

THE CONCERTINA NEWSLETTER.

The Specialist Magazine for Concertina and Free Reed Instrument Enthusiasts

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Available free, or
on subscription, and
supported by donations.

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1. EDITORIAL

This issue of the Newsletter marks the start of our second year of publication; during the past year the 3-page newsletter read by the fifty or so subscribers of last November, has become a 20 page plus affair read by over 900! This issue will positively be the last in duplicated form, as I've at last found a reliable typesetting and photolitho printing service. I'm sorry that this issue isn't printed, as promised, and I apologise to subscribers who were anticipating the illustrated article, photographs and music - these have been held over for issue 9. Main reasons were the difficulty in finding a typist, typesetter and printers, especially as it was University holidays! (I also took 3 weeks off to go and get rained upon in Scotland, and came back to over 250 subscribers letters to answer!) However, the response in donations and subscriptions has been great, and will pay for the printing of all issue 9 and some of issue 10.

The Questionnaire. IMPORTANT.

At the back of this issue, you'll find (at last) the Concertina Newsletter Readership Survey Questionnaire. Though you don't have to fill it all in, if you don't want to, it is essential for every subscriber to fill in at least their correct home address and name, and to return the questionnaire, if they wish to continue receiving the newsletter. In this way, we can prune the subscribers' list of those who have lost interest, and of "compulsive list-signers", and thus economise on production and postage costs. But this survey can do much more - as well as ensuring everyone's address is correct, it can, if filled in and returned by everyone, provide information of value to all subscribers, such as places for repairs and tuning, sources of cheap instruments, and detailed descriptions of everyone's instrument which will be placed in a central index and can help trace missing or, more seriously, any stolen instruments that may arise. So, even if you've sent most of the information before, do fill in the form, and most important, do send it back if you'd like to continue receiving the Newsletter. Do it now, and many thanks!

Concertina Conventions.

The Long Eaton Convention was a marvellous day! It is reviewed in this issue, so all I'll say is try and make it to the London Convention (November 18th) or the Liverpool Convention (Mid-January). For details of the London Convention, see Item 3, this issue.

Folk Festival Concertina Workshops.

The Concertina Workshop at the Kinross Festival of the Traditional Music and Song Association of Scotland was a very productive meeting: organised by Tom Ward, a fine "English" player from Edinburgh, it brought together for the first time many of Scotland's small but growing number of Concertina enthusiasts. In the 3 days of the Festival, we trebled the number of Scots subscribers, and next year hope to present "The Concertina Newsletter Cup" to be awarded for concertina playing at the Kinross Festival open competitions. So get practising.

The West Riding Festival of Folk in Dewsbury on 6th October, had a Concertina Workshop with a difference, given by Mrs. Nellie Power, a lady who was once a leading player in the Heckmondwike Premier English Concertina Band. A brilliant player, she entertained us with some marches, waltzes and hymns from the old Band's repertoire, and led a workshop and discussion about band playing and Concertina music in general. We hope to feature the life and music of Mrs. Power in a future issue.

Concertinas on Loan.

It is apparent from the many subscribers' letters I get, that lots of you still don't have a useful or functioning concertina, whereas other subscribers have amassed quite a few concertinas of remarkable quality, which receive little use or playing. Since our aim is both to revive interest in the instrument and enable everyone to find, and learn to play an instrument, I think it would be a good thing for subscribers who collect concertinas and have some they don't use much could offer short-term loans of these instruments to fellow subscribers who are at the moment "Concertina-less". Though most of my collection is of very old "brass-reeders" and damaged instruments, I've got over 25 of the functioning ones out on (virtually permanent!) loan at the moment, and to start the ball rolling, can offer some large duets, and a few wood-end Anglos and English for borrowing by subscribers for, say, 6 week periods. Can anyone else help out as well?

in

Finally, I'm sorry for the long delay, both getting out issue 8 and in answering many of your letters - but you can look forward to a bit more efficiency from now on!

Fraternal good wishes,

Neil Wayne.

2. FINANCE AND NEWSLETTER SERVICES.

A batch of problems and delays have put back our new printed format until issue 9, so this is the last duplicated issue. Monthly costs for printing, even at the present level of 900 subscribers, will then be £60 - £70 for printing and either £45 or £22.50 for postage, according to whether 5p or 2½p. stamps are needed. New subscribers may wonder why they are being asked to contribute a £1.50 subscription, when the magazine has been free for a year - this is due to the rapidly rising number of subscribers, and the very much greater costs involved in producing a regular and high quality printed magazine, and we hope you'll understand. The simple mathematics of

12 issues X £100 per issue £1,200 divided by 900 subscribers, may indicate how precarious our finances could be, if we didn't get and continue to get, such great support from so many subscribers. Thanks are due to the following for their generous donations, subscriptions, and encouraging support!

List of Subscribers.

Harry Hatton	A.W.J.G. Ord-Hume	Jeff Warner
Ned Ryerson	E. Charlesworth	Ian Russell
Donald Arthuson	Dave Haines	Bernie Evans
Alan Pittwood	Peggy Jarvis	Rosemary Drury
Ron Wallace	Richard Levine	Phill Evans
Harry Mousdell	C. D. Duckham	Warren Fahey
Joan Noble	Geoff Warren	A. Mallinson
Bill Haines	Eric Holland	William Hartford
Richard Tullet	Rod Ward	James F. Bollman
Roger Cartwright	John Reuther	Norman Peacock
Don Wallace	Gordon MacAulay	O. Coore
Dick Henrywood	Mr. Rigby	M. J. Green
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Paul Warrender	Stephen Rees	Dick Mathews
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H. Beard	G. Goldsmith	Bob Bray
Roger Avery	Tony Stephens	Cliff Berry
Ken Hudson	J. T. Rose	Dave Hislop
Roy Judge	L. S. Larsen	M. G. Wells
A. J. Mills	Graham Barrett	Scott MacDonald
Dave Middlehurst	Roger Johnson	And thanks to John
Don Petter	Pat Neal	Gall for the enve-
		lopes, and to the 3
		donors of photocopies
		who tactfully remain
		anonymous.

