

## **That "Hitchhiker" Sig-tune**

**D**OUGLAS ADAMS wanted a theme tune for *The Hitchhiker's Guide to the Galaxy* which was electronic, but that also had a banjo in it. Eventually, he settled on the Eagles' *Journey of the Sorcerer*, but no-one can quite remember why the banjo was so important. The Eagles released 6 albums during their career, from *Eagles* in 1972 to *The Long Run* in 1979, plus two greatest hits collections and a live CD, aptly titled *Eagles Live*. In 1994, they released a reunion concert disc, titled *Hell Freezes Over*, which contained many of their more popular later tunes. *One of These Nights* was released in summer of 1975, and went platinum soon afterward. It contains such hits as *Lyn' Eyes*, with some of the best country-rock guitar playing ever, *One of These Nights*, a rather disco-sounding song with a killer solo, *Take it to the Limit*, which is one of Randy's best songs ever, and *Hollywood Waltz*, which is the best acoustic song on the album. Felder (a new addition for this album) shows off his talent on *Too Many Hands* (another Meisner creation where Felder adds some absolutely incredible guitar work) and *Visions* (which Felder wrote himself) with some of his fastest, most accurate playing. Leadon adds a really neat instrumental banjo song from *Hitchhiker's Guide to the Galaxy*, called *Journey of the Sorcerer*. The album is finished off by a slow ballad (written and sung by Leadon) called *I Wish You Peace*.

### **Have Banjo, will travel**

Whether playing with Bath band Daily Planet or with cats from Nashville, Leon Hunt makes a joyous sound. From the *Bath Chronicle*.

**W**HEN the word banjo is uttered, it does not evoke a feeling of joy in the hearts of many people. Jeeves handed in his resignation when Bertie Wooster took up the instrument, and many would have done the same. Leon Hunt's reaction when he first heard the instrument couldn't have been more different. "I came across a busker playing the banjo on the street in Bath when I was 16," he recalls, "and I just fell in love with it. In a few hours I'd bought one for £40 in a second-hand shop.

Leon's parents were both musicians - his father a jazz trumpeter and his mother a singer - but they hadn't wanted to force him to learn an instrument. And though he came to it late, he soon made up for

lost time. "My first time on stage was a year later, at the Bell, where they had a bluegrass open stage every Tuesday" Leon's first band was called Borderline, and they played a mixture of country music and modern bluegrass. But although this is the style of music that is most closely associated with the banjo, Leon's musical horizons stretch more widely Leon's next project, a duo with North Carolina mandolin player Randy Gambill called *Southern Exposure* resulted in two albums in the early 1990s.

After a short stay in a band called Studs on Main Street, Leon founded Daily Planet, a band that has been synonymous with fine music in Bath for the past decade. Although the band knocked it on the head five years ago, they have recently resurfaced, and they appear on Leon's first solo album, *Miles Apart*, which was recorded in Bath and Nashville and includes a number of top American musicians. "I have a short attention span, I guess," says Leon, "and I like to play jazz, blues, bluegrass, country, everything, really. And doing a solo project is the only way you can cover all the bases." Leon, who lives in Bath with his family, covers all the bases in his selection of ten favourite songs. There are no bluegrass tunes among them, especially since he names Earl Scruggs and Bill Keith (who came to Bath earlier this year) as his two biggest influences. "Bluegrass got me playing the banjo," he explains, "but I'm more of a fan of the instrument than the music it's famous for."

LIFE AFFIRMING: even those who think they don't like the banjo change their minds when they hear Leon Hunt play; "Louis Armstrong's music", says Leon, "should be piped into all council offices and anywhere else that grumpy people lurk with the power to make your life a misery".

### **I Hate Stephen Fry!**

**B**ECAUSE . . . in his recent book, *Incomplete and utter history of classical music* he says "Mozart is the greatest thing to happen to music since someone burned the blueprints to the banjo". I actually am at a loss with this one. To whom is he being rude? Black marks for thinking that just by putting the word "banjo" in it has automatically made it witty in any way.

