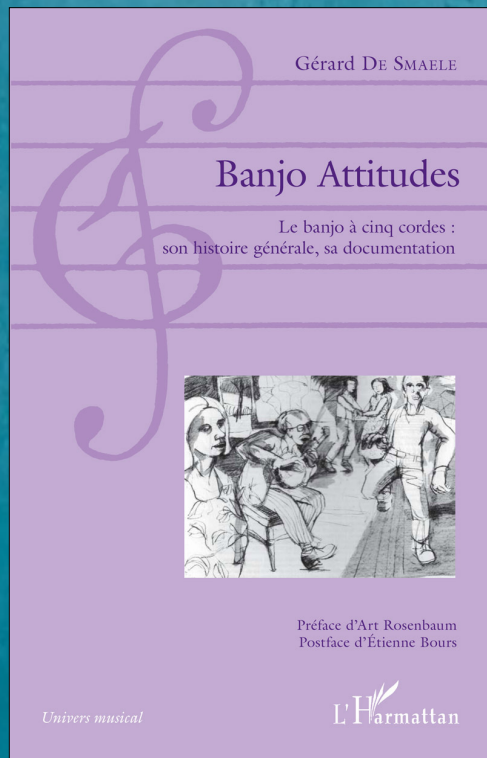


# Les illustrations

## Les périodiques



Gérard De Smaele, janvier 2024

# Musée virtuel du banjo

Contre toute attente, les périodiques spécialisés consacrés au banjo à cinq cordes sont relativement nombreux. En plus des articles, on y trouve aussi une foule de renseignements précieux sur les concerts, l'actualité littéraire ou discographique. De surcroît, des annonces publicitaires en tous genres ciblent le public si particulier des amateurs. Ces revues sont aussi des organes de liaison entre abonnés, et participent de ce fait à l'animation de la vie musicale.

D'autres revues sont répertoriées dans *Banjo Attitudes* et dans *A Five-String Banjo Sourcebook* et son supplément (G. De Smaele, L'Harmattan, 2015, 2019).



Les titres généralistes donnent une vision plus large du contexte dans lequel le banjo évolue. Si certaines revues ont connu de longues périodes de parution, d'autres ne furent qu'éphémères. N'empêche qu'un bon nombre d'entre elles sont courantes. On notera aussi que dans la foulée du '*folk revival*', ce seront bien entendu les revues éditées à partir des années 1960 qui se rapporteront principalement au banjo traditionnel ou au '*bluegrass*'. Quant aux revues plus anciennes, elles émanent du '*BMG Movement*' qui prit naissance à la fin du 19<sup>e</sup> siècle.

Les exemplaires marqués d'un astérisque sont en dépôt à la bibliothèque du MiM. Des notices plus détaillées sont disponibles dans *Banjo Attitudes* et *A Five-String Sourcebook* (Paris : L'Harmattan, 2015, 2019).

## ***Allegro (The)***

Dwight, IL.

Paraît de 1899 à 1900.



# ALL FRETS

September/October 2020



## ***INSIDE...***

MY JOURNEY WITH  
JACK CANINE

DRESSING UP  
DO-RE-MI

TYLER JACKSON: A  
TENOR BANJO  
VOICE FOR A NEW  
GENERATION

PLAY IT ON FIVE

HOW ABOUT UKE?

WHEN YOU WORE  
A TULIP

JEEPERS CREEPERS

CAROLINA IN THE  
MORNING



## ***All Frets Magazine***

Organe de la F.I.G.A.

<http://www.allfrets.com>





## American Banjo Museum Quarterly

Winter 2020

**Inside . . .**

Steve Martin Donates Custom-Made Banjo to ABM!

From the Director

ABM announces "BANJO ROOTS" Educational Program

Annual Candy Cane Christmas

What visitors are saying...Facebook Comments

Kermit comes to the ABM

Assuring in some Un-Conventional Ways

Thank you to all donors!

ABM Membership

Upcoming Events

### Steve Martin Donates Custom-Made Banjo to ABM!



Actor, comedian, author, and modern-day banjo icon, Steve Martin, recently donated a unique piece of banjo history to the American Banjo Museum in Oklahoma City...

Established in 1998 by The Kennedy Center in Washington, D.C., the *Mark Twain Prize* recognizes people who have had an impact on American society in ways similar to the distinguished 19th century novelist and essayist best known as *Mark Twain*. As a social commentator, satirist and creator of memorable characters, Samuel Clemens was a fearless observer of society, who startled and outraged many while delighting and informing many more with his uncompromising perspective of social injustice and personal folly. He revealed the great truth of humor when he said "against the assault of laughter nothing can stand."

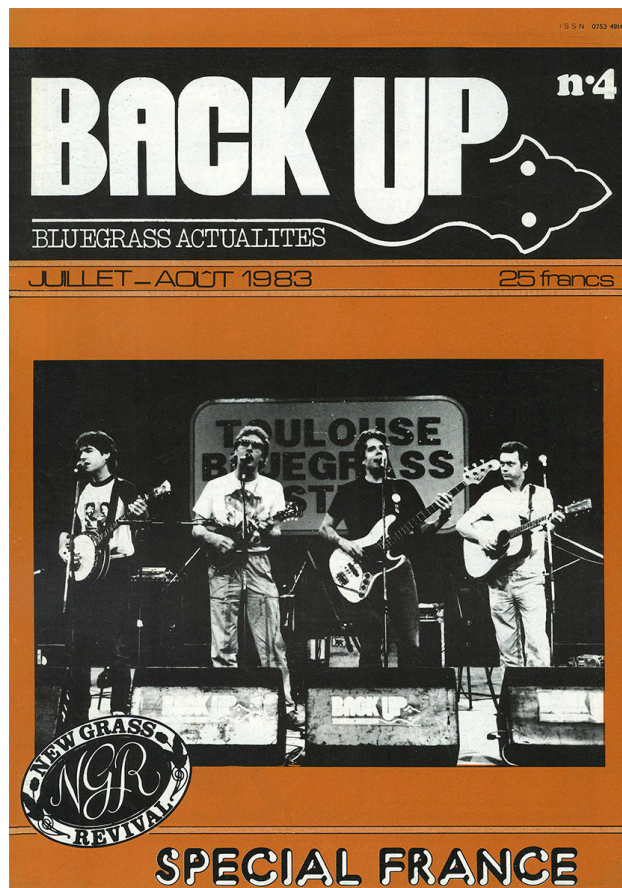
Joining other recipients of the award including Jonathan Winters, Carol Burnett, Richard Pryor, and George Carlin among others, the 2005 recipient of the *Mark Twain Prize* was Steve Martin. To commemorate the honor The Kennedy Center commissioned the Gibson Company to create a one-of-a-kind banjo which was subsequently presented to Martin. The engraved and gold-plated banjo features a special mother-of-pearl inlays on the fingerboard depicting The Kennedy Center along with a laser etched image of Mark Twain on the resonator. Steve Martin's name and the date of presentation are also etched into the instrument's armrest. After visiting the museum in June of 2019, Martin was inspired to offer this one-of-a-kind banjo to be shared with and enjoyed by ABM visitors.

"The museum is fantastic and will be a really good home for this special banjo," Martin said. ABM executive director, Johnny Baier, commented, "To many people of the current generation, Steve Martin is the banjo. Being able to display and share one of his personal instruments - a banjo which melds both the musical and comedic sides of such a beloved and respected entertainer and musician - is truly an honor for us."

The banjo, now a part of the museum's permanent collection, will become the centerpiece of an upcoming exhibit at the American Banjo Museum chronicling the banjo life and contributions of Steve Martin. Along with the "Mark Twain" banjo will be rare photos and videos as well as a pristine 1927 Gibson *Florentine* model banjo which was part of the Steve Martin collection and acquired through the consideration of ABM board of directors member, Devin Tower.

## ***American Banjo Museum Quaterly***

<http://www.americanbanjomuseum.com/quarterly-newsletters> –  
 Organe du musée – banjos à 4 cordes – courante.



## ***Back Up\****

N° 4, juillet-août 1984.  
Revue française.

# THE BANJO GAZETTE

The Newsletter dedicated to Bluegrass  
and Old Time Banjo

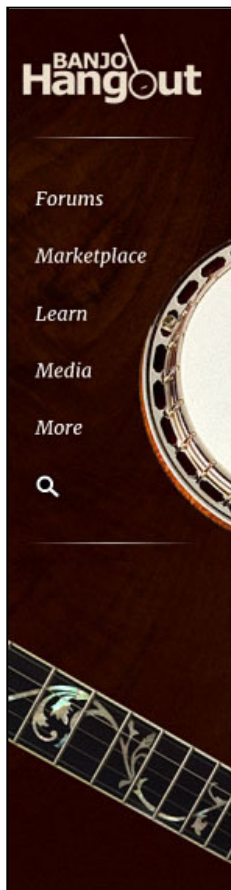
Vol. 2 Iss. 2    Feb. 1994    £1. 65



## ***Banjo Gazette (The)\****

Vol. II/2, Feb. 1994.  
Revue anglaise.





Enter our free giveaway to win a one-year membership to [BanjoBenClark.com](http://BanjoBenClark.com), your online home for learning banjo, guitar, and mandolin.

With [400+ lessons](#) for basic through advanced, Banjo Ben offers the most bang for your buck! Lessons include precise tabs, detailed instruction, and jamtrack MP3s.

[ENTER THE DRAWING](#)

## Marketplace



## From the Forum

Newest Topics

Most Popular

[What's the tuning and chords of this video?](#)

[Playing Advice: Clawhammer and Old-Time Styles](#) - 2 hrs

[Anyone tried this guy- prewar flange](#)

[Banjo Building, Setup, and Repair](#) - 4 hrs

[For Sale: 1935 Gibson Style 4 Conversion](#)

[Swap Shop: Buy, Sell, Trade](#) - 14 hrs

[1895 SS Stewart #2 neck exploded!](#)

[Banjo Building, Setup, and Repair](#) - 16 hrs

[National banjo uke](#)

[Collector's Corner](#) - 17 hrs

[Want to trade Tubaphone for SS Stewart](#)

[Swap Shop: Buy, Sell, Trade](#) - 17 hrs

[Looking for a loaner in Gainesville, FL for Feb. 17](#)

[Other Banjo-Related Topics](#) - 20 hrs

[more >](#)

## About this Site

**This is the world's largest, most active banjo community.** Established in 2000, the Banjo Hangout features [forums](#), [classifieds](#), and a massive library of free [banjo tabs](#), [MP3s](#) and [videos](#).

Built for banjo players, by banjo players. This is where the banjo world hangs out!

# Banjo Hangout

Revue électronique.

Courante.

<https://www.banjohangout.org/pages/default.asp>



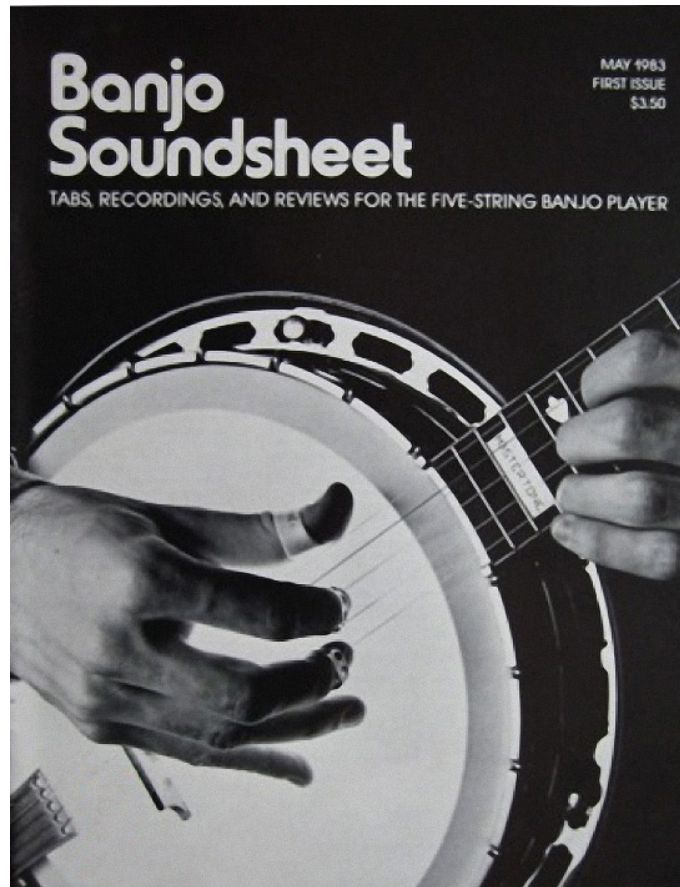
## ***Banjo Newsletter\****

Vol. IV, n° 5, March 1977.

