

THE CONCERTINA NEWSLETTER

FOR PLAYERS AND COLLECTORS OF THE CONCERTINA
AND RELATED METAL REED INSTRUMENTS

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Free on Subscription
Supported by Donations

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1. EDITORIAL

This issue is largely made up of contributions from subscribers, and features several articles of interest to beginners, and those who are interested in repairing or improving defects on their concertinas. For the first time, we publish a selection from subscribers' letters, which are always good to receive, and I hope that many more of you will write in with queries, problems, requests for information, and with articles about yourselves and your interests.

Plans are going ahead for a series of one-day gatherings of Newsletter subscribers and any other interested persons, in centres such as Newcastle, Skipton, Nottingham, Worcester and London: we hope to run these in conjunction with the International Concertina Association, and further details will be given in the next issue. If anyone could help to organize a small gathering in their area, please let me know.

A further possibility is that we, the Concertina Newsletter subscribers, organize workshops and demonstrations of playing and repairing at the major Folk Festivals in 1972. If anyone is involved in Folk Festivals and would like to have a Concertina/Melodeon workshop, please write in.

Many thanks to all those who've written letters, and sent stamps, envelopes and donations. Don't forget the small advert. service, which is 15p. for as much space as you need. And if there's any subject you'd like to read more about, or if you'd like to write a piece about your own interests, just drop me a line.

Neil Wayne

2. FINANCE OF THE NEWSLETTER

Newsletter number 2, being 5 pages instead of 3, was consequently more expensive to produce. Also the postage on the many newsletters sent out to people who haven't managed to send in large foolscap stamped addressed envelopes, mounted up to over £6. Luckily, however, a good number of satisfied subscribers have sent in donations which have helped greatly, and enabled the newsletter to continue! I've had many letters from people urging me to charge a "subscription fee" for the newsletter; although this might eventually become necessary, it will only be as a last resort, because I feel that a service such as the newsletter, financed communally and written

by and for its subscribers, is proof that good things can be free, even in today's profit-mad society.

Many, many thanks to the following subscribers for the financial support, and good wishes, which have brought this issue of the newsletter to you.

Peter Bamber	Harry Beard	Clifford Berry
James W. Cotterall	E. Charlesworth	R.M. Cleveland
J. Clifford	C.D. Duckham	Steve Gardham
D.R.A. Gillett	Harry Hatton (again!)	G.J. Hawkins
John Hunter	Rev. K.N.J. Loveless	Frances Mackenzie
Chris Mann	Alistair Markham	Ernest Price
Martyn Woerner		

3. FORTHCOMING EVENTS AND ARTICLES

International Concertina Association one-day music course

The I.C.A. are holding a course on concertina playing on Saturday, 12th February, 1972, at Montern School, London, N.7, 10 a.m. to 9.30 p.m., fee 15p. The course will be particularly suitable for beginners, mainly English concertinas, and expert players will be there to help and answer questions. If you would like to go, please write to the Secretary of I.C.A., Mr. Jim Harvey, 42, St. Barnabas Street, London, S.W.1., who'll send you an application form and further details.

I.C.A. Annual General Meeting

This will be held on Saturday, January 29th, at Conway Hall, Red Lion Square, London, W.C.1, from 3 p.m. to 5 p.m. All subscribers who are members of the I.C.A. are asked to attend, and I'm sure those of you who have not yet joined the I.C.A. will be made welcome. Amongst the items which may be discussed are possible ways in which the I.C.A. and the Concertina Newsletter can work together to promote the revival and growth of all forms of concertina playing, all over the country.

Concertina Records

I'm compiling a discography of all records, ancient and modern, which feature concertinas or melodeons. Several subscribers have sent in lists of old 78's, and more modern folk L.P.'s that feature these instruments, but before I publish these, I'd appreciate it if anyone who has any tina records could write in with the name of the Artist, Label, Tunes, and if possible the number and age of their records, to make the published list as comprehensive as possible.

Dating Concertinas

If anyone knows with certainty the date and number of their instruments, please let us know, as an accurate guide to the age of various types and makes of concertinas would be most useful.