### **In the Press**

Vivienne Parry, writing in the 'Life' section of The Guardian, November 11<sup>th</sup>, reported in an article on

things which scientists do in their spare time, that *Apparently, banjo playing is rife amongst physicists – one of life's big mysteries, up there with whether radioactive cats have 18 half-lives or whether statisticians are standard normal deviates.* There may be something in it. I reported some time back that Sir Harry Kroto, discoverer of fullerenes (a form of carbon) plays bluegrass banjo. But I also know a chemist and a lapsed biochemist who play Irish banjo, the philosopher Quine played jazz banjo, Bud Wachter was doing a chemistry degree but opted out to be a musician instead. And Fred Van Eps was an engineer. Any more science careers blighted by the banjo?

### **Why I love ... ... the banjo**

**Holmes Charnley**

**Wednesday November 17, 2004**

**The Guardian**

For 15 years, I clawed my way round that guitar neck, playing a variety of styles yet always settling on loud, bluesy rock'n'roll. But one day, I was faffing about on one of the children's guitars when I suddenly understood what Saul must have gone through when on his way to Damascus.

My tiny little girly hands were masters of the fret board, I was ripping it up a la Jimi Hendrix and I knew there and then that I had fallen in love with the concept of playing a banjo.

But blues? On a banjo? Twangy in the extreme. Well, actually, not really. I did some research and found out that there was the odd musician way back when whose preferred mode of expression was indeed the banjo when he wanted to holler the blues to his mates and lady friends.

"You think them blues ain't here on this banjo neck, the same as they are on that guitar? They're just as much on this banjo neck as they are on that guitar or piano, or anywhere else if you know where to go and get it, and if you learn it and know how to play it."

Well, that's what Dock Boggs (1898-1971) reckoned anyway. Heard of him? No, nor me. Still, let's press on.

I got some money together and went into town, wandered around the various guitar shops, got laughed out of the various guitar shops, before I eventually found myself a music shop with a selection of banjos. A selection is the collective noun for two banjos.

And now my wife has quite definitely (allegedly) claimed that she loves nothing more of a Sunday

morning than to hear those four strings being strummed and plucked by the hands of a crazy man playing the Stooges' *I Wanna Be Your Dog*.

### **Billy Connolly: The early years**

**Pamela Stevenson**

**Sunday September 23, 2001**

**The Guardian**

Other folk-music programmes eventually appeared on television, such as Hootenanny and Sing Out. Billy watched eagerly for a group called Long John Baldry and the Hoochie Coochie Men. He would have loved that name for his own band if he had one, for he was crazy about their bluesy noise that was half-rock, half-blues-folk. Best of all was the night the American star Pete Seeger came on playing his banjo and singing *Sacco's Last Letter*, a song about a note from a condemned prisoner to his son. Billy just bolted upright in his chair. "That's it! That's the noise I want to make!"

From that moment on, Billy was mad about the banjo and he became determined to get one. He traipsed up to the Barrowland market where he was tickled pink to find a battered old zither banjo for £2 10 shillings. From then on, he and his banjo could barely be prised apart, and he formed a band with guitar player Tam Harvey. They called themselves The Humblebums, a variation on the word 'stumblebum', meaning hobo.

Billy began to rebel against his previously held work ethic and personal style. He took to wearing bow ties, corduroy jackets, boots and Levi's, trying to look more 'windswept and interesting', as he puts it. He was succeeding. People noticed him. He had a beard, his hair was becoming curly and long, and he was strolling about playing the banjo, imitating the 'rambling' style.

### **... of George Segal**

At 13, he got himself a banjo and learned to play it. There is nothing friendlier than a banjo. Nothing merrier. He still plays, at the drop of a hat. It's his hobby. You know where you are with a banjo.