A provisoirement cessé de paraître en 2022.

<https://banjonews.com/archives.html>





## ***Banjo Soundsheet\****

May 1983, first issue.



**BANJO WORLD**  
A JOURNAL  
DEVOTED to the BANJO, MANDOLINE and GUITAR.

Vol. VII. No. 66. MAY, 1900. SUBSCRIPTION, 15. (100 Advertis. Post Free, 25.)

**ST. JAMES'S HALL.**  
**ESSEX & CAMMEYER'S**  
**BANJO FESTIVAL**  
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**SAMUEL SIEGEL**  
America's Greatest Mandolinist.

**FRANK LAWTON**  
The Whistling Man from the "Belle of New York." Whistling Solos with Banjo Accompaniment.

PLAN AT 89, PICCADILLY, LONDON, W.

## ***Banjo World (The)\****

Devoted to the Banjo, Mandolin and Guitar.

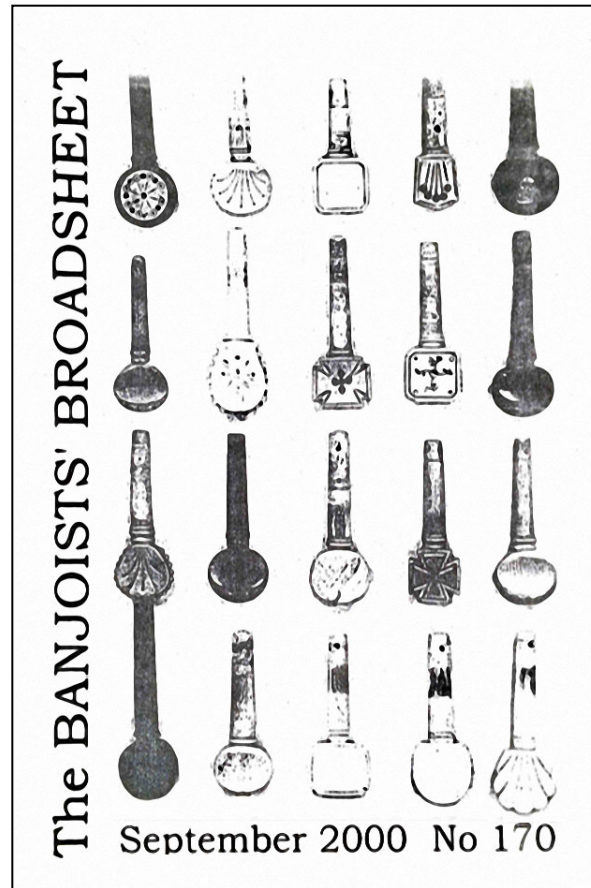
Vol. VII, n° 66, May 1900.



## ***BMG – Banjo-Mandolin-Guitar\****

Vol. LX, n° 695, March 1963.

<https://classic-banjo.ning.com/page/bmg-magazines>



***Banjoist Broadsheet (The)\****

N° 170, September 2000.

Revue anglaise.

# Banjovia

That Banjo Publication

Spring 1998

## The All-New Nechville Phantom!

by Nick Hoffman

Over our daily morning coffee, Tom Nechville details his doings in the shop. We use this time to discuss the banjo business the "old-fashioned" way. On a recent morning about a month ago, he blurted out, "I've got this really cool piece of exotic wood. - What should I do with it?"

With that, the wheels began to turn, and a new banjo was about to be born. Less than a month later, the new Nechville Phantom Heli-Mount became the newest, hottest model for 1998.

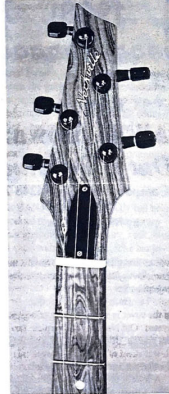
Tom had long wanted to utilize the age-old idea of a tunneled 5th string. Contrary to popular belief, the use of a tunnel through the neck for the 5th string is not a contemporary idea. Instead, it was conceived by the English around the turn of the century. The idea has become quite popular within the past few years, with more and more renowned players seeking its advantages. So Tom decided to finally build such a banjo, and put that "really cool piece of wood" to good use.

The tunneled 5th string of the Phantom is a simple and practical idea. A banjo equipped with it doesn't need the cumbersome 5th string peg to get in the way. You see, behind the 5th fret, there is a hole which is the end of a 6" brass tube that lies under the fingerboard. The 5th string is put through that tunnel, which ends on the head stock next to the truss rod cover. A fifth tuner on the headstock replaces the old one on the neck. The string comes out of the tube and connects to the tuner.

Tom used the "exotic" wood of cocobolo for the fingerboard and peghead overlay

on the first Phantom. Cocobolo has a rich, thick grain pattern with large, curly vertical stripes and a dark reddish color. It is actually harder than ebony, and it sinks in water. This strength solidifies the banjo neck and helps sustain tone.

Tom also added a radius to the fingerboard which would later allow for super-fast action. He then decided to add a



(Above) The newest Nechville Heli-Mount model features a tunneled 5th string and sleek, "geometric" contemporary peghead design. See additional Phantom photos on Page 4.

25.5" guitar scale to the neck, which added two extra frets to the fingerboard. This allows for two full octaves of play! The short scale - combined with the radiused fingerboard of the Phantom - results in unbelievable playability.

Mother of pearl dot inlays adorn the fingerboard simply and elegantly. Because of the 25.5" scale, the bridge is moved closer to the center of the head for proper intonation. This move sets the bridge right in the head's "hot spot" and produces a full, crisp tone.

Since he had added so many innovations to the newly-created Phantom, Tom decided to pull out all the stops and design an all-new tone ring for the instrument. The result was the Nechville Megaphonic 40, a special alloy tone ring that has 40 holes "megaphoned" out in a conic shape. (See photo on Page 4). The resulting tone is out of this world!

Designing the peghead shape for the Phantom proved to be a difficult endeavor. The final design was actually inspired by a design by Ira Gitlin, an extraordinary banjoist from Massachusetts. Ira had sent his design to Tom about a year ago, and Tom revised the geometric peghead in order to use it for this new, progressive Heli-Mount. The peghead, along with the exotic cocobolo, is very attractive with the mother of pearl "Nechville" logo inlay.

The Phantom is available with Keith tuners which allow for precision tuning and convenience. The standard Phantom

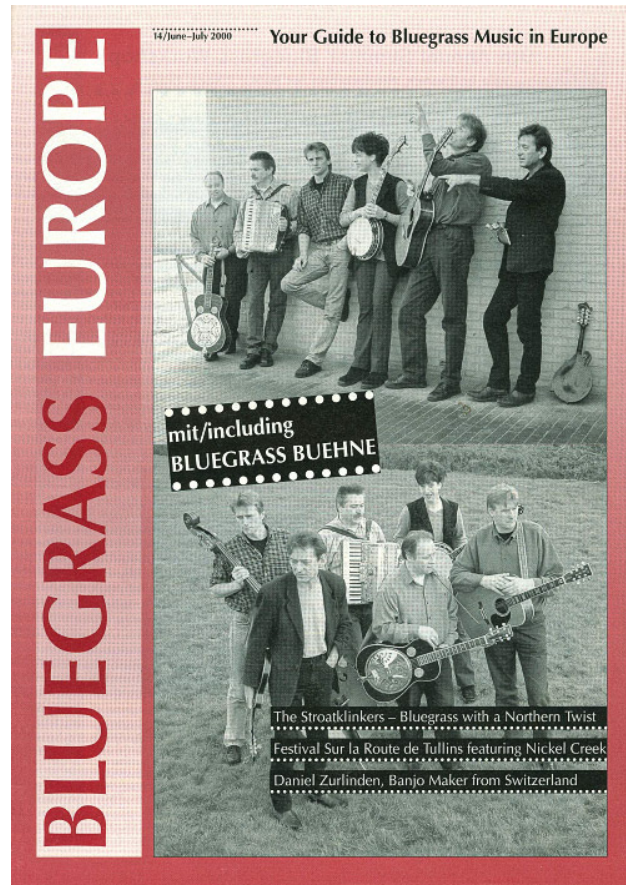
(Phantom - Continued on Page 4)

## Banjovia

Spring 1998.

Quarterly of Nechville Musical Products, Boomington, MN.

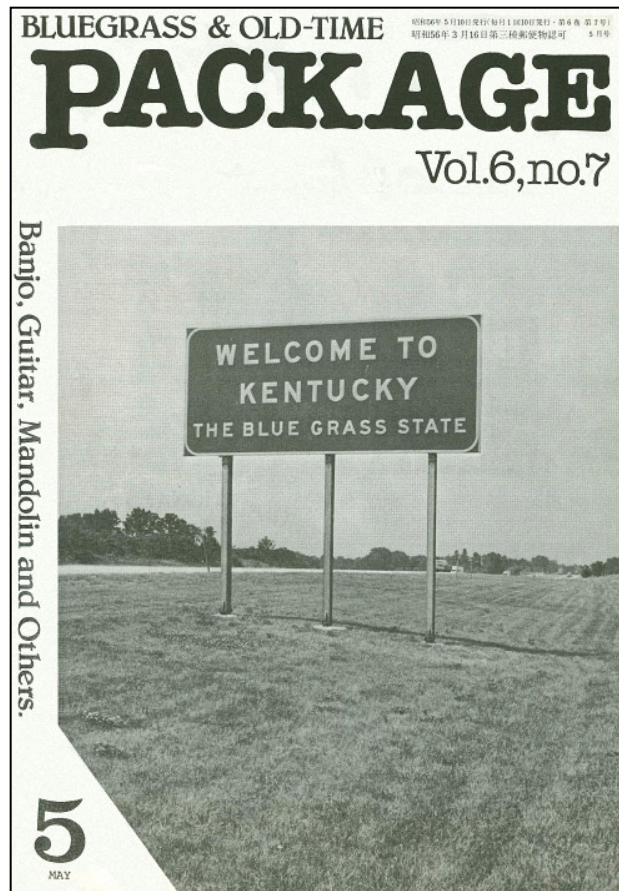




## ***Bluegrass Europe\****

N° 14, June–July 2000.





## ***Bluegrass & Old Time Package\****

Vol. 6, n° 7, May issue, ca. 1980.

Revue japonaise.



## ***Bluegrass Situation (The)***

Revue électronique, courante.