4. CONCERTINA REPAIRS

Victorian Concertina Repair Methods

Wes Williams writes:

"In the first letter you have a section on repairs. I have in my possession a volume containing a number of magazines called 'AMATEUR WORK'

(Illustrated) which is virtually a Victorian do it yourself magazine. It is published by Ward, Lock & Co., and the nearest I can date it is 1883 or 4 probably the latter. It contains the following references to the concertina:

on page 194 under the heading 'Information Sought':

TUNING CONCERTINA

CONSTANT READER asks: Will you kindly give instructions for tuning a German concertina? I mean, how to put a new brass reed or tongue in, so as to get the right sound.

followed by:

TONGUES FOR CONCERTINAS

J.H.W. (Galley gate, York) asks where he can get tongues for concertinas, and adds: "I shall be glad to see papers on reed Organs, when it is convenient".

the reply occurs on page 245:

CONCERTINA TONGUES AND TUNING

J.H.W. -Concertina tongues may be got from S. Butler, 29, Haymarket, Thomas R. Willis, 29, Minories, London, or almost all musical instrument dealers, at about 2s. a gross, assorted sizes.

followed by:

CONSTANT READER -Concertina reed tuning requires a few tools to begin with. A small table vice, pliers, small hammer, small fine file, small steel punch to punch out old rivets, a lifter, made of very thin steel and made thinner at one end, to put under the tongues when filing, and also for twanging the note to find its tone in relation to the others. The tongues or notes, when bought, are cut out of sheet brass, and all of one thickness. Along with the notes, one needs soft iron or copper wire for rivets. Fitting and tuning is a delicate job, and requires a great deal of patient practice before it is got into. The operation is as follows: select a tongue that will cover the aperture in the reed-plate. Place it in position and pass a fine reamer through both holes, to get them both same size. Now fit the rivet by tapering the wire; pass it both through tongue and plate till tight; turn the plate over, and draw with a fine needle draw point all round in the aperture, thus marking the tongue the exact size. Remove the tongue, and file edges and end, till it fits the aperture, but no more. Then make an inspection of the form of the other tongues as to thickness; for instance, you will find the lower notes to be thicker at the point than back towards the centre, while the high notes on the right hand are thinned out to the point. File the new note as near as may be like those on either side of it; then cut the rivet right length, and rivet, seeing at the same time that the tongue plays free in the aperture without touching in any part. This done, you have now got to tune it. Twang with the steel slip, and find its tone in relation to the other notes. You will probably find some other note that is the new one's octave, or in some cases the same note in unison; then the tuning should be an easy matter. Or begin twanging from C below the new note up an octave; you will soon find if your new note is not at the right pitch. In filing, place the steel slip between the note and the reed-plate. Filing at the point sharpens a note; filing towards the rivet lowers or flattens a note. In filing care must be taken not to touch any of the other notes with the file, or they will be put out of tune. Sometimes the new brass is of a different temperament from the other notes. To harden it before fitting hammer the tongue on a small smooth anvil, thinning it out towards the point. In this way a tongue that is short for the aperture will be considerably longer when hammered."

W.W.

Tips on concertina repairs, from Steve Gardham of Hull.

I have tried several types of leather for patching up bellows and recovering the lever pads, and the two I now use are chamois and calfskin. I use the chamois to cover the lever pads and the bellows internally. I have heard other people speak against this because they claim that chamois is porous, but I have found this air loss negligible if any at all and chamois is pretty strong and durable. To repatch the outside of the bellows I use calfskin which is already a dark colour. Calfskin usually comes in 2 or 3 layers unlike chamois. If the hole is larger than a seepage I use both layers together but if the leakage is just a crack I separate the skin and use the very thin outer covering which can hardly be detected when applied to the bellows.

On maintenance of concertinas I would suggest a regular oiling of the bellows if nothing else. Once a month I coat the dipfolds of the bellows with liquid dubbin (or leather or stirrup oil).

Often on old concertinas the buttons tend to stick in the down position. This can be due to two main things,

a) the hole which the button slots into in the wood below the button can become dirty and too tight for the button, or

b) the button and the felt surround on the fretwork can become covered with grease and oxide. In the latter case taking the ends off and cleaning the buttons up is necessary but if this is done one must be careful in taking the buttons off the levers because the felt pieces which separate the lever from the button are difficult to get back into position.

On old concertinas the springs often snap and are difficult to replace without sending them to a repairer. I use a safety pin suitably cut up and shaped when any of mine snap. This is only possible in a concertina which is not used for fast or precision playing because the tension of the springs will differ from key to key unless we completely respring the concertina with safety pins.