### **Down from the mountains**

**By Sylvie Simmons**

**Friday October 31, 2003**

**The Guardian**

The family all listened to the Grand Ole Opry on their battery wireless - "when the static wasn't too bad" - but only Ralph and Carter got into playing professionally: Carter on guitar and lead vocals

and Ralph, 18 months younger, on banjo and harmony. Stanley recalls how, when he was studying to be a farm vet, he was faced with the choice of spending \$5 on a banjo or a pig. "It was a very nice pig, but I liked that banjo, and my mother couldn't afford both of them. She said, 'You pick.' I'm very thankful I didn't pick that pig."

His mother, along with her 11 brothers and sisters, all played the five-string banjo; she taught Stanley the simple thumb-and-index-finger "claw-hammer" style. But when he heard Bill Monroe's far more complex, almost jazzy, three-finger banjo playing, he copied that, to the point of incurring the early bluegrass master's wrath.

"Bill was the first to do this kind of music, but our group, the Stanley Brothers, were the second. We done a lot of Bill's songs and we were trying to do them really good, and I think he felt a little bit bitter. But as the years went by, Bill and me were very close and all of that was past and gone." When Carter died in 1966, aged 41, "Bill Monroe sang at his funeral - laid his hand on Carter's casket and sung *Swing Low, Sweet Chariot* - and when Bill died I laid my hand on his casket at the funeral and sung the same song, just like he asked".

## ***Rootin', tootin' tunes***

**John L Walters**

**Friday October 31, 2003**

**The Guardian**

Despite the competition - an evolutionary struggle with drum machines, dub plates, laptops, loops and samples - the real-life drummer refuses to die. In the credits to **Little Worlds** (Columbia, £18.99), the new triple CD by Bela Fleck and the Flecktones, percussionist Future Man pays tribute to his favourite drummers (including Elvin Jones, Chan-guito, Tony Williams, Jo Jones and Buddy Rich) for their help in shaping the drummer's role as "part athlete, scientist, composer, leader, visionary, soloist, team player and artist".

And yes, he really does call himself Future Man, playing live electronic percussion from a device called a Synth-Axe Drumitar that he slings around his neck. All the Flecktones have instruments you can play while walking around - saxophonist Jeff Coffin, bassist Victor Wooten (Future Man's brother) and Bela Fleck on banjo.

Fleck's group is better known in the US, where - like Medeski Martin and Wood and others on the

college / "jam band" circuit - they have toured relentlessly for more than a decade to build up a fan base. Their studio tracks are beautifully played, recorded and mixed: Fleck is the Pat Metheny of the banjo. Yet alongside the smooth, sneaky grooves, mellifluous chord sequences and seamless improvised counterpoint, there's a relish for roots music that gives the sound a rootin', tootin' core.

And though a triple CD may seem like nine times more banjo fusion than most listeners might desire, the format allows the Flecktones to indulge their collaborative appetites: with Bobby McFerrin on *What It Is*, the Chieftains on *The Leaning Tower and Sleeper* and Derek Trucks on *Pineapple Heart*. For the less committed listener, there's a handy single CD version called **Ten From Little Worlds** (Columbia, £9.99) which includes their fake-jazz-rap-bluegrass version of *Ballad of Jed Clampett*, featuring McFerrin and Divinity.

New Yorker Marque Gilmore has become the drummer of choice for many London projects over the past few years, an accomplished, charismatic musician who has assimilated the aesthetics of machine-driven drum'n'bass into dynamic live performance. His album **Creation Step** (Tribal Broadcast, £13.99) credited to Marque Gilmore / Drum FM, comes with a sleevenote that claims: "This is not a band... This is a Tribal Broadcast. Tuned to the 3rd Eye on the dial of the Soul, we communicate with our Ancestors as our Ancestors communicate with us... Through Music and Ritual."