<https://thebluegrasssituation.com>

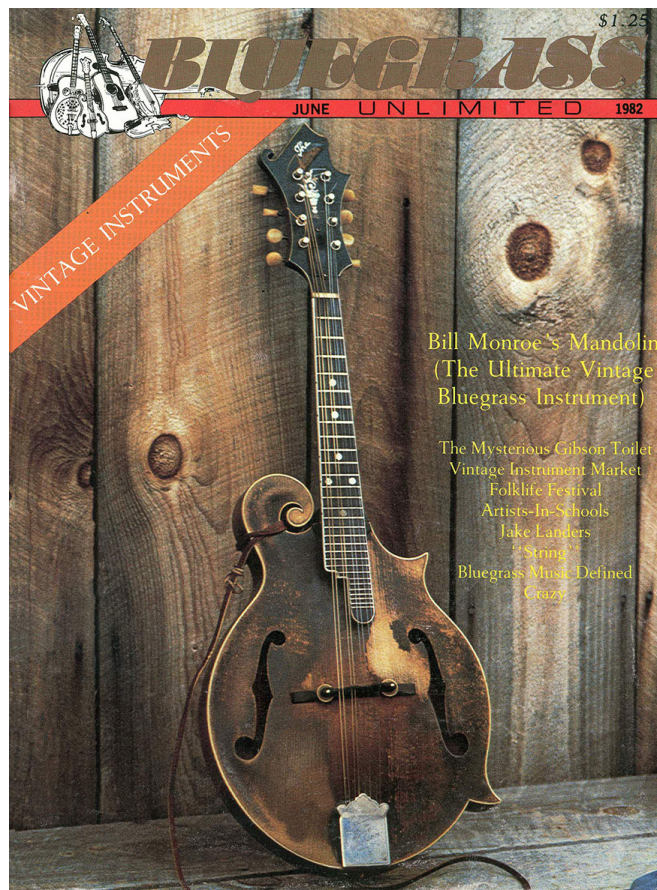


## ***Bluegrass Today***

Revue électronique, courante.

<https://bluegrasstoday.com>



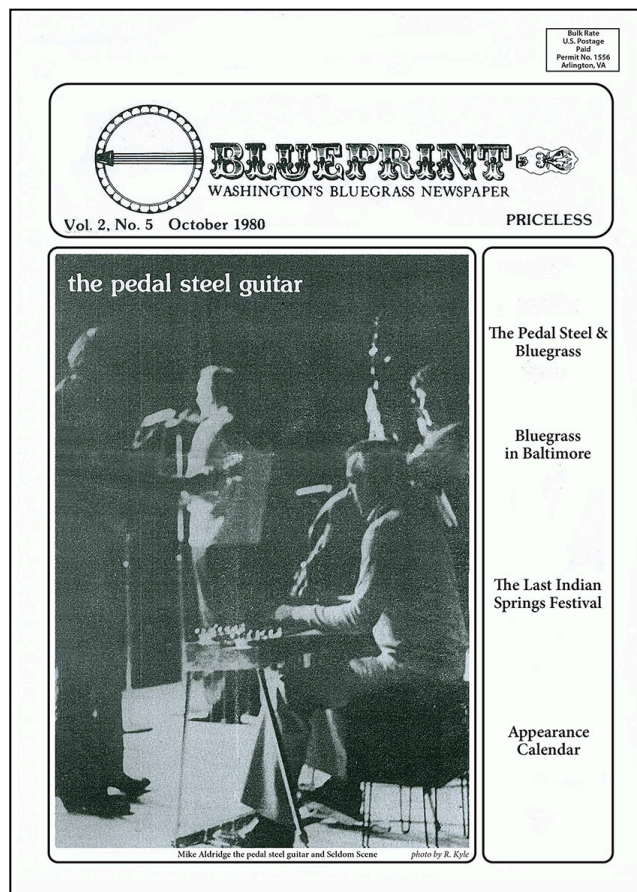


## ***Bluegrass Unlimited\****

June 1982.

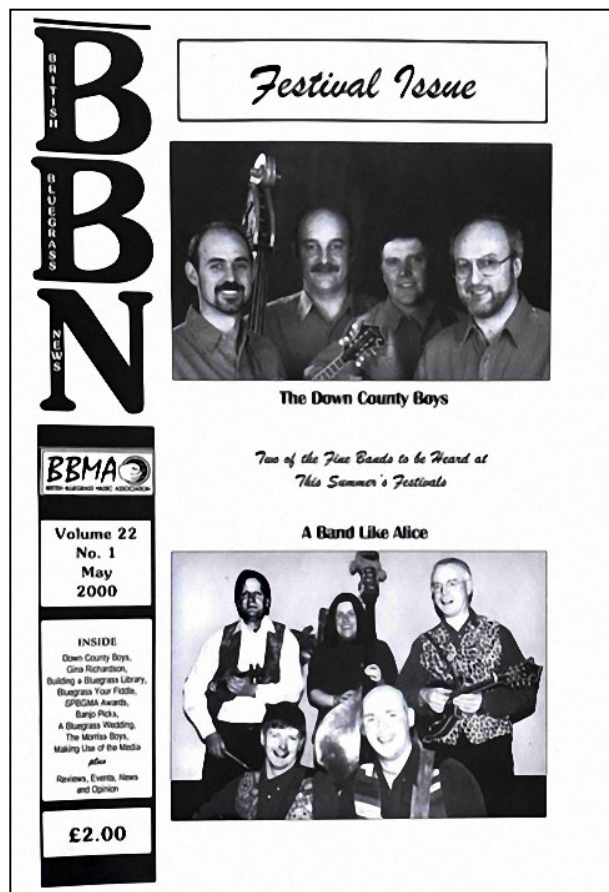
Première parution en 1966, courante.

<https://bluegrassunlimited.com>



## ***Blueprint: Washington Bluegrass Newspaper\****

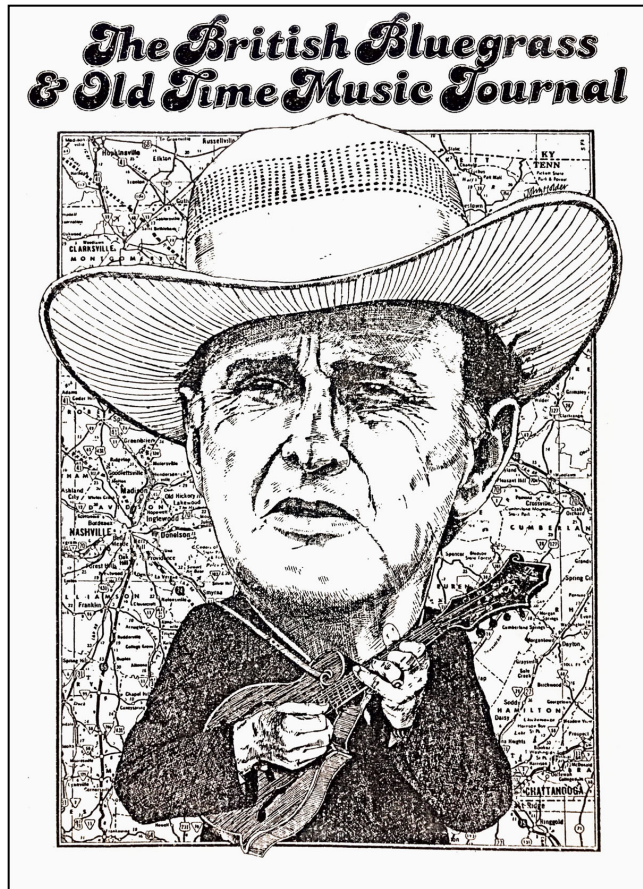
Vol. 2, n° 5, October 1980.



## ***British Bluegrass News (The)\****

Vol. XXII, n° 1, May 2000.





***British Bluegrass & Old Time Music Journal (The)***

Chelmsford, Essex, England, c. 1980.

# Broadside

BROADSIDE # 15, NOVEMBER 1962 -- BOX 193, NEW YORK 25, N.Y. 35¢

THE BALLAD OF OXFORD, MISSISSIPPI by Phil Ochs  
© by author, 1962

Lively Am F C

I'll sing you a song about a southern town where the Devil

had his rule --, when marshals faced an angry mob just to

send one man to school --. His name was Jimmy Meredith and the

tide he helped to turn, For he chose to stay that terrible

day to keep his right to learn. There was blood, red cold

blood on their hands; yellow dirt on their clothes; hate in their hearts; shot from their soul like a gun

and what they thought they were doing Only God & the

Devil knows --. stones & bricks they screamed, "See what

you have done!" (cont'd reverse side)

## Broadside

Revue fondée par "Sis" Cunningham et Gordon Friesen en 1962, 35 numéros édités à partir de 1982 par Norman Ross – hors publication. Disponible sur le site de la revue *Sing Out*.



## ***Cadenza (The)***

Revue fondée par Clarence Partee.

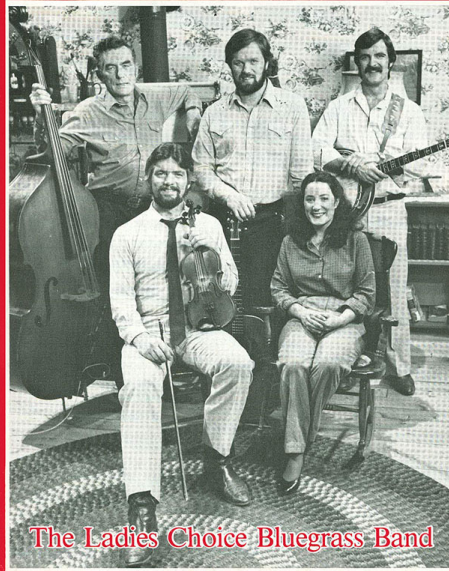
Kansas City à partir de 1894 / New York à partir de 1900 / Boston de 1908 à 1924 (ed. W. Jacobs).

<https://onlinebooks.library.upenn.edu/webbin/serial?id=cadenza>

# Canadian Bluegrass Review

APRIL/MAY 1983  
\$2.50

*Promoting Bluegrass in Canada*



*The Ladies Choice Bluegrass Band*

1983  
Festival Guide

CBR Visits  
Rick Whitaker

1983 Bluegrass  
Awards Ballots

1982  
Festival Report

## ***Canadian Bluegrass Review\****

Vol. VI, n° 2, April–May 1983.



THE SHANTY BOYS

## ***Caravan, The Magazine of Folk Music***

Revue fondée en 1957 par Lee Hoffman, et cédée à Billy Faier en 1959.

[Roger Sprung on the banjo]





## NEWSLETTER #264

March-April 2004

www.countysales.com

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P.O. Box 191  
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FAX ORDERS: (540) 745-2008

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We have a limited number of the 2004 Bluegrass Calendars that we are selling at a **SALE PRICE of just \$5.00** while they last. Published by Copper Creek Records and this year featuring that label's own artists, these are nicely done, colorful calendars with lots of data regarding birth & death dates for many Bluegrass & Old-Time artists.

### COUNTY SALES AT MERLEFEST

Once again we will have our COUNTY SALES booth at the Merlefest event that is held each year in Wilkesboro, N.C. to honor the late Merle Watson. This is a huge festival that features a lot of old-time music as well as Bluegrass, Country, and Singer-songwriter acts. Come by and look over our huge selection of CDs while you are enjoying some great music. Dates this year are **APR 29 to MAY 2 (THURS-SUNDAY)**

### CASSETTE SALE

In order to reduce our stock of cassettes, we are offering the following group lots at below cost prices, while they last:

LOT A: **5 BLUEGRASS** cassettes (our choice)

LOT B: **5 BG GOSPEL** cassettes (our choice)

LOT C: **5 FIDDLE** cassettes (our choice)

LOT D: **5 OLD-TIME MUSIC** cassettes (Our choice)

**EACH lot is JUST \$20.00.** No duplication within each lot. Lots of good music here!

Purchase Amount	\$4.00-29.99	\$30.00-59.99	\$60.00-139.99	\$140.00-199.99	Over \$200.00
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U. S. Priority Mail	4.50	5.00	6.00	7.00	8.00
International Surface	6.00	7.50	9.00	11.50	Actual
International Air	9.00	12.00	15.00	25.00	Actual

\*\*For COD shipments, please add \$6.00 in addition to regular shipping charges. DOMESTIC ORDER ONLY. For special expedited rates (FED EX, UPS, NEXT DAY, etc) please call or fax us for cost & authorization. DOMESTIC ORDERS ONLY.  
\*\*CANADIAN ORDERS: MINIMUM SHIPPING CHARGE is \$6.00 for 1-7 CDs and \$8.00 for 8 or more CDs.