Newsletter Services.

"Concertina Consciousness" T Shirts.

The demand for these has been very good, and, as hoped, has provided a useful supplement to Newsletter funds. I've had another batch done and they are as follows:-

	£
Short Sleeved S., M., or L.,	00.75
Short Sleeved with Coloured Panel	1.05
Long Sleeved, two tone sleeves	1.10
Long Sleeved, flared sleeved, shirt-tail	1.20
Tank-Top Vests	00.90

All T-Shirts are silk Screen printed with a life size "Wheatstone Aeola" (Buttons and all!) with the multi-coloured legend, "Concertina Consciousness" worked into the fretwork; they do not fade with washing. Please specify size, and two or three choices of colour. Five to 10 pence postage would be appreciated. Don't hesitate to send them back if you are not satisfied with colour or fit, as the T-Shirt section here at "Free-reed Acres" is always in considerable confusion!

New!!

"Concertina Consciousness" Shoulder Bags. These are large bags made of stiffish cream canvas, big enough to carry two concertinas in. They have stout white rope shoulder straps, and are printed both sides with the "Concertina Consciousness" symbol. I only have one dozen, at £1.55, post free.

Record Section.

Unfortunately, record wholesalers put up their prices on 31st October, but we still have these few available at useful discount prices:

	£
Alistair Anderson's Solo Album. (reviewed issue 6)	1.50
John Kirkpatrick's "Jump at the Sun" (finally released)	1.50
High Level Ranters: "High Level"	1.50
Lea Nicholson's solo Concertina album, "Horsemusic" 5	1.90
Notts. Alliance's "The Cheerful 'Orn", featuring Lawrence Platt on Anglo	1.75
Bernard Wrigley's solo Album. featuring Treble and Contrabass Concertinas	1.75

All plus 9¹/₂p. for post, if possible.

To the many subscribers who've waited, like me, for John K's Albumn, sorry for the delay, which was due to problems with the pressing process at the factory, and quite beyond Leader Records control!

Back Issues.

All subscribers who started before October 1972 should have received a free full set of back issues. All new subscribers are asked to contribute 70p. for back issues 1-7, or 10p. for individual copies, (with the proviso that both back numbers and the Newsletter will of course remain free to those who can't, at the moment, afford a donation!)

Chromium Plating of Concertina Ends.

We've been investigating the chances of getting concertina ends re-plated and find that to get 20 pairs done doesn't cost much more than having a single pair plated. So, if anyone has a metal ended concertina with corroded or scratched ends, write in and we'll arrange a specific date for you

to send them in so that they can be replated all at once and returned to you within one week. Cost should be well under £1.00.

Newsletter Library.

We now have a growing collection of old Concertina Tutors, catalogues, sheet music, 78 r.p.m. Records, Tapes of Traditional Musicians, Modern L.P.'s, Tune books, Folk Music and "Instrumentology" magazines, all available for loan, and which, it is hoped, will form the basis of a good lending library for newsletter subscribers. Amongst the magazines we have, on exchange subscription or donated to us are:

Clanfolk - The B.B.C. Folk Club Magazine

Singabout - The Bush Music Club of Australia - all back issues

Milwaukee Folk - U.S.A.

English Dance and Song - English Folk Dance and Song Society

Folk Music Journal - English Folk Dance and Song Society

San Francisco Folk Music Club Newsletter - U.S.A.

Galpin Society Journal - International Journal of Instrument
Research

Bristol Folk News

Brighton Folk Diary

Folk South East

and three years back issues of "The Beano".

If any of you can offer spare copies of any other useful magazines, tapes of interesting music, or would like to arrange an "exchange subscription", please let us know.

Finally:-

It's great to hear from you, so keep on writing! All letters get answered eventually, but with 200 a month coming in, it's sometimes hard to keep up! One important thing, though - please include a stamped addressed envelope!

3. FORTHCOMING EVENTS.

You are invited to the Third Great
'Concertina Convention';

To Be Held in Kingston On Thames, London, on Saturday, Nov. 18th, 1972.

All players and collectors of Concertinas, Melodeons, Accordeons, in fact Fans of all types of Free-reed instruments are invited to this day of music and workshops, which is sponsored by 'The Concertina Newsletter', and organized by Neil Wayne, Alan Williams, and local Concertina Newsletter subscribers.

The Programme is as Follows:

1.00 p.m. to 2.30 p.m.: Foregather in the 'Fighting Cocks', Kingston On Thames, London.

2.30 p.m. to 6.30 p.m.: in the club room of the Fighting Cocks:

Talks on Concertina repairs, maintenance and history: workshops on Anglo and English playing, in classical and folk styles, for beginners and advanced players; duet and melodeon players will be most welcome. Also a question and answer session, and demonstrations by local traditional players and repairers. We also hope to welcome several distinguished members of the International Concertina Association, and many subscribers from the British Folk Music Scene. Also a large display of old and interesting concertinas and early Reed instruments will be on show.