*The US army couldn't find Saddam Hussain - but it did liberate his banjo. According to an auction conducted on the eBay website, Saddam's banjo went for \$15,000. "This is Saddam Hussain's very own vintage banjo - signed by the man himself!" read the blurb by the seller in Knoxville, Tennessee. "Dug from the rubble of Baghdad, signature has been verified as authentic by several friends."*

*What more proof do you need?*

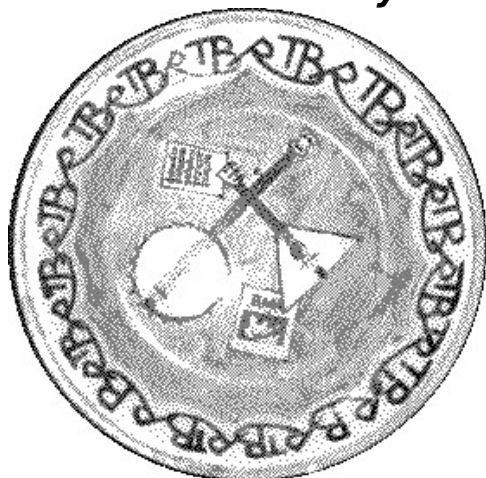
## ***Bath Banjo Festival***

We've sorted out the date for next year's bash - it will be July 1-3. The venue will be the University, again, it will be more friendly (tea and biscuits, all day, hot snacks available, more space for playing, etc) and have it in a bigger hall. We'll have the Friday and Saturday evening sessions as before.

So who do we have on the Concert list? Bill Keith will return (he gave one of the best performances

I've ever seen. But we'll have some PA this time so's you can hear him in the back row of the auditorium!). Ken Perlman will be there (a highlight from last year was his Friday evening session with Bill). Doug Back, a finger-style player from the USA whose CDs have been reviewed in the BB, will also come and will have a short tour beforehand. We have yet to fill plectrum slots (I'm hoping to get Tom Stuip again), perhaps could have another 5-string player and need an Irish exponent. Suggestions gratefully received.

### Found on e-bay:



[The advert had the following comments:]

An unusual and interesting item.

Richard Tarrant Bailey was a World famous banjo soloist during, I think, the 1930's and this old bowl came out of the house in which he lived.

Obviously hand decorated with, of course, a banjo and other music related motifs but was this produced by Meakin as a one off or was it painted and reglazed by the great musician himself?

18.5cms in diameter.

[the bowl was/is blue, and was sold for £17.75 on Dec 6<sup>th</sup>. Any ideas who bought it?]

### ---===CD Review ===---

#### BANJO POWER

Ralf Peyer (pno), Andy Leggett (b sax), Matthias Seuffert (clt, sax), Miryam Stober (vn.), Michael Neusser, (percuss washbd), Sean Moyses (pbjo, 4str resophnc gtr, ukebjo, resophnc sop uke, bar uke, vcl)

Running Wild / Doll Dance / Feelin' I'm Fallin' / Ain't She Sweet / Painting The Clouds With Sunshine / Take Your Pick / Paper Moon / Sing Song Girl / Crazy 'Jo / Button Up Your Overcoat / Hard Hearted Hannah / St.Louis Blues / Ukulele

Tagliatelli / At Sundown / Pasadena / Tea For Two / Bye Bye Blues. 61.12 minutes playing time.

Well, Christmas came early for me this year. I would like to wish critics who plan to review this recording 'good luck,' Finding anything wrong with this CD is like trying to find a flaw in the Hope Diamond!!

Sean opens with *Running Wild* and *Doll Dance*. Best \$20 I've spent in a long time. Then, here he comes with plectrum guitar and *Feelin' I'm Fallin'*. And he sings it, too. Very smooth. I can just imagine the broken hearts this classy gent has left behind.

Mr. Moyses demonstrates his versatility by showcasing plectrum banjo and guitar, and various ukuleles. You soon get the impression that if it has strings attached to it, Sean can play it and play it well!! Chord melody, single string "dances," duo-banjo technique -- it's all here! Plus, his band is wonderful -- sounds like everybody was having a great time with this project.

I was very impressed with some of the Eddie Peabody-style arrangements (e.g. *Saint Louis Blues*, *Sing Song Girl*). As a life-long Peabody fan, there is a way I like to hear his music emulated ... and Sean is right on the money. You come away certain of two things: Sean has great respect for Eddie's music and Eddie would have great respect for Sean's talent. I noticed a lot of 'Peabody flair' in Sean's version of *Button Up Your Overcoat* -- a song I never heard Eddie play. That was a fun twist. Again, got to listen to this English chap's vocals.....what a treat!