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540-745-2001 \* Minimum credit card order is \$25.00 \* (Fax) 540-745-2008

**SHDVD-4492 GOSPEL BLUEGRASS HOMECOMING - VOL. 1** By now most of our readers probably will have seen excerpts from these shows on TV. Bill Gaither—a giant in the field of southern Gospel Music—obviously has a winner here in this well-presented 22-track collection that includes songs by Doyle Lawson, Del McCoury, Ralph Stanley, Rhonda Vincent, Ricky Skaggs and Nashville Bluegrass Band (2 songs each in most cases). It shows that there is a substantial market for Bluegrass when it has the benefit of TV marketing (we have heard that over 80,000 units have already been sold, between DVD's and CD's). The music is nicely filmed and recorded with a live audience and the other performers obviously enjoying the proceedings, with Gaither and Mary Stuart proving to be engaging hosts. In addition to the 90 minutes of performances, there is a nice feature shot at A. P. Carter's Store in Maces Springs, VA, focusing on Janette and Joe Carter. This is a wonderful package that any lover of Bluegrass gospel should love, and is highly recommended. Songs include GLORY LAND, I FIND JESUS, HONEY IN THE ROCK, GOSPEL PLOW, GET DOWN ON YOUR KNEES & PRAY, LEE HIGHWAY BLUES, BLUEGRASS BREAKDOWN (we are not sure when these latter two titles entered the gospel genre, but we're not complaining.) **DVD: \$ 25.00.** (Note: there is a 2nd volume with slightly different artist lineup that we will review next time. The show is also available on CD: \$ 15.00)



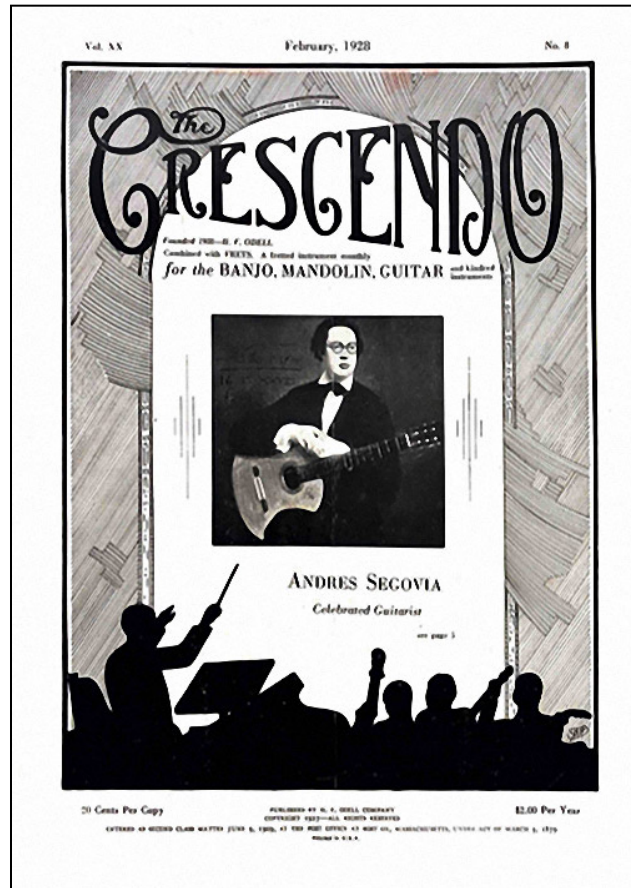
## County Sales Newsletter\*

N° 264, March–April 2004.

Fin des publications le 30 avril 2024.

<https://www.countysales.com/blogs/news>





## ***Crescendo (The)\****

Boston, différents éditeurs de 1908 à 1934.

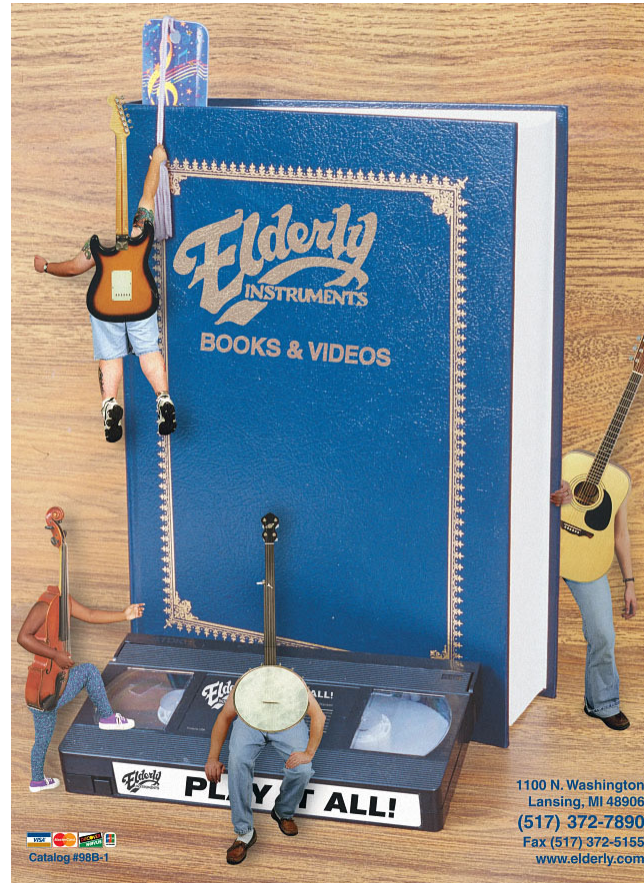
<https://www.digitalguitararchive.com/2020/04/the-crescendo/>



## ***Le cri du Coyote***

“Fanzine” français, périodique paraissant depuis 1989.  
Revue courante.





## ***Elderly Instruments\****

Catalogue périodique de la maison Elderly.

Actuellement en ligne.

<https://www.elderly.com>



NUMBER 181  
Double Issue  
Winter-Spring 1997-98



**5 STRINGER**

Published by  
**THE AMERICAN BANJO FRATERNITY**

© 1988 by Elm & Maple Grove Studios

**FIFTIETH ANNIVERSARY RALLY**  
October 21, 22, 23, 24, 1998

We are already anticipating a big turnout for this special Rally. It will be held at the Green Gables, 900 South Main Street, Lewistown, Pennsylvania 17044, (717) 248-4242. There is a special Rally room rate of \$39. Be sure to mention the Fraternity when making your reservation as we have all the rooms in the hotel and motel booked. We expect there to be many early arrivals on that Wednesday and there will be programs and special events Thursday, Friday and Saturday. Many people will be playing music composed by or associated with A.B.F. members. There will also be a raffle and door prizes. John Bernunzio has donated a copy of *1001 Banjos: The Tsumura Collection* for the raffle and Robert Thornburg has donated one of his fine gourd banjos. Geoff Freed and John Bullard are contributing their banjo CDs. We anticipate many other prizes large and small. Howard Weimunster designed a great A.B.F. logo that will be featured on our 50th Anniversary souvenirs. If you have suggestions or ideas for this gala event please let us know.



The Spring 1997 Rally Report begins on page 6.  
The Fall 1997 Rally Report begins on Page 8.

**SPRING RALLY**  
MAY 21, 22, 23, 1998  
PUNXSUTAWNEY, PA.

There is still time to make your reservation and be at the 1998 May Rally. It will be held at the Pantall Hotel, 135 East Mahoning St. Punxsutawney, Pennsylvania, (814) 938-6600 or 1-800-872-6825. Room rates are \$50 to \$55 for a single, \$55 to \$60 for doubles.

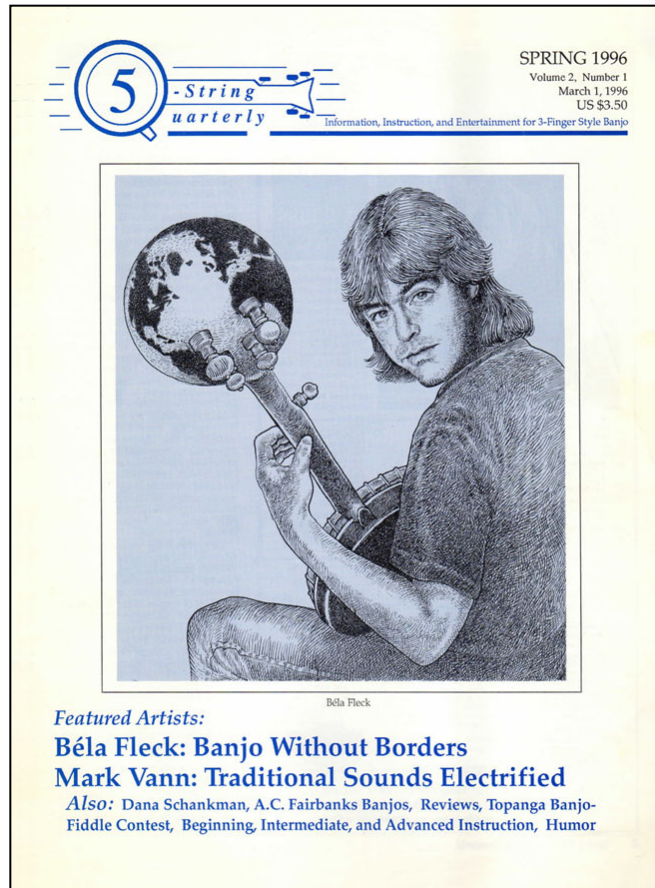
This Spring is the 100th Anniversary of the death of S. S. Stewart, the famous banjo maker, publisher and writer. Many members will be playing music composed or published by Stewart and we have scheduled an illustrated lecture on Stewart and his banjos. The A.B.F. orchestra is planning to play three Stewart pieces: Excelsior Medley, Light and Shadows, and Martinax Overture, as well as Jacques' Tickled to Death. Bill Morris will be presenting the Saturday night recital. We will also welcome an English visitor, David Miles. David is well known to our members through the hundreds of ragtime, popular and classical pieces he has arranged and beautifully written out for the banjo. So make (or confirm) your reservation, get in some last minute practice and join us for the Spring Rally. Please contact Secretary Mary Smith if you need any information about the Rally.

## ***Five Stringer (The)\****

N° 181, Winter–Spring 1983–1984.

Courante.

<http://www.desmaele5str.be/pdf/archives/CoverFiveStringer.pdf>



## ***5-String Quarterly (The)***

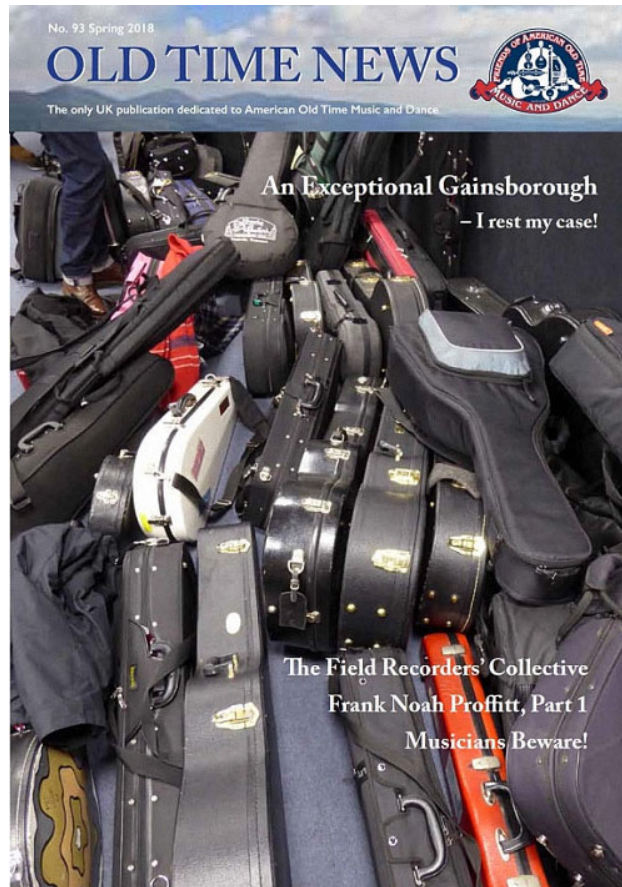
Vol. II, N° 1, 1996.