6.30 p.m. to 8.00 p.m.: Tea-time break, rolls, pies and sandwiches available. Also time for informal sessions and workshops, and a chance to meet and talk 'Tinas!

8.00 p.m. to closing time, in the Club Room of the 'Fighting Cocks' (20 pence donation to help with expenses):

Further demonstrations and workshops, followed by an informal tune session sing-around, soloist spot, and concert with the assembled 'Grand Consort of Free Reeds'.

If you would like to come, please fill in the form in this issue right away, to help plan catering, accommodation and workshop arrangements; send to Alan Williams, 15 Brook Road, Surbiton, Surrey, KT6 5DB.

Since numbers must be limited to about 80 people at this Convention, please send a stamped, addressed envelope with your form and you'll receive a ticket and further instructions on how to get to Kingston, where to park, Bus services, etc., by return of post.

A D V E R T I S E M E N T

Wanted to swap or buy:

Old or damaged Concertinas and any other old metal reed instruments, and Concertinas with unusual labels, stamps, decorations or keyboard arrangements. I'd be interested in any melophones, symphoniums, square concertinas, and bandoneons that people may wish to part exchange. Concertinas I'm specially interested in are those with the labels of G. Jones, Shakespeare, Ebblewhite, Sedgwick, George Case, Louis Lachenal, Nickolds, Simpson, Joseph Scates, Myers, Howson, Winrow, G, Jefferies, W. Jefferies, Journet, Metzler, Murdock and early Crabb. Condition is unimportant, and I'd prefer to exchange them for some of my more modern playable Anglos and English instruments. I could also trade for some of my more modern Banjos (Grey, Winsor and Vega), Guitars (Pomormo, Lacote, Gibson), Mandolins, Phonofiddle, Citterns, lutes, or for old Fairground penny amusement machines, stereo rock records, of Antique Silver! Large and small duets, Bass and Contrabass Concertinas are also of interest. Information and enquiries to Neil Wayne, c/o the Newsletter.

4. NOTES AND QUERIES.

Step Dancing and Concertinas.

Ian Dunmur writes:-

"Mr Collings's reminiscences of concertina playing and step dancing in Newsletter 7, were very interesting. With other members of the Reading Traditional and Step Dancing Group ("Reading Cloggies") I had a brief look for step dancing in Cornwall. Unfortunately, we didn't get to Redruth. A publican in Botallack pointed to a stone flag under the lino before the fireplace on which they used to do it. We did find Bob Cann (famous melodeon player) and friends stepping on Dartmoor, Devon.

If anyone can give me any more contacts for step or clog dance information and for the sort of music they use, I shall be very much obliged.

By the way, while purchasing a Strohviol in the antique and hardware shop in St. Just, I enquired enquired about 'tinas' and was told they were very difficult to get - all snapped up by youth hostellers.

On the subject of 'tinas' and step dancing; I'm told of a dancer in Foulness, Essex who used to play and dance at the same time. Do many people do this?"

See Julian's Advert in this issue. N.W.

Musical Morris Men.

You may be interested in the musical line up of the Kennet Morris Club, based in Reading. We have at a rough count, player of:-

Whistle and Flute	1
Violin	4
Melodeon	6
Anglo	3
English	6
Mouth organ	1

This includes some people doubling, of course, but not people who couldn't play at least a few tunes properly.

Is this a record? (especially the absence of a piano accordion!)

From Ian Dunmur.

North Yorks Folk Museum.

Among the exhibits in the Folk Museum at Hutton le Hole in the North Riding of Yorkshire is a portable organ which apparently was played locally there in Farndale up until the beginning of this century. It is a reed organ operated by hand bellows and although it is now in very old condition it is certainly a true example of the type of instrument which entertained the country people in bygone days which it would also give us much pleasure to hear now if possible. This museum is well worth a visit before the weather gets bad to see all the other thing connected with old rural life which are on show.

From W.E.L. Stevens.

Talking of Percy Honri.

'The recent reprint of the News of the World for 31st July, 1910, covering the dramatic arrest of Dr. Crippen & Ethel Le Neve, contains on page 12 a brief account of "Concordia", Mr. Percy Honri's Charming Sketch, (which) received, if possible, at the Oxford this week, a more cordial reception than when it was first produced at that house."

The account goes on:-

"It is now a rather more compact production, and the players have perfected their art in many ways, so that the whole thing goes with a smoothness that is wholly admirable. "Concordia" is a glorification of the concertina by one of the most accomplished players of that instrument at present on the boards. In the hands of Mr. Percy Honri the concertina interprets the higher music with the same ease as it expresses the democratic lays that are heard on Hampstead Heath on Bank Holiday. The story of "Concordia" has been woven out of the dream of an overworked M.P. Everything seemed to be going wrong with him, worst calamity of all, the trusted partner of his joys, appeared to have forsaken him. It is, therefore, with a sense of inexpressible relief that the member awakes to find that it was, after all, only a dream. Tuneful numbers, graceful dances, plenty of colour and animation, and beautiful mounting combine to render the sketch a most delightful entertainment. And, standing out prominently through all is the producer's own concertina selections, of which the house could never have enough."

(The spelling, punctuation and grammar are the reporter's, not mine.) But what a curious subject for a "sketch" of any kind, never mind one centred around the music of the concertina! There's also a caricature of Mr. Honri, looking very debonair and romantic - and looking very much like his grandson, Peter Honri.