There is so much to enjoy when you listen to **'BANJO POWER.'** For example, I had never heard the verse to *Tea For Two* and loved this arrange-ment. Sean closes with *Bye Bye Blues*. But by the time I got to this last song, I was already a fan. The fact that he pulls a fabulous number out of his hat to sign off with was just *icing on the cake* for me!!

You can probably tell that I liked this recording. As a fellow banjo player, I have to tell you honestly -- I believe THIS is what banjo music is supposed to sound like!! Clean, snappy, effortless, joyous, moving. Now, if we could just find a way to get Mr. Moyses to perform in the 'States more often! But if not, it may be time I took a little European vacation.

If you want a copy, send £13 (payable to Sean Moyses) to J. Huggins, 7 St.Edmunds, Mill Lane, Walpole Highway, Wisbech PE14 7QG

and here's the same from another part of the woods:

This is a well balanced and well recorded CD, with plenty of banjo and ukulele. Sean is supported by a superb jazz ensemble, 1920's style with special mention to Andy Leggett on bass saxophone who gives a nice 'booty edge' to the band. The band is swinging all the way.

It's nice to hear often neglected verses to songs. How many of you guys and gals have heard the verses to such numbers as: *Ain't She Sweet / At Sundown / I've Got A Feeling I'm Falling / Painting The Clouds With Sunshine?* Sean puts these together in a nice way. Special mention of Sean's rendering of Nacio Herb Brown's *Doll Dance*, bringing back memories of the late, great Ken Harvey - a forgotten hero when banjo players of the past are mentioned. Sean plays a Pietsch MasterVox plectrum banjo, a nice, rich, full toned banjo which Sean has the musical technique to explore, both in chordal and single note styles.

All in all a good banjo recording which I'm sure will be on the turntable quite a lot.

Mike Dexter [mikejdexter@aol.com](mailto:mikejdexter@aol.com)

### **From 'NOW' June 23<sup>rd</sup> 2004**

I don't understand why people are still banging on about **Gwyneth Paltrow** calling her baby girl **Apple**. I know it's a ridiculous name, but I've heard worse. *Six Feet Under* star **Rachel Griffiths** has just named her son **Banjo Patrick**, for goodness sake! When her little boy starts school, I bet he'll get teased all the time.

(spotter – *Algernon Entwhistle, Bedford*)

### **-----Letters-----**

Dear Editor

Whilst browsing through the BB I came across the advertisement for the "Midland Festival" and decided to attend, making the 140-mile journey by car. Quite a distance, one might say, but truly it was worth it. The Festival was very well attended and the atmosphere was warm and friendly. Cliff and Roger had obviously worked extremely hard organising the event. I found that my banjo playing was very well appreciated – it was very pleasing to hear so much applause. I look forward to attending the next Festival with elation.

Best wishes

A Truman

Dear Julian

I await each issue of your esteemed organ with eager anticipation. The content; informative, stimulating, amusing and often bizarre, never fails to engross me.

The cover of the last issue with illustrations of the two sculptures in St Helier, Jersey, reminded me of my visit there last year. I, too, was fascinated by the two carvings.

Whilst the literal translation of *Les Jongleurs* is "The Jugglers", the title has a wider meaning more appropriate in this instance. "Jongleurs" were a group of entertainers many years ago in France who, although they may well have juggled, played instruments and entertained. Minstrels or Strolling Players is a more appropriate interpretation.

Best wishes

Jack Froggatt

### **Fretted Festivals**

**B**ACKWELL came back, well as ever. Actually it was the second time I'd been there (I visited a meeting there about 25 years ago, before the present series started). Mike Redman does an excellent job organising this, in a nice airy hall with good acoustics, easily accessible with enough parking and lots of good playing. Unfortunately I wasn't able to stay for the evening part of the event (dinner at a local pub together with a dispensation for plectrum played banjos). Fred Determann and I nearly had a fight when I played my Weaver with a plectrum in order to provide a legato countermelody to an exceedingly up-beat *Teddy Bears' Picnic*, one of the Community Numbers. What jolly fun!