Au catalogue du Lincoln Center, NYC.



***FIGA - Fretted Instruments Guild of America\****

July–August 1983.



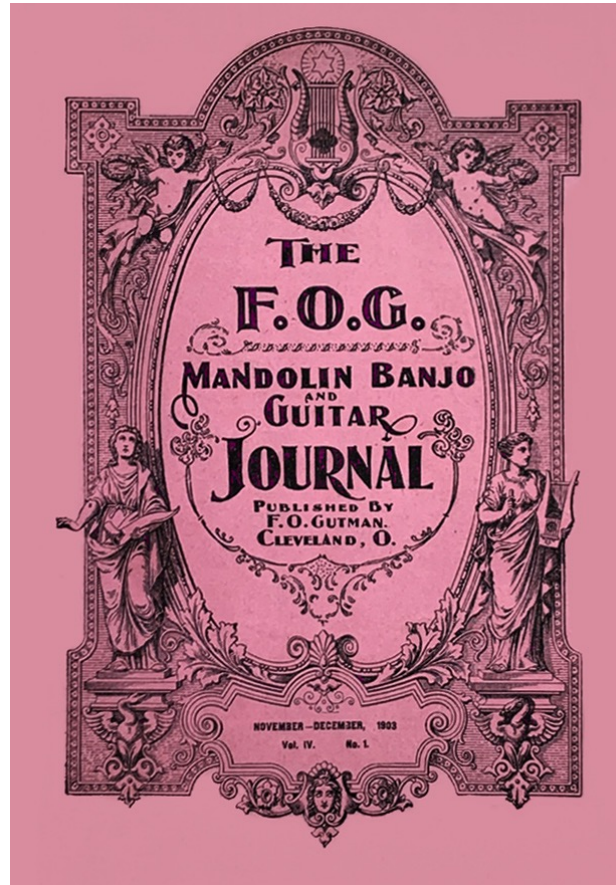
## **Foatmad**

Angleterre. Voir *Old Time News*.

Revue électronique, courante.

<https://foatmad.weebly.com/magazine.html>





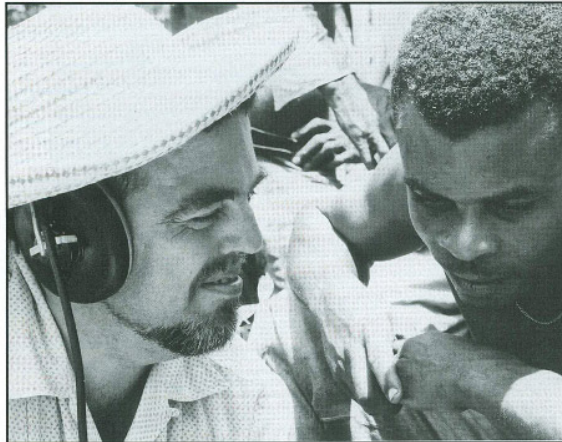
## ***The F.O.G. Mandolin, Banjo & Guitar Journal***

Published by F.O. Gutman, Cleveland, OH.

Vol. IV/1, November–December 1903.

# FOLKLIFE CENTER NEWS

WINTER 2004 • VOLUME XXVI, NUMBER 1



American Folklife Center • The Library of Congress

## ***Folklife Center News\****

Vol. XXVI, N° 1, Winter 2004.

Édité par le Bibliothèque du Congrès à Washington.

# FOLK SCENE



No. 8 JUNE 1965

1s. 9d.

## ***Folk Scene\****

Vol. VIII, June 1965.

Revue anglaise.

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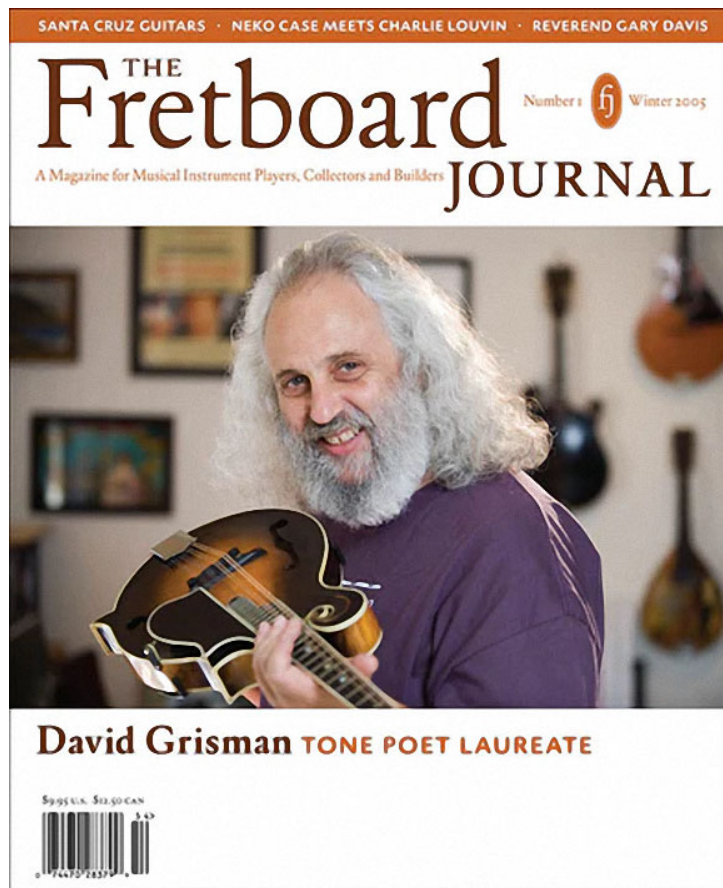


## ***Folklife Today***

Revue électronique courante.

<https://blogs.loc.gov/folklife/>



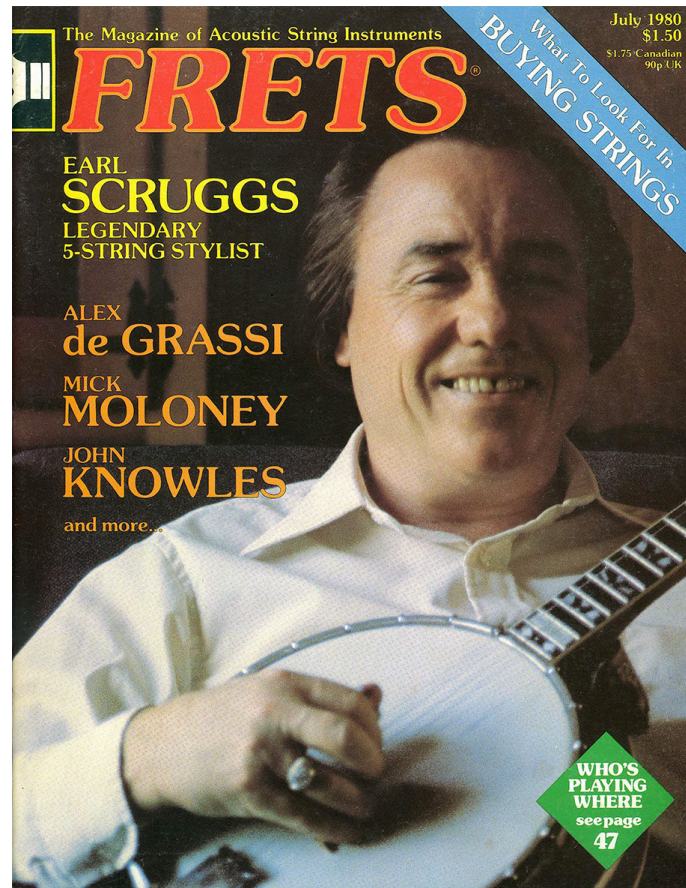


## ***Fretboard Journal (The)\****

N° 1, Winter 2005.

Revue courante.

<https://www.fretboardjournal.com>



## ***Frets*\***

Vol. II, n° 7, July 1980.

Succède à la revue *Pickin'* dans les années 1980.



## ***Frets***

USA, Vol. 1, n° 2, April 1925.



## ***Fretted Instrument News***

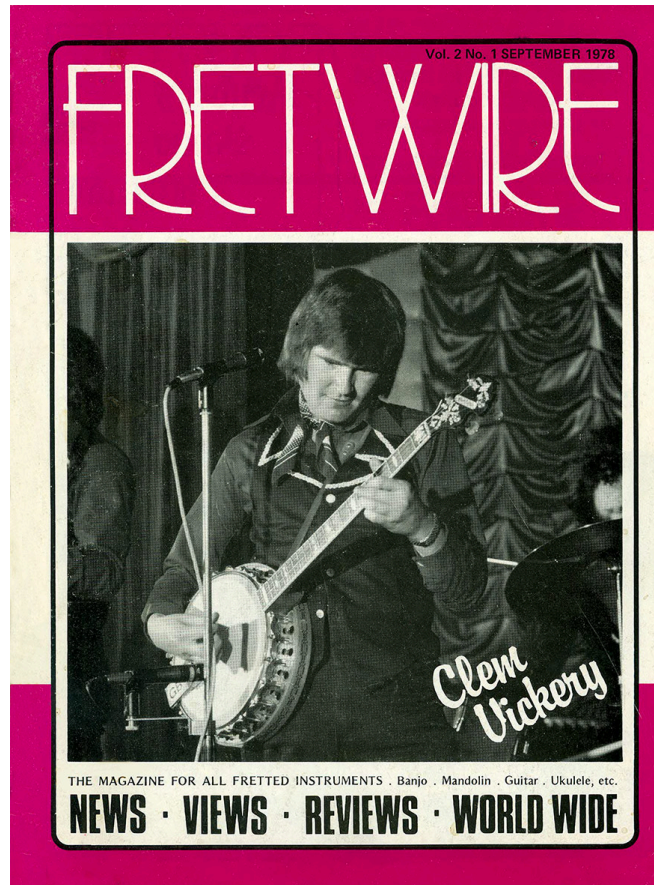
USA, Vol. 25, No 1, January-February 1956.





***Fretts***

Vol. 4, 1963.



## ***Fretwire\****

Vol. 2, N° 1, Septembre 1978.

Revue anglaise.