Tuning reeds and polishing them is a very difficult and tedious job and should be left to the experts. I have tried doing these without much success. If anyone with plenty of time and a good ear for notes would like to try for themselves the basic principle is to file down the vibrating end of the reed to sharpen the note and file down the end nearest the screws to flatten the note. An absolute minimum of metal should be filed off at each go. The very finest of files or abrasives should be used.

One or Two Extra Notes?

There must have been many a swear word from players of the 48 keyed English concertina when playing in either F major or F minor to find that the scale ends at bottom G! To those few players still 'suffering', the idea is to remove the bottom G sharp reeds and have them retuned to F. What a difference! I had my two reeds retuned, packed and returned by Harry Crabb for the princely cost of 10/- ! That was on my Treble.

For my 48 Baritone I had the bottom G sharp reeds (R.H.) removed and H. Crabb made two D reeds (below bottom stave). The reeds had to be made by hand! I am told that this particular D is equivalent to a '16' organ pipe! The A flat (or Enharmonic G sharp) one octave higher on R.H. side was removed and two bottom F reeds were fitted. I hope these tips will be useful.

If any raw 'recruit' plays my Baritone he will probably think it has been arranged, notationwise, by a Chinese mathematician!

H. Beard of Coventry.

5. TOMMY WILLIAMS

In 1968, I was privileged to have a long chat with I.C.A. founder member, Mr. Tommy Williams of Battersea, who worked for many years as a tuner for Lachenal & Co., until their closure in 1936.

We talked at length about his early life, and about the craft and business of making concertinas, and I learned much about the part which the instrument played in peoples' lives in those days. Part One of this interview is published below, and will be included in future issues.

Neil Wayne: When did you see your first concertina?

Tommy : First one I had was an old 20 key Anglo; when I got older I paid off for an English make, a Lachenal, for 18/6d - real good one it was. Now we had a gramophone and a pile of Alexander Prince's records, and what puzzled me was that "I'm playing the wrong instrument - I can't get what he does, smooth playing, harmony." So I come across a bloke who told me what Prince played - it was a duet, and he said, "I've got one here I'll sell you", a 30 key, no, 46 key Lachenal, Brass reeds; so, I knocked a few tunes out of it, and later on (at that time I was only earning 15/- a week), I saved up enough money to go to Jeffries, in Praed Street, and get one of theirs. I thought to myself "I'll learn to play this properly, and go to someone who can play and who'll teach me." I went to Wheatstones and they sent me to a bloke called Rutterford; well, his father taught and his son played the duet. But somehow they gave me the wrong number and I couldn't find it. This man, this Ernest Rutterford never taught, he wouldn't teach anybody, said he hadn't got the patience.

Neil : This was a McCann system duet - did Jeffries make a McCann system?

Tommy : Oh yes, they could make 'em when the patent ran out, anybody could, because Lachenals let the patent run out. Well, I thought, I won't be done, I'll go to Lachenals, and there was a bloke putting up the shutters; he said "do you want to see our people?" I said, "What I'm after, I've got a McCann duet, and I wondered if you knew a teacher?" Well, he knew the right blokes - sent me to this bloke who played the English by ear - he was marvellous, he showed me all about harmony, and later I joined with him doing club turns, me on the Duet and him on the English. So, the 1914/18 war came along - 'course, we had to join up, I was about 21 then, so when I came home on holiday after 12 months, I thought I'd take a concertina back with me. I got hold of a Wheatstone 64 key duet and took that out with me, and I used to march in front, up to the line, playing marches - I played in all the camps, gave concerts. It was about that time Sidney Barnes wrote 'Destiny Waltz', and I made that popular out there, and years later, when Sidney Barnes died, they said, "He was best known for his 'Destiny Waltz', made popular in France by a soldier in the First World War." Well, I wrote to the Evening Standard, and claimed I was that soldier!

Neil : Were you born in Battersea?

Tommy : Yes, I lived in different parts, in fact it always used to puzzle me when I was young - we was always moving at night-time! My old man was in and out of work - he was a bricklayer's labourer - and we had a rough time, it was a struggle.

Neil : Did you see concertinas about much, before you had one?

Tommy : Yes, you saw good Anglos, Jeffries - some pawn shops specialized in 'em, wouldn't take any other things in pawn bar the Jeffries. Well, I picked an English, wondered what they was like - they was mostly four-fold, brass reed 48's - little did I know when I went to Lachenals that I'd be working for them as tuner and reed maker! Me and the bloke that was putting up the shutters became lifelong friends, so did the other man, George Leroy, who taught me a bit on the duet. Before I met him, I went to a bloke who always advertised in the Exchange and Mart saying he wanted a tina - I went round to see him with my brass reed one, the 46 duet, and he said "My brother'll teach you", and he takes me round his brother's. He started me off, the way he started me, he'd play a tune, then he'd play so-and-so chord, and get me to play it, which I did do; he said "Next week, I'll teach you the tune." The following week, I played the tunes as well!