### **Midlands Fretted Orchestra**

Meetings Thursday fortnightly, The Good Shepherd Hall, Slack Lane, Handsworth Wood, Birmingham (off College Rd behind St Andrew's church)

The Orchestra caters for all ages, all levels of ability and all fretted instruments. For more info. contact Danielle Saxon Reeves, tel 01384 89 39 87 or email [daniellesaxonreeves@yahoo.co.uk](mailto:daniellesaxonreeves@yahoo.co.uk)

### **The Midlands Banjo Festival**

Reported by Ray Bernard

Following another successful banjo festival at Burton-on-Trent on 16th October, we were informed by the organisers; Cliff Atkin and Roger

Bower that reluctantly, for various reasons, they had decided to step down as organisers and pass on the organisation of future festivals to Reg Stranks of Yorkshire, who has very kindly volunteered to carry on the good work that Cliff and Roger have done for the banjo and its devotees during the past six years.

The Midlands Banjo Festival was founded by Cliff and Roger in order to provide an additional banjo meeting situated centrally in the country to enable visitors from north and south to attend.

The 'MBF' meetings have been held at various venues in the Burton area: The Bass Brewery, The Queens Hotel and the last three years at the Bretby Conference Centre, which has proved to be ideal, as it is completely self contained; having a large function room with lots of area for trade stands etc., meals available from noon until late evening, a superb stage area, a separate foyer/relaxation area, enabling those who wish, to have a break from banjo playing, excellent overnight accommodation within the same building at a special rate plus an excellent breakfast on the following morning.

The organisation by Cliff and Roger left nothing to be desired and a great deal to be thankful for, and I cannot let their 'retirement' pass without saying a very big **thank** you to two gentlemen of the banjo for all the excellent work they have done during the past six years on behalf of so many grateful banjo enthusiasts, and to know that they will still be present at future meetings is very reassuring.

Thanks to Reg Stranks for taking on where Cliff and Roger left off. It isn't an easy job and we wish him the very best of success for future meetings. Reg can be contacted on 01924 863614.

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***a magazine for all banjoists***

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**Danielle Saxon REEVES** BMus (Hons) offers tuition on banjo and guitar. All ages and level of experience. daniellesaxonreeves@yahoo.co.uk tel 01384 893987 or 07947 168192

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[j.f.v.vincent@bath.ac.uk](mailto:j.f.v.vincent@bath.ac.uk)

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### ---====FOR SALE=====

**All-aluminium "Jolli-Jo" ukulele banjo** by John Grey (as reviewed in BB for November 1994) ca. 1930 with original case. A collector's piece!

**Walliostro Zither mandolin-banjo**, ca. 1910, with case. Powerful tone. Perhaps suitable for a ceilidh band? £10 for each instrument, but you have to arrange collection from Troon in Ayrshire. Millar, tel 01292 312 319

**A few 78 rpm records** by Oakley, Bailey, George Morris, Van Eps, Ken Harvey, Eddie Peabody. £1 each. Peter Townsend, Windsor. Tel 01753 864471

**Collection of banjos**, including:

**Victor Gem No 1** 7-string banjo by Dobson

**Mikado** by Jos. Riley & Son, Birmingham (in original case)

**DeLuxe** fretless by Geo. P. Matthew, Birmingham  
Also various original exercise books by Grimshaw, and Ellis's tutor.