**gardyloo**

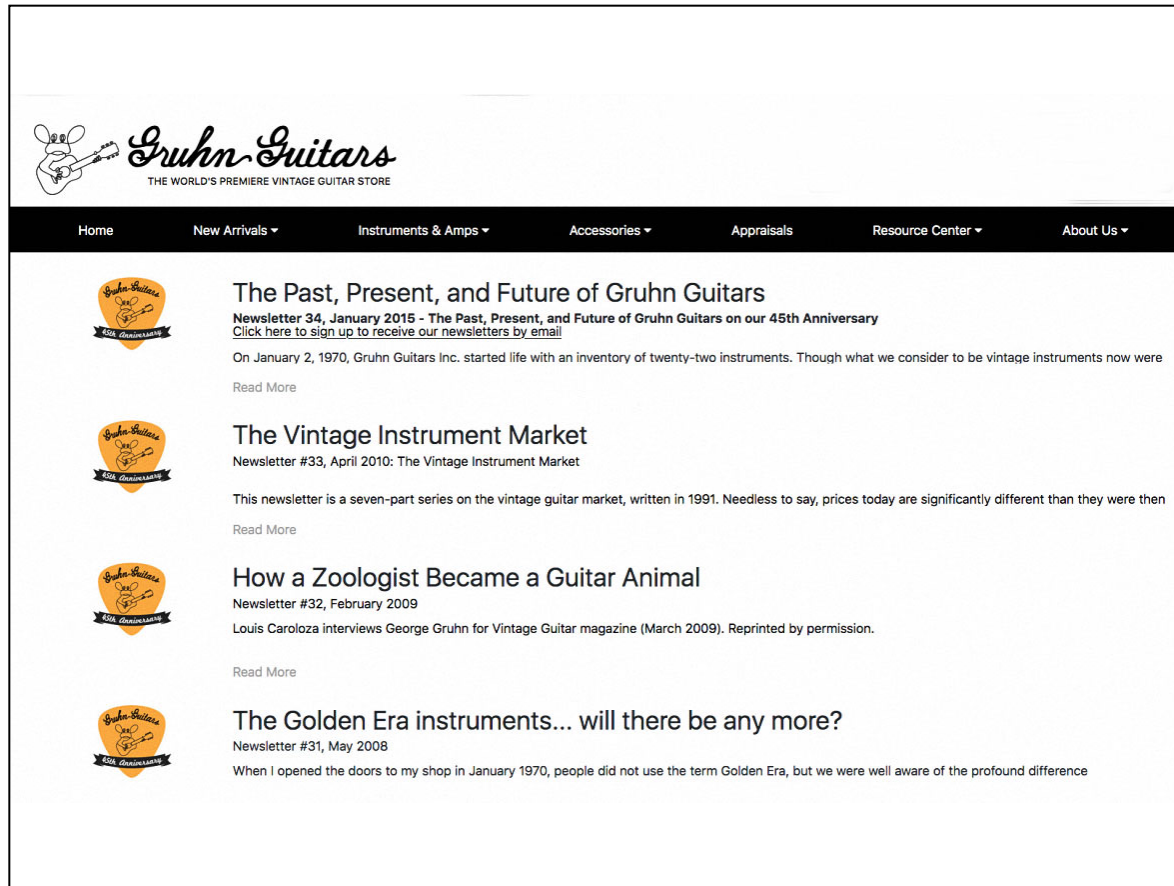
13c



Mike Seeger

## ***Gardyloo***

Revue miméographiée de musique *folk*, fondée par Lee Hoffman.  
Six numéros parus en 1959.



## ***Gruhn Guitars\****

Nashville, TN. Newsletter du marchand d'instruments de musique.

<https://guitars.com/newsletter>





# Homespun News

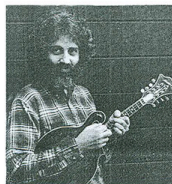
Box 694 • Woodstock, N.Y. 12498

Volume Nine • Summer 1983

**David  
Grisman**

**Tony  
Rice**

**Rob  
Wasserman**



## Three giants in the field of acoustic string band music, and each with a brand new series on Homespun Tapes!

The names of these men conjure up many things: excellence of musicianship, technical brilliance, innovation of new ideas, and a dedication to the principles of furthering acoustic music without losing its traditional roots. Each has made a tremendous contribution to the development of his instrument, and has inspired players around the world. Now, they have set down their musical ideas on tape, teaching many of their best-known tunes while providing insights into their success as top instrumentalists.

**David Grisman's** vast musical achievements are impossible to detail in the space we have available, but many of you are probably familiar with his work, from his early days as a Greenwich Village bluegrass picker to his current popularity as leader of The David Grisman Quartet. In between, he has appeared on dozens of albums with such stars as James Taylor, Judy Collins, Maria Muldaur, Jerry Garcia (and The Grateful Dead), Ronnie Platt, Martin Mull, Linda Ronstadt, Richard Greene, Mark O'Connor,

**DAWG MANDOLIN**  
For complete details on David Grisman's exciting new series, see page 12.

Tom Paxton, and The Pointer Sisters. He has made several albums of his own and with a variety of bands, including Earth Opera, Malekimer and Old And In The Way.

**NEW ACOUSTIC GUITAR**  
Taught by Tony Rice. Detailed listing on page 5.

It was with the formation of The David Grisman Quintet (with Tony Rice on guitar), that David brought all his past experience together with his love of both bluegrass and jazz to form the *Dawg* music that has become his trademark. *Frets* Magazine puts it this way: "The development of a new musical movement within an existing idiom is a rare enough occurrence; creating an entirely new form of music, which is what Grisman has done, is a monumental achievement." David's unique fusion of bluegrass, country, swing, Latin, and jazz styles, carefully written and arranged for an acoustic string band, and playing powerful original tunes, has had a tremendous influence on all forms of music. No name has been more

closely identified with today's resurgent interest in acoustic string instruments than that of Grisman, and no one else has made such strides in opening up the commercial jazz and pop charts to the new acoustic idiom." (*Frets*).

**Tony Rice's** phenomenal guitar playing has been evoking superlatives from critics and fans since his earliest days with The Bluegrass Alliance and J.D. Crowe And The New South. By the time he had joined The David Grisman Quintet and was heard on their 1977 hit album (*Kaleidoscope Records*), he was practically a legend, known to fiddlepicking aficionados as a true virtuoso. To go once again to *Frets* Magazine for an apt quote: "Another 'Tony' Rice is perhaps the most innovative contemporary exponent of the fabled old string acoustic guitar," who "forged what amounted to a new conception of the guitar's role in both solo and ensemble contexts."

(continued on page 3)

**ACOUSTIC BASS**  
Rob Wasserman's tape lessons are described fully on page 5.

## Homespun News\*

Vol. 9, Summer 1983.

<https://www.homespun.com>



## ***International Banjo\****

Vol. I, n° 4, July–August 1981.



## ***International Bluegrass***

Vol. 30, n° 8, sept. 2015.

Organe de l'IBMA.

<https://ibma.org/news>



## ***Jazz Banjo***

Allemagne. Vol. 8, N° 1, 2011.

Revue électronique, courante.

<http://internationaljazzbanjonewsletter.blogspot.com>



# JEMF QUARTERLY

JOHN EDWARDS MEMORIAL FOUNDATION



VOL. XII

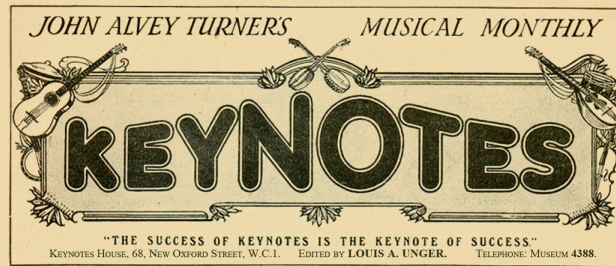
SPRING 1976

No. 41

## ***JEMF Quarterly***

Vol. XII, spring 1976.

<https://finding-aids.lib.unc.edu/20001/>



*We do not necessarily associate ourselves with the views expressed by contributors to KEYNOTES.*

VOL. IV. No. 2.

FEBRUARY, 1928.

PRICE SIXPENCE.



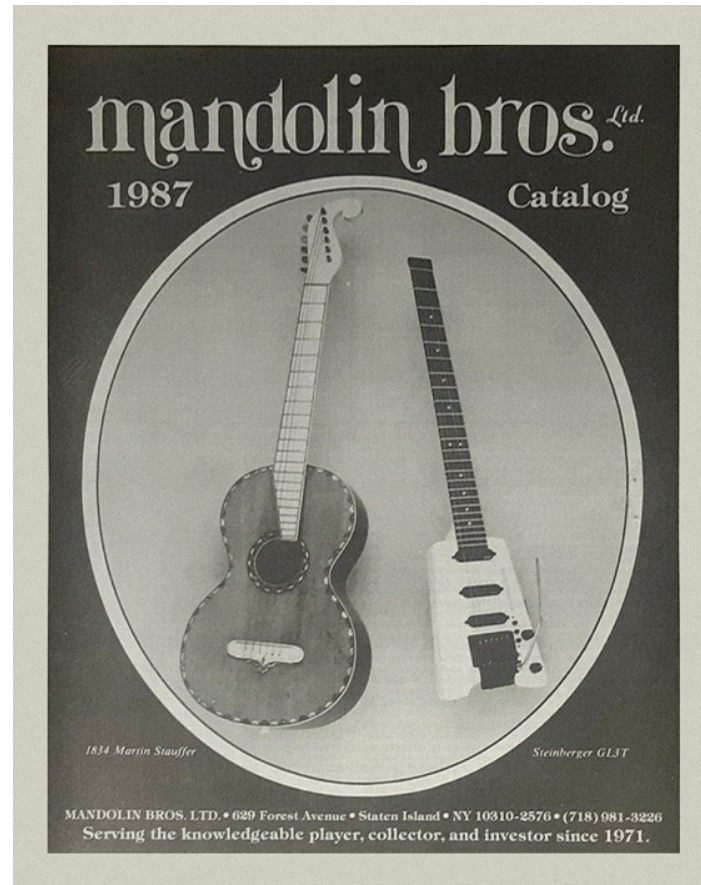
## **Keynotes\***

Vol. IV, n° 2, February 1928.

Revue anglaise.

## ***The Major***

Siganaw, IL, paraît à partir de 1898. Sera absorbé par *Musical Tempo* en 1902.



## ***Mandolin Brothers Catalog\****

1987.

Catalogue de la maison de vente d'instruments de musique.

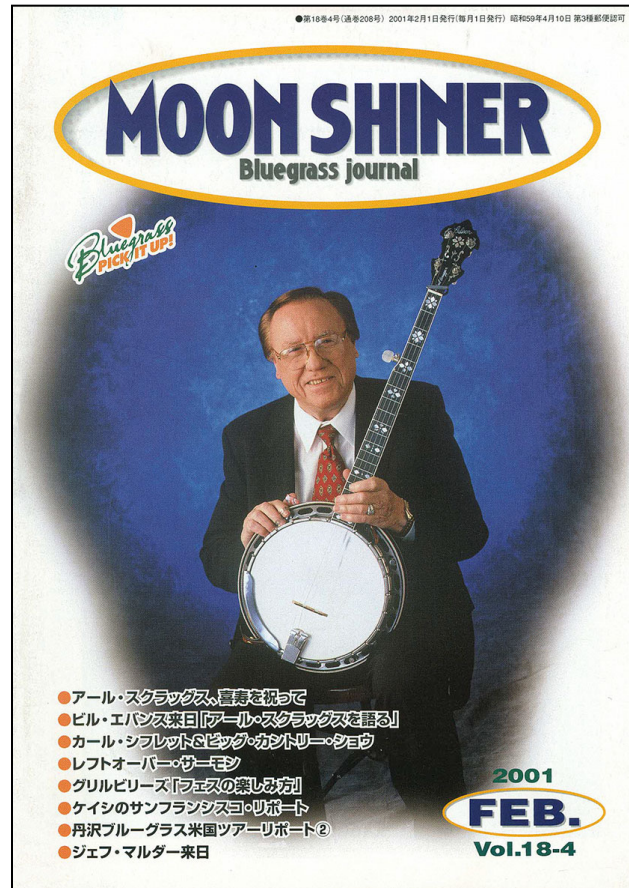




## ***Mastertone***

Organe de la maison Gibson.

Premier numéro en 1926.



## ***Moon Shiner, Bluegrass Journal\****

Vol. 18, N° 4, 2001.

Revue japonaise.