Neil : So that's how you learnt to play by ear so well?

Tommy : Yes, but the tuning helped a lot.

Neil : Who taught you to tune?

Tommy : Well, I'd played through a number of tutors, and this teacher said to me, "How'd you like to learn tuning?" I thought it would be handy to put my own instrument in order, and never had it in mind to take it up for a living. Anyway, he showed me how to fit reeds and reduce 'em, and he took a sample of my work up to Lachenals. They said, "We'll put him on 30 key Anglos and 48 key Englishes." Eventually, I became a regular there, taking the work home, the reed pans and also a test concertina - you had to have a test concertina so's they could put the tuned reeds straight into a new instrument.

6. NORTHUMBRIAN PIPE TUNES AND THE ENGLISH CONCERTINA

Pipe tunes are, of course, not the only type of traditional music suitable for playing on the concertina, but I feel they could take a special place in any player's repertoire.

The Northumbrian pipes are unique among bagpipes in that they have a closed end to the chanter. This means that when the player has all his fingers down, no note is sounded; this allows notes to be separated from each other in a way that is not possible on most other bagpipes. The result is that the tunes tend to have a lot of staccato passages giving a very bright, lively sound. Old Tom Clough used to say that the notes should come out like "peas out of a pod" !

The concertina is well suited to playing these staccato passages and with practice one learns to contrast staccato and legato notes to emphasise rhythm and phrasing in the tune. This is of course true with many other tunes but the extreme staccato nature of the pipe tunes does give a very good exercise in learning the ability to 'pop' notes out at will. Certainly, I found that playing pipe tunes helped to develop a crisp style of playing.

As well as their bright, lively style of playing, over the years pipers developed their skills in setting variations to tunes. These variations give added interest to playing and what is more, they also tend to sound 'difficult' to audiences, whilst in fact many of them are relatively simple.

However, as concertina players, much as we enjoy playing pipe variations,

we must eventually start to produce concertina variations to these tunes and help build up a concertina tradition as musically advanced as that of the pipes. We should start thinking of what the concertina can do that the pipes cannot, and what sort of phrases and runs sound best on 'the box'.

I have tried a few variations on concertina myself, but real progress can only be made when there are sufficient players experimenting so as to produce a cross-over of ideas. So go to it!.....

Undoubtedly the best book of pipe tunes on the market at the moment is The Northumbrian Pipers' Tune Book. Published by the Northumbrian Pipers' Society, it is available quite widely in good book shops, but if you cannot find it you can apply direct to: Colin Ross, Chairman, N.P.S., 5 Denebank, Monkseaton, Whitley Bay, Northumberland.

The book contains such grand tunes as The High Level, Madame Bonnapart, The Redesdale Hornpipe, Nae Good Luck About the Hoose, Nancy, and many more. In all there are 102 tunes, which isn't bad for 40p. Good luck.

Alistair Anderson

7. MUSIC FOR THE CONCERTINA

Tony Wales, E.F.D.S.S. Press and Publications Officer, writes:

"Thank you for the second issue of the Concertina Newsletter. Very interesting indeed. Just one point that I thought you ought to know: you mention available tune books, and include the First and Second Fiddlers Tune Books published by the EFDSS (not Oxford University Press). Unfortunately, both these books are now out of print, and unless one can find a music shop with them in stock, completely unobtainable.

However, we do stock a number of other tune books which you might care to mention in a future issue of the Newsletter. These are:

Popular Selection of English Dance Airs, Books I to IV	each 25p
Selection of 1,000 Irish/American Tunes	£1.35
O'Neill's 1001 Gems	£1.75
Allan's Irish Fiddler (contains 120 reels, jigs etc.)	20p
Da Mirrie Dancers - Shetland Fiddle Tunes	50p

All of these can be obtained from The Folk Shop.

With every good wish,

Yours sincerely,

Tony Wales"

8. SCAN TESTER

A very small dapper gentleman, sporting a trilbury hat, steps into the room. Tucked under his arm is his 'music' - a Crabb 40 key Anglo-concertina. This is Scan Tester, and at 85 he is still able to play beautifully rhythmic and exciting music on his concertina, even though his shaky and rheumatiky fingers have difficulty in holding his beer-mug steady!