The whole "Amusements" column, incidentally, is next to a column headed: "CO-RESPONDENT AT 76". Now that's the News of the World I know.

From Roger Johnson.

Phillip Evans, of 36, Havelock Road, Derby, writes:

'I have just had an experience with my accordion which may prove to be of interest to you and of value to other free reed players.

Whilst playing at a Ceilidh recently, I had just got nicely settled into "Old Joe Clarke", when I realised that my three voices had suddenly become reduced to two on middle C. I was somewhat puzzled, for normally when a reed 'goes', one gets a characteristic bubbling sound. In this case the tone was pure, but lacked the bass. Had my rendering been powerful enough to blast a reed clean out of its palate?

The following day I investigated, and groped inside the murky depths of my box. "Murky" was the operative term, for since I last entered in at Christmas time, the reeds had become coated in a very fine dust, and it was this dust that had silenced the reed.

The bellows of an accordion are not unlike a vacuum cleaner, in that during the course of an evening, several cubic feet of air is passed across the reeds (and often the sound is the same!)

A static build up on the vibrating reeds would filter fine dust particles from the air and cause them to build up to clogging proportions. The particles were indeed fine for when I brushed them off with a paint brush they rose up like a cloud of gas and were quickly dispersed into the air.

A general dusting down of all the reeds seemed to improve the overall tone and response of the instrument, and may prove a ~~worth while~~ exercise for other fellow squeezers, whose reeds have become suddenly silent.'

Yours sincerely,

Phillip Evans.

p.s. please find enclosed a subscription to the newsletter.

New Magazines and Newsletters.

The Newsletter exchanges subscriptions with many other small magazines of interest all over the world, and is building up a library of them, all available for loan to subscribers - here's a few:-

Milwaukee Folk, Ed: Muriel, 1630 N. Humboldt, Milwaukee WIS. 53202, U.S.A. A lively newsletter of ethnic, C & W, Blues, Folk music and Folklore. Like us, a free newsletter, supported by its subscribers' donations. Present issue has articles on flat-picks, U.S. Folk festivals, Joe Hill, the Harmonica, Discount Folk record sources and obscure Folk record labels.

Clanfolk.

The magazine of the B.B.C. Folk Club. Ed.: Peter Charlton, c/o Clanfolk, B.B.C. Folk Club, Broadcasting House, London W.I. An excellent 40 page mag., full of songs, music, reviews and articles on Mumming plays, childrens' songs, Scottish Folklore, U.S.A. Notes, Nursery Rhymes and much more.

Brighton Folk Diary.

The free Guide to all the Sussex Clubs, with news and reviews. S.A.E. to Vic Smith, 7 Stanmer Villas, Brighton BN1 6GB.

Bristol Folk News.

Ed.: John Maker, Sharnboe, Claremont Ave., Bristol, 7. 10p. More excellent reviews, articles and music!

Music Hall Players, Large Anglos, old 78's.

Steve Gardham of Hull, writes:-

'I have two old postcards of music hall artists. One of them is a well-dressed Concertina player called George Young. He is playing an edeophone in the photograph. The other one is of Mr. Fred Wright Jr. as Zaccary in some music hall sketch. He is dressed in a comical manner and under his arm a well decorated deep concertina box which could contain an Anglo. The stamp on the back of the postcard is of Edward VII reign. If anyone has any information of these concertina players I would be pleased to hear of it.

I would also like to know of any other odd Anglos other than the usual systems and the humorous additions for use in the music hall. I have a 62 keyed Anglo basically in C and G which is fully chromatic, but difficult to play in keys other than D, G, C and F because the incidentals are in no set pattern. This box is a Wheatstone serial 28930. I also have a bass Anglo which is the only one I have ever seen. I would like to hear of anyone else who has one of these.

An interesting 78 I picked up recently featured Ramon Littee, his Bandoneon and his Orquesta Tipica. This was on Parlophone F, 1771 and the tunes

played are "Inspiration" and "A Medialuz" both tangos. From the same place I also acquired a couple of Peter Wyper 78's. This person is an excellent folk melodeon player and these records were Regal G6975 and G6980.'

Ta,

Steve.

Do write in if you can identify the old players Steve mentions, and if you play or have seen such large Anglos. Steve, by the way, has a huge Lachenal Bass Anglo!

N. W.

Review by Henry Beard.

'The date 2/9/72, venue The Locomotive, Long Eaton. What a wonderful day at the second Concertina Convention (even the beer was good), I enjoyed every moment of my stay there and I shall always remember it.

My Ron who attended with me enjoyed it also although he was suffering a headache part of the time.

I felt as though I was with life-long friends tho' it was the first time I had met any of them with the exception of Neil whom my son and I met some three years ago.

I was amazed at the musicianship and the enthusiasm of all who attended; my being fifty three years of age caused me to expect my being the baby of the meeting, listening to some old gent playing "Abide with me". The sight of so many young people was a tonic.

I shall in future shake the dust off my concertina and try to get some practice in, especially so, after hearing such wonderful playing. My rendering of Handel's Largo seemed rather feeble by comparison.

After one young shaver* was loudly applauded after playing a difficult, classical piece, Neil said "That shows what can be done on an Anglo". Thanks for the information Neil - I thought the lad was playing a Duet! I have been cut down to size; never again shall I look down my nose at an Anglo player.

What a joy, and indeed an honour to have met such a grand old master of the Concertina - Gordon Gatty of Newcastle with his two charming girl pupils, Marie and Eileen.

I am certain I can speak for all present in thanking all who organised the meeting including Alistair but most of all, Neil himself.