***Mugwumps\****

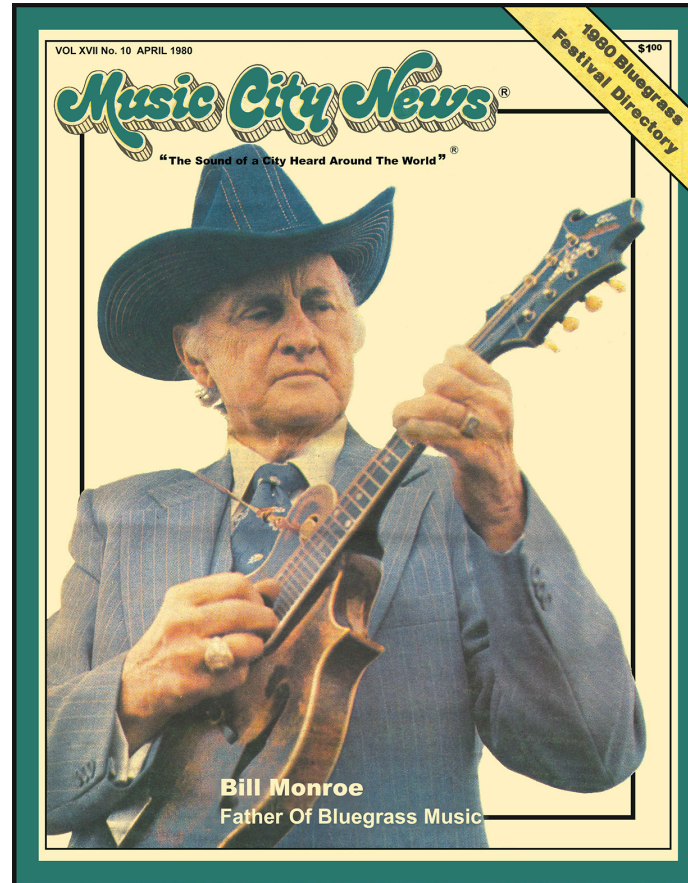
Vol. 5, N° 3, November–December 1976.



## ***Muleskinner\****

Vol. 1, N° 6, November–December 1970.





## ***Music City News\****

Vol. XVII, N° 10, April 1980.



## ***Musical Instrument Classified\****

September 1981.

## ***Musical Tempo***

Philadelphia, PA, de 1897 à 1903.



## ***No Depression\****

N° 18, November–December 1998.

Revue courante.

<https://www.nodepression.com>





## ***Old Time Herald (The)\****

Vol. 10, N° 4, April–May 2006.

Revue courante.

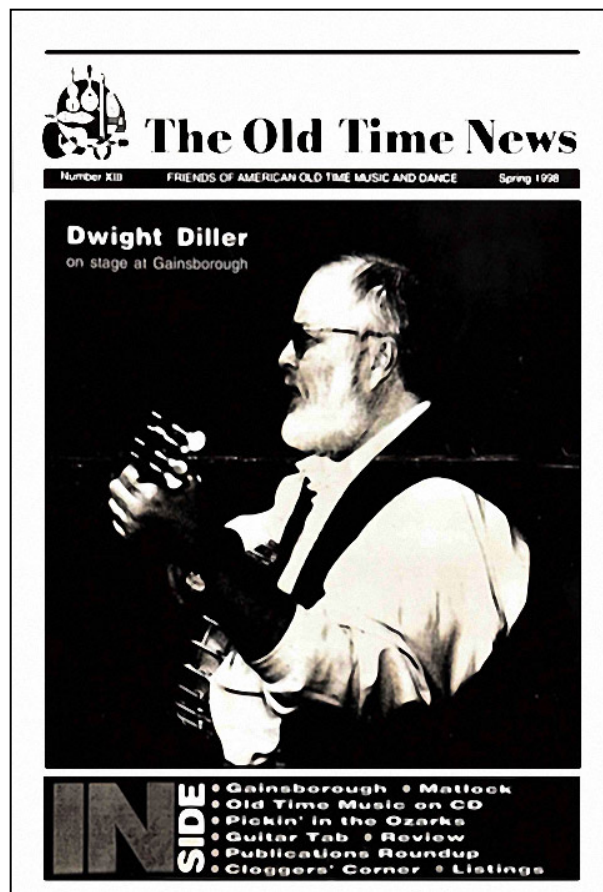
<https://www.oldtimeherald.org>



## ***Old Time Music\****

N° 21, Summer 1976.

Revue anglaise.

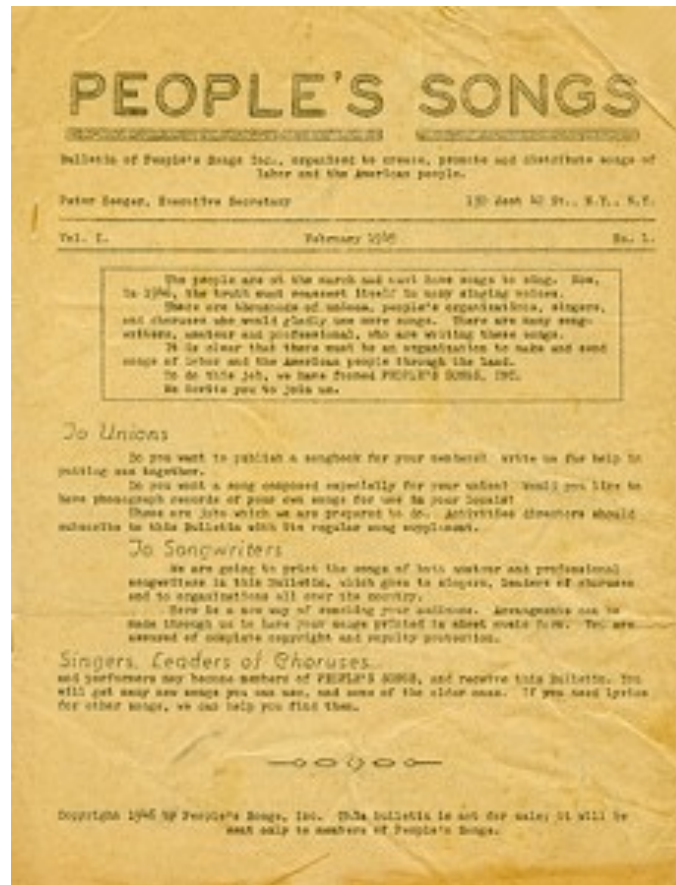


## ***Old Time News (The)\****

*Newsletter* anglais édité par FOATMAD.

Revue courante.

<https://foaotmad.weebly.com/magazine.html>



## ***People's Songs Bulletin***

New York, NY. Revue fondée par Pete Seeger, Alan Lomax, Lee Hays...  
Paraît de 1946 à 1950.

Préfigure *Broadside* et *Sing Out*.

Archives disponibles sur le site de *Sing out Magazine*.





## ***Pickin'\****

March 1978.

Fondée à Morristown, NJ en 1973. Devient *Frets* dans les années 1980. Cette revue a réédité plusieurs catalogues anciens : Gibson (1919, 1920, 1926, 1934) et Vega (1928).



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DECEMBER 1942— JANUARY, 1943

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## FRETTED INSTRUMENTS AND THE DANCE BAND

By EMILE GRIMSHAW.

The publication of music for fretted instruments has been influenced and encouraged by the inclusion of our instruments in the modern dance band. It was only after the introduction of the plectrum-played banjo in the dance band that English publishers found the courage to issue plectrum-style solos. Plectrum playing on the banjo, they said, was outrageously unorthodox; editors condemned it; more and more public players began to feature it, then the dance band came along and fixed it for all time.

What next! wrote the editors, "one might as well think of playing the *guitar* plectrum style."

Some of the guitarists thought it a good idea and diffidently began to experiment. The result was interesting, and although no published music was available, players began to like the plectrum style more and more. Directly the plectrum-played guitar was featured in the dance bands, scores of solos were written and published to meet the ever-growing demand for the new style of playing.

It is to the modern dance band that we owe the introduction of both the banjo and tenor banjo. This, briefly, is how they came about.

A few years before the last war, when the banjo began to be used in the American dance orchestras, there was no printed part that the banjost could read from. The American instrument in those days was tuned a third lower than ours; the player tuned the first string "B," then imagined it was "D." This was quite all right for the playing of solos where the banjo part would be transposed to, say, A major, while the piano accompaniment would be in the real key of C major. When, however, the banjost took his place in the dance band and was handed a second violin part or a piano part, it was almost impossible for the player to read a new piece at sight and, at the same time, adapt a second violin or piano accompaniment for banjo while transposing to a different key. Can this be the reason why so many American players of fretted instruments improvise so cleverly and the

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- Shirley Holmes in  
LARRY BRENNAN'S BAND
- Taber Divekey in the  
BOB ENGEL ORCHESTRA
- J. Winterbottom in  
H.M. BAND XI HUSSARS
- H. Birmingham in  
H.M. BAND LANCASHIRE FUSILIERS
- A. L. Smith in  
H.M. BAND ROYAL ARTILLERY
- Sonnie Farrar in  
JACK HYLTON'S BAND
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EMILE GRIMSHAW & SON, 54/55 Piccadilly, London, W.1.

## Pickings\*

N° 48, December 1942-January 1943.

Revue éditée en Angleterre. Emile Grimshaw & Son's publication.

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# THE resonator

\*THE VOICE OF BANJOS UNLIMITED\*

RIVERSIDE, CALIFORNIA MAY 1980 VOL. VIII NO. 1

P.O. Box 1103 91561

NEXT ISSUE OF THE RESONATOR

The next issue will be out around July 15, 1980. Deadline for all material, copy and classifieds is July 1, 1980.

Also, TR needs good quality, high contrast black & white (no color, please) photos (no negatives or slides) for up-coming issues. Pictures of interesting banjo activities, people, beautiful/unusual instruments, and so on. **THESE PHOTOS CANNOT BE RETURNED!** They are frequently cut or altered to fit and then all of them go in the photo file for possible future use. Be sure to include all pertinent data on the back of the picture.

## Beautiful Banjos Everywhere! Is This Heaven!



SEATTLE BANJO CLUB  
BANJO PICKERS' BALL 1980



ROSE CITY BANJOLIERS ON STAGE

FRANK VINOLA      HOWARD ALDEN      CHARLIE TAGAWA

ON STAGE TOGETHER!!!

## What A Week-end!

Program: Wynlis Trio & Yaru Kobayashi of Portland, Oregon; Mike Palta of Seattle; "Tubby & Saddy" of Seattle, with a vaudeville sketch; Rose City Banjoliars, of Portland Oregon; Rose City Four, with electric banjos ("Elbjos", Ed.) handcrafted by Jeff Harris of Oregon (who was the subject of TR's "Spotlight On...") In the last issue; Howard Alden, back from New Jersey after appearing with the Red Norvo band, and currently teaching at the Los Angeles Conservatory of Music; the Happy Banjos of Portland, Oregon, with arrangements for the trio by Elliott Sweetland; Frank Vignola of Long Island, New York, 14 years old and a new album just out (see ad on inside pages); the Seattle Banjo Club; Charlie Tagawa of Mountain View and San Jose, California; Phil Vaddi Ed Turner; the Ford Brothers; and the well-known and renowned Don Van Palta of San Diego, California.

Activities started on Friday night at the "Garebo" banjo parlor where many banjo players gathered for a jam session augmented by the entire "Bill Bailey" band from the Eagles Nest in Seattle.

On Saturday night, after dark, everyone gathered for the traditional jam session at the Edgewater Inn.

On Sunday, the show, along with a harpist (a real harp, not the piano variety) who played at intermission during dinner, went off without a hitch. TV channel 4 filmed the show, and it was shown in April on the program "P.M. Northwest", complete with interviews. Ray Scully missed winning one of the raffle prizes because his wife Kathy was holding the winning ticket--and she was visiting with Lynn Brown--in the ladies room.