Louis 'Scan' Tester was born at Chelwood Common on September 7th, 1886. The family lived for a few years in Nutley before moving to Horsted Keynes, where his father took the 'Green Man' Public House. It was in the bar of his

father's pub that Scan fingered his first concertina. The instrument belonged to his eldest brother and as soon as he went out of the room Scan was after the 'music'. His brother never found out until Scan gave his first performance, standing on the bar counter! Scan's father must have heard these surreptitious practices because it was he that bought eight-year old Scan his first concertina - a 22 key Lachenal.

Even before he played the concertina Scan was developing his marvellous sense of rhythm on his uncle's tambourine. His uncle, Tom Shoebridge, was in great demand for the local dance band and it is rumoured that Scan's tambourine playing was so catching that dances were arranged for when Tom and 'tambourine' were available. His younger brother played both clarinet and concertina but it was from his eldest brother that Scan learnt most of his tunes. He must have had a very quick ear because he does not read a note of music. At hop-picking time Scan and his brother would work all day in the fields, earning a shilling for every 6 bushels picked. In the evenings the hop-pickers wanted entertainment and Scan and his brother would take their concertinas to the pub and take it in turns stepping and playing. They lived off the money they earned in the pubs and would never collect their hop-picking money until they went home.

Round about the time of the first World War ("a few years back" as Scan would say) he first started to play the fiddle. He used to play both concertina and fiddle with Reg Hall at 'The Fox' in Islington. He said he used to play for hours "with his hands all numb" although he obviously enjoyed his visits to London, as he likes playing best with other musicians. He no longer plays the fiddle because of trouble with his fingers and gave his two fiddles to Reg Hall, who still plays them regularly. Music from the Tester family really came into its own after Scan married. With Scan on concertina and fiddle, his daughter Daisy on piano, his wife on drums ("She was pretty good") his brothers on bandonion, concertina and clarinet they were in great demand for dances in all the village halls for miles around Horsted Keynes. Schottisches polkas, waltzes, round dances, set dances, quadrilles and the lancers are just a few of the dances they used to play. "We used to do the whole issue", said Scan, "although I preferred the round dances to the set dances, but we had to be careful to play all sorts so everyone was happy."

His brother brought the bandonion back from Germany and Scan still has it, although he hasn't touched it for "more than two years" as he claims his wrists are too weak to handle it. I'm surprised he ever could handle it as it is a huge, heavy instrument with bellows longer than Scan's reach and a tendency to slip off his small knees. Scan has always enjoyed playing all types of music and about this time he had what must have been one of Britain's first Jazz bands - 'Tester's Imperial Jazz Band' - with the same line-up. Have you ever tried to play jazz on a concertina? Apparently there were not many other musical families in the area, although Scan remembers hearing some really good fiddlers in the outlying areas of Nutley and Fairwort. "A lot of people didn't reckon much to them, but I knew what they was. They was blooming marvellous."

Scan still lives in Horsted Keynes with his daughter Daisy and son-in-law. He has two Crabb concertinas but the one he plays he bought second-hand for four shillings - the type that would now cost £100 new. "It's a good old music - I wouldn't sell it. It's been played a lot and if I wear this one out I won't wear another one out." Harry Crabb made him a present of new straps for it after he had sent it to have new springs put in. Before he started going to London he used to fix his own with safety pins!

He usually only plays in the keys of C or G although his instrument is

fully chromatic. This is mainly because he normally only plays for singing these days. He can be heard most Saturdays at the 'Stone Quarry' pub at Chelwood Common, Sussex. He regrets that he has forgotten many of the dance tunes he used to know. "People want to sing, so I play songs for them to join in."

Although Scan has long been recognised for his contribution to English folk dance music he has not yet been recorded. This is soon to be rectified, however, as Bill Leader is planning to release a recording of Scan sometime in 1972, using material recorded over the last ten years.

Scan does make rare appearances at other places in Sussex, when he can get someone to drive him there. Whether it be one of the old step-dance tunes he still remembers or a rousing chorus of 'Cruising Down the River', Scan loves to go out and play his concertina for people's enjoyment.