I strongly recommend those players who have not yet attended either of the last two conventions to do so at the next or subsequent ones.

Look after your health Neil; I don't know how we could manage without you. Best wishes.'

* John K!

Harry Beard.

5. RECORD REVIEW.

'Peter Bellamy (with Lois Killen)- Won't you go my way? (Argo ZFB 37).

In reviewing one of Peter Bellamy's records for Concertina Newsletter, should

I concentrate on his Anglo playing, or just write about the record as a whole, as if I were writing for Proceedings of the Society of Norfolk Youtharians, or some such? Oh, well, let's start with the Concertina (that's what Neil's paying me for, after all), and work outwards from there.

In fact, of course, Pete, best known for his incomparable unaccompanied singing, has always been sparing with his accompaniments. In the whole of the Young Tradition's recorded canon, he only uses Anglo once, in "Bitter Withy" on their last disc, Galleries (1968, Transatlantic). His first solo record, Mainly Norfolk (same year, Xtra) is entirely unaccompanied; but his second, Fair England's Shore (still 68, Xtra) has two tracks with concertina, "All round my Hat" and "Jolly Roving Tar". So has his Topic record, The Fox Jumps over the Parson's Gate, recorded in 1969, after the YT broke up, and issued 1970. The relevant songs here are "Spotted Cow" and the title track. Only one song, "Philadelphia", is thus performed on his beautiful record of Kipling's settings, Oak, Ash and Thorn (1970, Argo); though here, as previously, he makes occasional use of guitar, and of Barry Dransfield's fiddle.

One or two of his other songs, as I've suggested to him, would go well with Concertina; Larner's "Dockyard Gate" and Cox's "Green Bed" (on Shore), Bullen's "Yarmouth Town" (on Norfolk) - in fact, that's how I sing them myself.

His latest record, Won't you Go My Way?, was recorded live last year to an invited audience. A "previous engagement" prevented my being there - I've been kicking myself ever since for not breaking it.

The tradition is maintained of two Concertina tracks. Both here are songs from the Coppers, "Here's Adieu, Sweet Lovely Nancy" (which Pete had previously recorded in unaccompanied Copper-style harmony with his brother-in-law, Chris Birch, on Fox), and "When Spring Comes On". And, though Lou Killen appears on some of the album's tracks with him, his excellent English isn't heard at all. (I couldn't write that anyway anywhere else; but any reader of this journal will know that it's not his diction I'm getting at.)

But don't let this put you off. For the first time, we have two of Peter's own songs (words and music); and he proves for the first time on disc that he doesn't carry that whistle about just to pitch his keys. Every track, unaccompanied or not, is a gem. Accompanied or not, singing solo or in harmony, there's no-one quite like Peter Bellamy.

Michael Grosvenor Myer.

6. THE MELODEON AND FOLKSONG.

With the majority of melodeons sold being the two-row sort, the music it is to play should be considered carefully. For band work, the D/G model seems the best, for the instrument will have several useful G-associated chords, E minor, C and D, the latter two on both push and pull. For folksong I have found the G/C model most useful. This is a rather rare instrument, but as it was in the Holmes catalogue I persisted until the shop finally managed to track one down (in Sweden).

This includes C-associated chords of course, with both F and G on push and pull. I suggest a potential buyer should get a Holmer catalogue and discuss the merits of various models with folk-friends before buying.

A melodeon is a wonderful instrument to use with songs. It needs no tuning, it can play both loud and soft, seldom needs new parts, is light and easy to carry around, and can join in instrumentals boldly. In addition, it can hold

a note for some time, and yet can attack a note with vigour. Songs like "Jolly Waggoner", "Keep that Wheel a-Turning", "Nutting Girl" and "Candle-light Fisherman" are particularly suitable, being bold and bouncy. The sustaining quality of the melodeon is fine for "Bold Fisherman" "Trinden Grange Explosiom" and "Reynardine". As the chord of G can be maintained indefinitely (using push and pull). Cyril Tawney's "Oggie Man" is particularly suitable on the melodeon.

The G of the G/C model is an octave below the G of the D/G model, which makes it less suitable for morris work, unless the upper register is mastered; yet for songs and general work (and unless one wishes to embark on these row machines), the G/C melodeon is excellent.

7. THE ANGLO, THE ENGLISH CONCERTINA AND LEARNING MUSIC.

The Oxford Companion to Music and most other similar books claim that the Anglo is easier to play than the English Concertina. I should like, therefore, to correct this false impression so that other members will not be misled, as I was.

When I took up the Concertina I was unable to read music and so learned both at once. My intention was to play the Concertina in classical music as well as folk music.

Certain necessities of classical music on the Anglo are extremely difficult, for example trills and mordants. This is simply because the direction of the bellows may need to be changed (which shows up the process) or else, on a 40 key chromatic, alternative fingerings of great dexterity are necessary. Furthermore certain intervals are awkward - e.g. upper A, B flat, - and there is a certain illogicality about the fingering in general.

However, when I managed to get hold of an English Concertina, I rapidly learned this and for right reading of chromatic classical music the logical layout of the keys is simple. No great dexterity is required - once the keyboard is learned.

Are their books simply wrong then? I think not. I think they refer to playing by ear. For this I find the Anglo more simple and most tunes can be quickly worked out. The English is not so easy and I imagine if you do not know the notes you are playing it might be particularly difficult.

For those readers who doubt the Concertina in classical music, I can only suggest playing recorder music of which plenty is available. I play in groups of recorders and guitar and the Concertina fits in well.