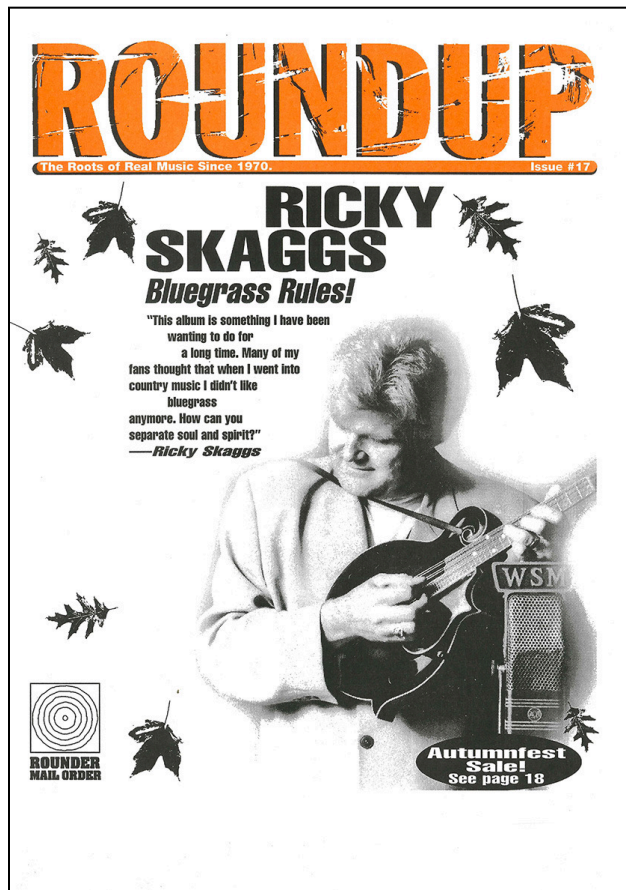
The show was MC'd by Ray Johnston, who appeared in-between the acts at a different place each time. All the soloists were introduced by Seattle Banjo Club Past President, Frank Rossi of the Long Island Banjo Society reported that the show should have been nicknamed the "Howard Alden Show, featuring Charlie Tagawa, Frank Vignola and Don Van Palta", as Howard appeared in almost every act. And for once, someone accompanied Howard, as Frank Vignola backed-up Howard on guitar while Howard soloed on tenor banjo.

It was also reported that Dave Brown, BU Past President, did some singing and was mistaken for Eddie Cantor--in fact, his singing was so "illustrative" as to be comparable only to Mt. St. Helens, and in spite of all that, the Seattle show went on to be a great success.

Seattle utilized two stages, one for soloists and one for groups, which alternated. Consequently, the show ended on time, generally a rarity in banjo shows. In addition, OME Banjo Company, Rose Presting, Bohmer Harmonica Co., and Steward-McDonald Co. had displays at the show. (TR's thanks to Dave Brown, Lynn Brown & Frank Rossi for the above information.)

# Resonator (The): The Voice of Banjos Unlimited\*

Vol. 8, N° 1, May 1980.



***Roundup\****

N° 17.

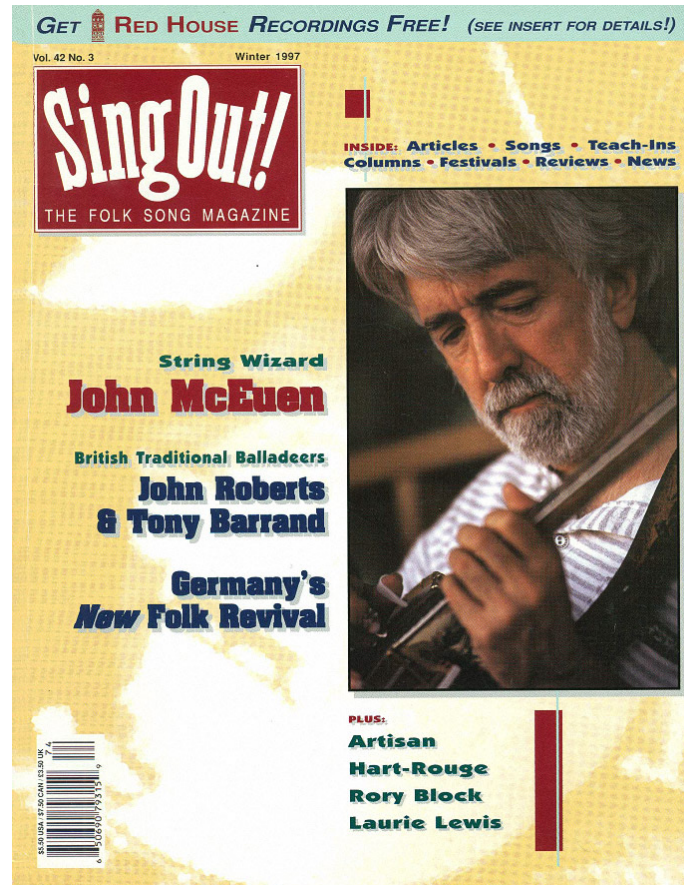
Catalogue de la maison de disques Rounder.



## ***Serenader (The)***

Sioux City, IA, 1932-1933.





## ***Sing Out! Magazine\****

Vol. 42, N° 3, Winter 1997.

Revue courante.

<https://singout.org>



No. 135.—Vol. XI.

WEDNESDAY, AUGUST 28, 1895.

SIXPENCE.  
By Post, 4d.



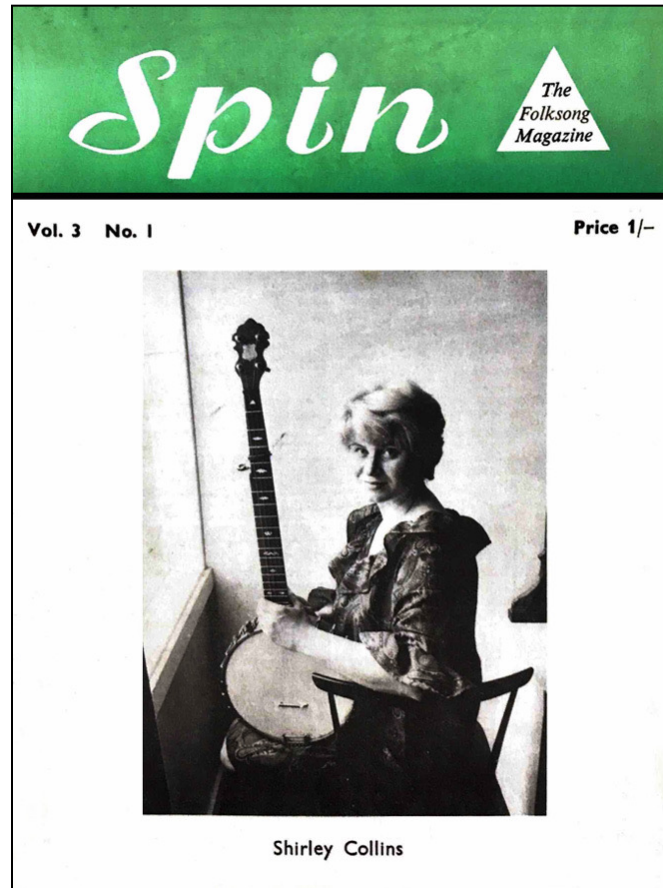
MISS ERROLL STANHOPE.

FROM A PHOTOGRAPH BY MADAM. BUNELL AND SONS, BAKER STREET, W.

## ***Sketch (The)\****

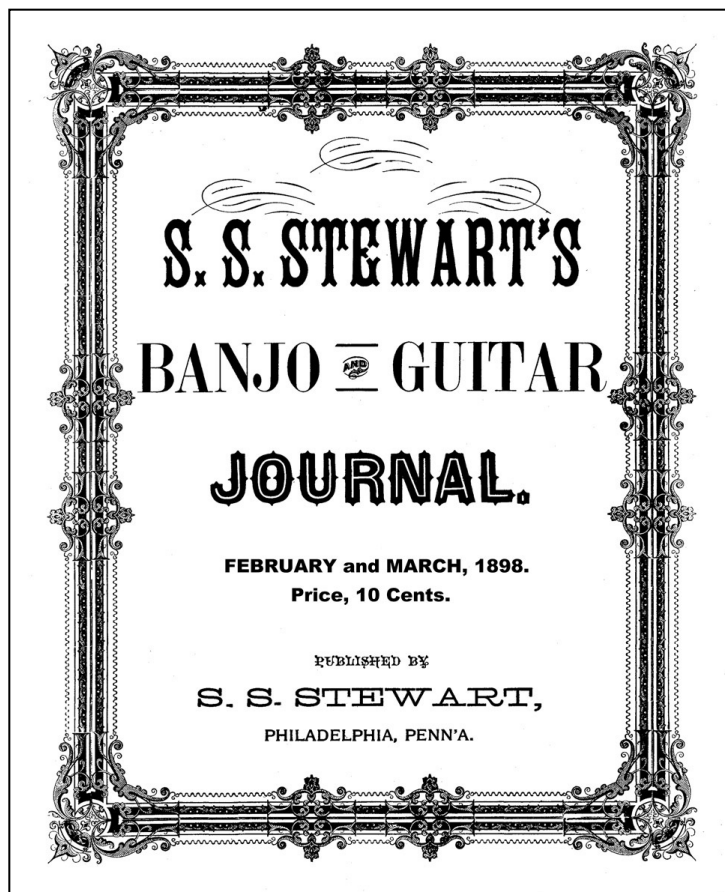
Vol. XI, n° 135, August 28, 1895.

Revue anglaise.



***Spin*\***

Vol. I, N° 1.



## ***S.S. Stewart's Banjo and Guitar Journal***

Philadelphia, PA, années 1880-1890.

<https://urresearch.rochester.edu/>



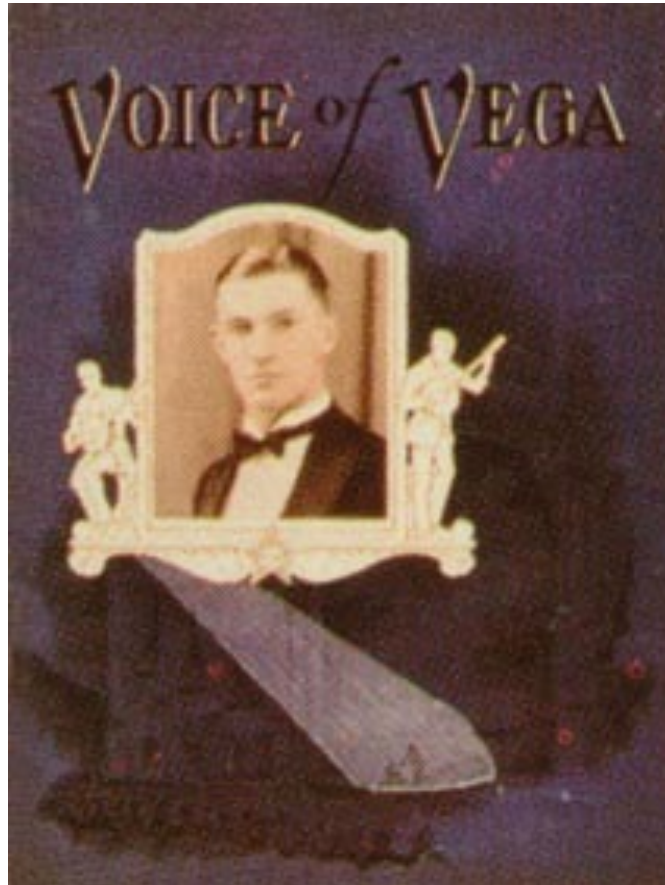


## Turner's Banjo Monthly

N° 153, 1900.

Revue anglaise de l'éditeur Turner.

<https://archive.org/details/turners-banjo-monthly-no.-153/mode/2up>



## ***Voice of Vega***

Organe de la maison Vega, dans les années 1920.

Ces revues spécialisées sont destinées à un public d'amateurs et de « pratiquants ». Néanmoins, des communications issues de cercles savants et universitaires ont aussi été publiées dans les périodiques suivants :

*American Lutherie, American Music, Appalachian South, Ethnomusicology, John Edward Memorial Foundation Quarterly, Journal of American Folklore, Journal of the Acoustical Society of America, Journal of the Virginia Folklore Society, Los Angeles County Museum Quarterly, Musical Quarterly, New York Folklore Quarterly, Seattle Folklore Society Journal, Southern Exposure, Southern Folklore Quarterly, Tennessee Folklore Society Bulletin, The Tuckahoe Review, Western Folklore, etc.*