Christine Smith
December, 1971

Christine and her husband Vic are residents at the 'Pug o' Junch' Club, Saturdays at the Lewes Arms, Mount Place, Lewes, Sussex. Christine also presents 'Minstrel's Gallery' 6.30 p.m. on alternate Mondays, Radio Brighton and edits the excellent 'Brighton Folk Diary', a free bimonthly 24 page guide to Sussex folk clubs. For a copy, write to Chris and Vic Smith, Flat 4, 1, Sillwood Place, Brighton.

9. THE FESTIVAL OF KERRY

Ted Keane, organizer of this festival, writes:

"I am deeply flattered by your request to write a little article on the Festival of Kerry, which I shall be only too delighted to do. However, I must admit that my knowledge of the Concertina and its uses in Irish music and song is limited in the extreme!

The Festival of Kerry is acknowledged the world over as Ireland's premier Festival. The centrepiece, of course, is the International Rose of Tralee Competition. However, over the past few years a very definite emphasis has been placed on folk music and each year we have a number of English and Continental folk groups attending the Festival. This year, among our folk groups were the Newcastle Kingsmen from Newcastle University; the Volkstanzkreis Passau; and the Hession dancers from Galway. All these groups are very colourful, as well as being highly proficient in their art and they are of great benefit in introducing the people of Ireland to the culture of Morris Britain and to German folk dancing and music.

We are always interested in contacting folk groups who would be interested in attending the Festival of Kerry and we would deeply appreciate it if you would publish an appeal to this effect - any groups who might be interested in participating at the Festival of Kerry contact me immediately. My address may be found at the end of this letter.

With regard to the Concertina in Irish music, I regret very much that I am in no way conversant with Concertina music, except in so far as some of Ireland's leading folk and ballad groups use concertinas. Personally, I have found them a fascinating instrument in the wide range of music which may be adopted to the concertina. Regretably, it is an instrument which is recognised only, dare I say it, as 'dwarf accordion' !"

Ted Keane, General Secretary,
5 Lower Castle Street,
Tralee, Co. Kerry. Phone (066) 21322

10. MELODEON PLAYERS, UNITE!

Jim Catterall, of Newcastle, writes:

"I am embarking on the compilation of a history of the melodeon, and would much appreciate from readers any material (however seemingly insignificant) which they may possess, in the form of photographs, catalogues, accounts of melodeon players, details of manufacturers and individual instruments etc. All material sent will be returned quickly, and postage will be refunded. Also information as to bibliographic sources would be welcome.

I am interested in promoting the use of the melodeon in bands. I usually try to attend the instrumental workshops of E.F.D.S.S. events, and other festivals, and when I do, I am usually the only melodeon player present. I was wondering about the feasibility of arranging a workshop specifically for melodeon players. Hopefully, this workshop would cover all aspects of playing the melodeon - song accompaniment, morris and folk dance techniques - and would, I think, be very useful to both beginners and experienced players. I would be very willing to organize this, and to 'take' the sessions, but you may be able to suggest someone with more experience on the song side for that part of the workshop. Anyway, I throw out this idea for your comment - the Concertina Newsletter would form the ideal basis for arranging this workshop."

Write to Jim at 18, The Grove, Benton, Newcastle NE12 9PE.

11. FORTHCOMING ARTICLES

The tuning, temperament and pitch of the concertina

A review of the use of the concertina in Victorian musical life

Reprints of early Lachenal and Wheatstone catalogues

Projected local gatherings of concertina players, organized by this Newsletter. First one in Newcastle, possibly.

Part Two of the interview with Tommy Williams

A biography of Sir Charles Wheatstone

and - we hope - contributions from you on your instruments, activities and interests !

Neil Wayne

12. SMALL ADVERTISEMENTS

Wanted : Bandonion or G/D/A Melodeon, reasonably priced. Price and particulars to Steve Gardham, 451, Beverley High Road, Hull.

Wanted : Deep toned good quality, baritone or tenor-treble English. Could part exchange for treble Lachenal 48 key: Frances Mackenzie, 22, Chatham Grove, Withington, Manchester 20.

Folk and Country : 'Folk and Country' appeared for the first time in November and the December issue came out last week. Among our many authoritative contributors are Tim Hart, Cyril Tawney, Peter Bellamy and Eric Winter. We cover the British Folk scene in depth with occasional features on foreign folk music. Editor is Fred Woods of Radio London's 'City Folk' programme. Price 20p., available from most bookshops, otherwise send the appropriate remittance to Hanover Publications Ltd., 61, Berners Street, London, W1P 3AE, and we will send you a copy post free.