Finally, I wonder whether readers could date my English Concertina which is a Lachenal, 48 key rosewood with 5 bellows (inlaid with a green paper pattern), No. 27684. It is clearly old but most of the rates play well (at least in one direction).

Paul Kline.

8. KEIGHLEY CONCERTINA BAND.

In common with many Northern towns Keighley supported a Concertina Band in the first third of this century. The original band was formed by John Pickles and his three brothers, Harry, Arthur and Walter in 1893. This band was known as the Coney Lane Concertina Band after the location of their first premises - the name changed after to Keighley Concertina Band. It would seem that this band continued to exist until the outbreak of World War I and was re-formed in 1919 to survive until 1932.

The Band's uniforms changed in 1895 from their early white fronted, red (?) jackets to a double breasted navy-blue jacket with white braid, navy blue trousers with a white/black/white stripe, a pill box hat (later changed to a peaked military-type cap) and overcoat. The cap badges and the middle buttons of the jackets bore a lyre. A fair number of photographs exist depicting the various styles of uniform, but I have not yet succeeded in getting a full set of copies to study in detail.

The information which I have on the instruments, music and venues of the band relates to its post-war period of existence - i.e. mainly to the '20's.

The instruments played were drums, English and Duet Concertinas. All music was played from printed scores - anyone who wished to play by ear was advised to purchase an Anglo - and forget about playing in the band! The full range of English Concertinas was represented from midget soprano through treble and baritone to Bass. All the instruments were provided with a brass socket into which a lyre-clip screwed to hold the music cards (more about these later). Another accessory which was used was an open-ended cylinder of waterproof material, elasticated at the ends; this fitted over the bellows to protect them when playing outdoors in inclement weather.

The music was taken from various brass band journals and was either inserted into the players tune book for use at practises or in concert - or pasted onto stout cardboard for use when marching. These latter were known as 'Five-on-a-card', having three tunes on one side and two on the other (Although the ones I have seen have only one tune per side). The Journals from which music was taken were:- The "Liverpool Brass Band (Military) Journal" (Wright and Round) - 34 Erskine Street, Liverpool). "The 'Champion' Brass Reed Band Journal" C. R. Smith and Co., Ltd., 210 Strand, London, "Feldman's Brass and Military Band Journal" (B. Feldman & Co., 125-9 Shaftsbury Ave., W.C.2) and "The Brass and Military Journal" (Chappell and Co., Ltd.,). Much of the music does not bear the name of a journal but was published by Hawkes and Son (London) Ltd. Copyright dates on the music range from 1913-1932.

The tunes consist of marches, two-steps, fox-trots, waltzes and classical pieces arranged for brass bands - the ones I have copies of are B flat Cornet solos.

The band played for many different types of function - gala processions in Keighley, Bingley and surrounding districts, Dances at the Mechanic's Institute of the Public Baths, the annual St. Patrick's Day Ball organised by the Catholic Church, Open-air dances during summer evenings in the parks, tours of neighbouring towns and an annual trip to York ending with a recital in Parliament Square. Transport to the more distant venues was in a hired 'Toast-rack' Charabanc. It is interesting to note that they had the same problems with local authorities and the police that are all too familiar to any Morris siders' Bagman today. I gather that they had occasional frugals with the law on their official tours and one can only guess at their escapades when they went busking as they sometimes did.

There are about a half-dozen of the bandsmen still living - two of whom (Mr. Alan Sagdan and Mr. Harold Hughes) regularly play their instruments for social gatherings, senior citizens meetings, church functions and the like. They are both fine musicians and listening to their duets gives one some idea of what a full band must have sounded like. The style of playing is very different from that which we are familiar with in the world of the folk revival and one that has probably not been heard by many young

players. It is to be hoped that future concertina conventions on the tunes of the Newcastle gathering will enable more players to acquaint themselves with the styles of 'tina playing used in the bands and on the variety theatre stage.

In conclusion I would like to present my guess as to the spirit of the bands - I get the impression that they were very similar to today's morris men - they took the main business - the music - seriously and worked hard to achieve a high standard of performance - but when they went out they went to enjoy themselves thoroughly and if the day's takings covered the beer money then all was well.

Steve Wood

9. WHITBY FOLK FESTIVAL, AUGUST 20th-25th.

Whitby festival proved as popular as ever this year and tickets were sold out well in advance. As usual, many people extended the festival unofficially, arriving on Saturday and staying until the following Sunday.

This year there was no Concertina Workshop in the festival programme (Lea Nicholson led a workshop on the English Concertina and song accompaniment) but Alistair Anderson was to be found throughout the week giving a helping hand to many players. Alistair was, of course, the outstanding performer of the week, and he was in superb form.

There seemed to be rather less 'tina players at Whitby this year than last, but last year far exceeded any previous year in this respect. Amongst the players we were pleased to see in Whitby were Keith Kendrick of the Droids, Sarah Ledbury from Sheffield and Charles (Chas) Wright from Bristol. There was a lot of playing and plenty of scope for impromptu sessions with other musicians.

I didn't see many Anglo players during the week but Steve Gardham arrived from Hull at the weekend with his fine God-knows-how-many-keyed - Anglo and played fit to make up for lost time. Unfortunately Neil was unable to be in Whitby for the week but arrived on Thursday and stayed for a couple of days; publicising the Newsletter, flogging T-shirts and displaying a number of 'tinas to swop or try out.