Offers invited. Norman Price, tel 01902 744660

**Ukulele Banjo Ozark** 8" head. Superb copy of Gibson UB4. As new with both hard shell and soft gig cases. £260 o.n.o. tel 01425 655613

**1934 Epiphone Broadway guitar**. Solid carved spruce top with solid black walnut back and sides. New frets and re-finish. Plays well. Fitted with Fishman archtop bridge / pickup and endpin jack. £1250 o.n.o. tel 0113 275 3251

**CE Tenor Banjo (Concert model?)** blonde maple hoop with plated brass metal work, brackets of 'barley-sugar twist' design from German silver; resonator solid blonde maple with boxwood stringing; neck maple with bonded rosewood; frets Dutch nickel silver recently renewed; fingerboard Ceylon ebony with m.o.p. inlays; Grover geared

pegs. As original, a quality instrument. With hsc. £500. tel 01702 476846

**Gibson 'Mastertone'** 5 string Banjo £1450

**Paramount B Tenor** totally overhauled, great sound. Exchange for quality Plectrum Banjo or Arch Top Guitar. Tel: 01663 743610. Photos on e-mail at [mikejdexter@aol.com](mailto:mikejdexter@aol.com) or.

**Hohner Masterclass Vienna acoustic guitar**  
Standard sort of instrument with nice sound. Light veneer sides and rear with carved pine top. Rosewood fingerboard. With bag, stand and amp/speaker. £150. tel 01702 476846

**Vega Tubaphone 5-string banjo with Flowerpot Headstock**. Superb sounding and playing banjo in great condition. Original, 1926, 11inch Vega open back rim (serial number 69521). Reproduction matching maple 5 string neck made and fitted by Bart Reiter, with engraved inlays and magnificent Flowerpot on headstock. Fibreskin head, Vega-style armrest, 5-star geared tuners, Presto Tailpiece, Capo spike at 7<sup>th</sup> fret. TLK hard case (with locking key). £1295 ono. Contact Bob Ward on 01353 741640.

## Banjos For Sale

**Kevin Scott** has the following tenor banjos for sale: Slingerland Troubadour, Epiphone Bandmaster, Paramount Style C, Gibson TB 250, Vega Whyte Laydie, John Grey Chieftain, Bacon & Day No 2 Special, Stromberg Supertone, Reg Baynham . . . and the following plectrum banjos: Paramount Leader, Paramount Style A.

**Kevin:-01932 886538 or 0771 3768673**

Email [banjokevin@ntlworld.com](mailto:banjokevin@ntlworld.com). Check the web site at <http://www.findajo.co.uk> for mouth-watering pictures!

**Ideal for the Jazz Banjo player**, a chord book with charts for over 1,805 jazz favourites. Please send a stamped addressed envelope for the complete index, some sample pages and a copy of the review from the American magazine 'Just Jazz Guitar'. The price is £45 plus £6 postage. Alan Noble, 52 Branksome Drive, Nab Wood, Shipley, BD18 4BE or tel. 01274 583085  
Email:[alanbassmannoble@blueyonder.co.uk](mailto:alanbassmannoble@blueyonder.co.uk)

**William BALL's CDs** are available: *Pompadour* (Morley compositions) and *Humoresque* (various composers) at £10 each or the two for £18 including p&p. Also available *A Banjo Oddity* CD by The New Criterion Banjo Orchestra (reviewed in BB178) at £11 including p&p. Fred Determann, 5 Nursery Rd, Ringwood, Hants, BH24 1NF.

**Banjollity** CD by John Whitlock's BANJORAMA. 20 tracks of jazz, ragtime and some original pieces by John Whitlock. £11.00 (includes p&p) from John at 8 Higher Brimley, Teignmouth, Devon, TQ14 8JS, tel 01626 774710.

**HARRY RESER** and The Clicquot Club Eskimos available on CD or tape cassette! This is a compilation of 20 performances as broadcast in the US in 1951 and never published before. The Clicquot Ginger Ale Company had asked Harry Reser to form the "Eskimos" band again for another series of radio broadcasts. This album shows the more contemporary Harry Reser and his arrangements of that time. €12 (\$12) for the CD; €10 (\$10) for the audio cassette. Also reprint of Harry Reser's 20 Lesson Mail Course: 202 pages with all 20 lessons plus some advertising and promotional material Reser had used. The price is €20 (\$20) plus shipping and handling, which amounts to €5 for surface mail and €7 for air mail within Europe. Dollar price add more for postage, please. Jürgen Kulus, Carl-Schmincke-Str. 12, D-71229 Leonberg, Germany. tel/fax: +49-7152-949414