The appearance of the Newsletter stall seemed to bring a number of would-be players to the surface who were offered as much help and encouragement as we could offer.

It is to be hoped that eventually we shall be able to run a "Newsletter Stall" at every festival for the full duration. This could be organised through the Newsletter well in advance and work on a "Shift" basis - taking the burden off one or two people's shoulders.

Anyway we all seem to have survived Whitby and lived to tell the tale for another year. If you didn't make it this year try to get to the festival next year and create yet higher levels of Concertina Consciousness at Whitby 1973.

Steve Wood

10. READERS LETTERS.

The Concertina Playing of Alf Edwards.

Mac Macdona writes:

'Concerning Alf Edwards records, you probably know that he has done a lot of accompanying on folk records and almost any record featuring A. L. Lloyd will probably have Alf on some of the tracks. In fact, Alf once told me that A. L. Lloyd virtually insisted on Alf playing on his records. I have only one

record featuring Alf playing solo and this is an American record called "The art of the Concertina". Alf plays solo on all of the tracks except two, where he accompanies Ewan MacColl. The number of the record is Prestige/International 13060 but I doubt whether you can get it now. (It was never widely available and I got mine at the Folk Shop at Cecil Sharp House about five years ago. Two or three years ago, I saw another copy in Collett's with a note that it was deleted). If you want to enquire, the address of the record company is Prestige/International Records, 203 South Washington Avenue, Bergenfield, N. Jersey, U.S.A.'

Alf Edwards, probably the best known and most broadcast concertina player of all, has indeed featured on many records, and not all Folk Music by any means, having played under Benjamin Britten many times. His tutor for English Concertina is acknowledged to be the finest available. I hope as many subscribers as possible will write to Prestige International, demanding that they re-issue this record!

N. W.

Irish Concertina Music.

J. T. Rose of Halesowen, writes:-

'I enjoy receiving and reading "The Concertina Newsletter" very much, and therefore I'm sending a donation.

As my main interest is in Irish Music I would like to see more articles on the Anglo and its players. There are many fine players of this instrument in Co. Clare, particularly Packie Russell of Doolin. The Anglo in Co. Clare could provide an interesting article.'

In a recent edition of "Treoir" the Irish Music Magazine, there was an article on Irish Concertina players, which we hope to reprint soon. Also, Irish Music will feature extensively in the Concertina Newsletter tape library.

N. W.

Ian Dunmur writes:-

'Howard Elliott must be the man we met at the auction in Kirkby Lonsdale last November. We (including $\frac{3}{4}$ of the "Berkshire Tragedy") expect to be in Ambleside again this year (4th-11th November) looking for three reelers and clog dancers and bringing various instruments including 'tinas and, if Mr. Elliott or anyone else up there is interested, a hurdy gurdy; incidentally, we shall be staying in the cottage of a concertina, symphonium and beetle collector.

When I was thinking of making a hurdy gurdy, Jeremy Montagu then secretary of the Galpin Society, sent me to the Pitt Rivers Museum in Oxford. They let me measure up a couple. David Williams - folk entertainer and impresario of Southampton - makes hurdy gurdies to his own design.'

From Ian Dunmur, Rose Cottage,
 SULHAMSTEAD ABBOTS,
 Reading.

Bert Aalbers, of Oosterpark 3, Amsterdam, Holland, writes:-

'Many thanks for your newsletters. I've heard on "Folk on Friday" some time ago about you and your letter. But this year, on the Loughborough festival I've met you and saw what you are doing and I made at once my subscription. The main reason was that I feel very lonesome here in Holland as a Concertina-player. (English type). The news and information in your letter are a

great help to me and inspire me to continue studying the Concertina. A couple of years ago I bought an instrument by Crabb, and, since that day, I am a dedicated person.

We have a folkgroup here in Holland, two boys and a girl and we are singing traditional songs, mostly unaccompanied. We get our material from books and records, and every year we pay a visit to England making a lot of fieldrecordings. But, especially for a Dutch audience, it can be a little boring to listen a whole evening just to songs and when I heard Alistair Anderson playing, four years ago in St. Andrews, I decided to buy a Concertina, and here we are. Now we are playing between the songs a lot of Folk dances and it is great fun. (Concertina-whistle/Irish drum-guitar).

However sometimes there is sometimes something bothering me. When I am tired or too tensed during a performance, there is always a little error creeping in, and I think that is because of my musical past. I've got piano lessons for seven years and after that I started to play the guitar. Now there is a big difference in playing technique between those instruments and a concertina, and, for me, I have to "think concertina" and forget the other instruments. When I am short of concentration, it becomes difficult to "think" that way. I don't know if any other players feel the same way as I do.

Do you know if there is any other concertina-player in Holland (or Belgium), and if there is one, can you send me his address?

If there is no-one else, I shall have to wait till the next summer to meet a "colleague"

Please continue your good work!'

Bert Aalbers,
Oosterpark 3!''',
Amsterdam,
Holland.

Herbert Hague of Somercotes, Derby, writes:-

'Most of my life I have played a concertina; as I was also a brass bandsman it was not too difficult to get going as I already was acquainted with reading music.

The places and conditions it has taken me have been limitless (and humorous). To list a few of my activities over the years, I have played at scores of pensions meetings, also for Sunday School outdoor anniversaries, Weddings (and their anniversaries), Funerals. For Folk dancing and Maypole. At a clay mine and a pottery. For Radio and Childrens' Parties. The scope is limitless as the instrument is portable and capable of being able to play, according to any requirements, Hymns, Solos, imitations, Classic, Popular, all are there. In one seaside competition, I was awarded 6 cups at once (which were fancy aluminium egg cups). I have played in a Salvation Army Band at one time and featured a solo in programmes all over the country.

My instruments are Lachenal Ede.ophone and a 12 key miniature, which I find quite adequate for all I need at present. I have plenty of bookings so you see the concertina is a popular item still. For 50 years it has brought pleasure to myself and others, I can recommend it to anyone interested as a valuable pursuit, but not for finance, as a hobby and a passport to untold circumstances.'

NORTHERN CONCERTINA MEETINGS.

Margaret Burgess writes:-

'Once again many thanks for the second "Concertina Newsletter".

I note, however, that if Concertina players wish to get together, the meetings are always held in London. If such a meeting could be held further North, I am sure many aspiring players would be happy to attend.

It is most interesting to hear other people's views and I hope that your venture goes from strength to strength.

I enclose postal order for my subscription and hope to receive the next issue in due course'.

Good news for Northern and North Western subscribers! A "Concertina Convention" is to be held in Liverpool in mid-January. Full details in newsletter 9.

11. CONCERTINA POEMS.

'My Darling 'Tina', by Fred Osborne.

'My love she was a dainty maid,
You'd say so if you'd seen her,
For sure, she was no saucy jade,
My darling Concertina!

She breathed the air that round her lay
And breathed it out again:
And in her own sweet charming way,
Turned it to tune-ful strain.

Of course she had her ups and downs
Like any other miss,
But of her love there were no doubts,
For I was sure of this.

Then on one dark and fateful day
I made a misdemeanor,
For I allowed my miss to stray,
My own sweet darling 'Tina.

I loaned my 'Tina to a man,
Who was my next door neighbour.
My 'Tina grew so ill and wan
Her breath began to labour.

O! I regret I made that loan,
The vilest of all fellows
For my poor 'Tina could but moan
With her poor wheezy bellows.

I took her to the Doctor's shop
To see if he could mend her
He said he could, but I must stop
In future for to lend her.

So from that day she stays with me
My love grows ever keener,
No matter who may make their plea,
She stays with me, my 'Tina!

Dedicated to:- My 'Tina.

O'er the years that have passed,
We've shared joys that will last,
All our secrets are sweet memories.

- 18 -

Throughout Life's roughest weather,
We cling close together,
My sweetheart - my 'Tina - and me.

When the days are so dreary
- The evenings so long.
My 'Tina's - my comrade -
We join in a song,
As we play we're united
It is then we belong
My sweetheart - my 'Tina and me!

In a word - it is true
The dear 'Tina claims you
From the moment you give it
Your love.
You bless and caress - the keys as you press
While the heavens smile down from above.

The melodies linger and harmony flows
From the tunes that were written
So long - long ago.
This nectar of music we can never forgo,
My sweetheart - my 'Tina and me.

W A N T E D

3 row Button Accordion, i.e. B, C, C sharp Melodeon with accordion Bass.

Roger Avery,
11 Eton Avenue,
LONDON N12.

Tel: 01-445,9811

Assistance Needed.

Could anyone help me acquire a Concertina suitable for an enthusiastic beginner, and perhaps put me in touch with someone in the locality of:-

Meldreth Manor School for Spastics,
MELDRETH,
Nr. Royston,
Herts.

(Between Cambridge and Royston) where I am a resident worker, who can initiate me in the art of concertina-playing! I am afraid my musical abilities only run to one-fingered piano playing, but I've a good "ear" for music and a keen interest in folk music and dancing.

BERNARD WRIGLEY

traditional and own songs

329, Willows Lane,
BOLTON,
BL3 4HH.

Telephone: 64041.

The Whispering Dwarfs, Traditional British Folkmusic;-

John Pape, 12 Whitehall Terrace, Lincoln. Tel: Linc.
24521.

PETER HONRI is preparing a project about his family and the concertina.

Let him know if you have any anecdotes, cuttings, photos, play-bills, programmes, letters, etc., about:-

VIRTO & THOMPSON
ROYAL THOMPSON TRIO
PERCY HONRI
PERCY & MARY HONRI

Write to him at:-

32 Complins,
Holybourne,
ALTON,
Hants.

FOR SALE

Percy Honri was a prolific composer for the Concertina.

Send £1 and a stamped, addressed envelope, and I will post you a photocopy of an original manuscript together with permission to perform the song or melody.

State your Concertina/Voice range and style of song you want (e.g. Folksy-Comedy, Waltz, etc.) -

PETER HONRI,
32 Complins,
HOLYBOURNE,
Alton,
Hants.

WANTED

Spare parts to replace the Right-hand end of a lachemal
56 key wood-end edeophone: Fretwork and buttons required!

Jamie Carlin,
110 MacArthur St.,
NORTH PARRAMATTA,
N.S.W. 2151,
Australia.

WANTED

Concertina for a beginner.

ANGLO

Reasonable price and playable

C. D. DUCKHAM,
32 Wellington Terrace,
Falmouth,
Cornwall.

I am collecting information about John Mathias Stroh and his
firm Stroviols. If any of your readers possess a stroh vio-
lin or a Japanese fiddle of the same type, i. e. a one sting
fiddle with a horn, or Phono-fiddle, of any type I should be
very pleased to hear from them. I am also looking for a copy
of Turner's Japanese fiddle tutor and should be pleased to buy
or borrow a copy. Julian Pilling, 126 Railway Street, Nelson.
Lancs. BB9 9AL.