**BANJO AMPLIFIERS AND JAZZ BAND PAs**  
Our JAZZ 50 (50 watts for £199) and JAZZ 100 (100 watts for £349) are light, compact "combo" amplifiers designed specifically for banjo players and other jazz musicians. We also manufacture 100 watt and 200 watt (stereo) PA amplifiers. The JAZZ 100 PA system has four input channels, two separate loud-speakers and costs £399. The JAZZ 200 PA system has eight input channels, two separate loudspeakers and costs £499. Wadey Amplifiers Ltd. 23 Beaconfield, Beacon Park, Plymouth PL2 3LD Tel 01752 563951

**JULES & KEITH** play tenor banjo and piano - a CD featuring tenor banjo pieces by Reser, Mandell, Weidt and others, covering jazz, ragtime, novelty and classical music. 17 tracks all accompanied by Keith Nichols at the piano. "A very interesting CD. . . If virtuoso piano and banjo

playing is your forte, then this is for your listening" (Peter Lay, *Just Jazz*). Cost £7.50 (includes postage) from J Vincent, Laburnum Cottage, 48 Frome Road, BATH, BA2 2QB

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Chris Sands, Bee Boles, Far Sawrey, Ambleside, Cumbria. tel 0153 94 46742, fax 0153 94 44532

**HOWARD SHEPHERD'S LATEST** available on cassette and CD (plec banjo with guitar and double bass), with *Cherokee*, *When Day is Done*, *Czardas*, *Tiger Rag*, *William Tell Overture*, etc. £8 (includes postage and packing). Cheques to M Dexter, 1 Meadow St, New Mills, High Peak, Derbyshire, SK22 4AY

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**PETE STANLEY** with **BRIAN GOLBEY** Banjo tunes and songs Vol 1. A 20-track cassette for £7.00 plus 50p postage and packing. Available only from Pete Stanley, 15 Torriano Ave, London NW5 2SN.

**UP AND KICKING** with Peter Sumner and his band Cats Whisker. Cassette of originals (reviewed in BB155). Lentney House, Longlands Drive, Heybrook Bay, Plymouth, PL9 0BL. £5 (inc. p & p)

**BANJOVI REVIVAL HAVE NOW CUT THEIR THIRD CD BANJOVI REVIVAL 10 YEARS ON.** As in previous years every penny we make will go to charity. Anyone interested please contact Pauline Gibson, 90 Straight Bit, Flackwell Heath, High Wycombe, Bucks. HP10 9NA. All proceeds go to charity.

**The BANJOISTS' BROADSHEET** costs £5.00 for 8 issues (which lasts a bit more than a year) within the UK, 13 Euros for the rest of Europe and £12 or \$20 in the rest of the World. Pay by any currency in cash, but please, **STERLING ONLY** as cheque. email delivery for half this price, or email copy in addition to your postal copy at no extra charge. The email copy is a .pdf file, so you can archive your copies without taking up space. You need Adobe Reader to view a .pdf file, but it is available free on the Internet. Editorial address is Laburnum Cottage, 48 Frome Road, BATH, BA2 2QB tel 01225 835 076 mobile 07941 933 901; email [j.f.v.vincent@bath.ac.uk](mailto:j.f.v.vincent@bath.ac.uk)

**---=Wanted=---**

**Bacon & Day Silver Bell** tenor banjo "The Symphonie" style 1 or 3. 12" head, with original case. The banjo must be in good playable condition complete with Oettinger tailpiece, B&D soft pedal mute and Bacon long arm rest. Good price paid.

Also

**Banjos – the Tsumura Collection (1984)** Good price paid.

For both the above, tel 01425 655163

**Lap Steel or Pedal Steel** Tel: 01663 743610  
e-mail [mikejdexter@aol.com](mailto:mikejdexter@aol.com)