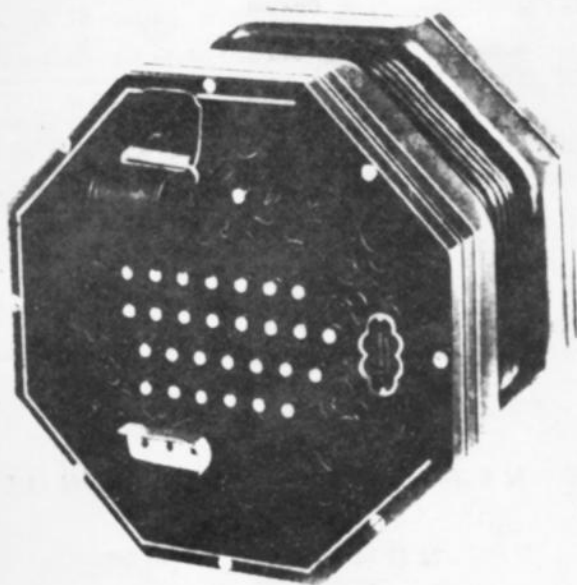


FREE REED

The Concertina Newsletter



No. 12

May 1973

THE CONCERTINA NEWSLETTER

The specialist magazine for concertina and free-reed instrument enthusiasts.

Available free,
or on subscription,
and supported by
readers' donations

Edited by: Neil Wayne
Duffield
Derby
England.

The editor welcomes articles, letters, and musical contributions from subscribers, on any subject relating to the history, repair, revival and use of free-reed instruments of all types.

Subscribers become due on November 1st each year, and new subscribers are entitled to all back issues from the previous November. Both subscription to the Newsletter, and any back issues, remain free to all who are not able to afford to contribute financially and readers may subscribe by periodic donations if they prefer.

The Newsletter library has an extensive collection of early concertina music, tutors, tune-books, concertina catalogues, early photographs, and an extensive collection of folk music and musicological magazines from all over the world. Any subscriber can borrow from the library, and can buy concertina, melodeon and instrumental folk records, tune-books, concertina spares, and "Concertina Consciousness" T-shirts and shoulder bags at good discounts. A full concertina repair and overhaul service is available.

Subscription rates from 1st November 1972 – 1973:-

Great Britain £1.50 Europe £2.00 *Elsewhere:* Surface \$7.00 Air-Mail \$12.00

From August 1973, renewals can be made with Banker's Order.

LEADER SOUND LTD
5 NORTH VILLAS, LONDON, N.W.1

OUR NEW 1973 CATALOGUE IS

NOW READY:

WE'LL BE GLAD TO SEND YOU A COPY

THE CONCERTINA NEWSLETTER

ISSUE No. 12

MAY 1973

Available free, or on
subscriptions, and,
supported by readers
donations.

Duffield
Derby DE64 EH
England

CONTENTS

	Page No.		Page No.
1. Editorial	3	7. "Music" by Frank Anderson	13
2. Newsletter Finance	4	8. Henry Walker of Tunstall	15
3. Newsletter Services	5	9. The Harmonica by Roger Marriott	19
4. Forthcoming Events	5	10. Readers' Letters	27
5. Festival Diary	7	11. Small Advertisements	27
6. Notes and Queries	8	12. George McCallum	27

1. EDITORIAL

The Newsletter presents a charity concert...

In aid of a minibus for the handicapped, underprivileged, and elderly of Alfreton, (between Matlock and Mansfield). It's on Wednesday 18th July, at Mortimer Wilson School, Alfreton, from 7.30 p.m. Appearing are Swan Arcade, Muckram Wakes and Alistair Anderson, with Morris Dancing in the Interval!! For advance tickets at 50p, write to The Newsletter, for tickets can't be guaranteed at the door.

New Concertinas for Sale?

I've been in touch with several importers and manufacturers of new English concertinas, both in the U.S.A. and in Italy, with a view to producing a good quality but *cheap* English concertina for sale in England. One maker hopes to have some quite good quality ones available later this summer, and I'll get the details to you as soon as I hear more.

The Sixth Convention

The big event for the newsletter this month is our sixth Convention, at the Triad Arts Centre, Bishops Stortford, Hertfordshire, on Sunday, June 10th from noon onwards. If you'd like to come, please send off the form

in this issue. However, if you can't make the Convention, there are concertina workshops and musicians sessions of many, many, of this summer's Folk Festivals, and these are listed in the Festival diary and advertisements in this issue.

Folk Record of the Year

In naming Alistair Anderson's solo album as one of the year's best Folk Albums, Maurice Rosenbaum of the *Daily Telegraph* called it "A splendid first LP — a *recital* on the English Concertina." Congratulations Ali, now how about a *second* album?

Finally

Keep those letters and cards coming in, folks (with an s.a.e. if possible) — it's always good to hear from readers, and it's especially good to hear of the many fascinating articles that subscribers are preparing. I'm now trying to plan at least two issues ahead, so need lots of tunes, articles, drawings, letters and queries from you.

Thanks for making the first 12 issues such a pleasure.

NEIL WAYNE

2. NEWSLETTER FINANCE

The rate at which readers here have been subscribing has now started to fall off quite rapidly, as we begin to approach the start of a new subscription year. It is to be hoped that the new subscribers continue to come in at a good rate, for the income from this, and from the concertina workshops and mail order service during the summer, should keep us just about solvent and able to continue publishing monthly.

Subscriptions are now due from November 1972 up to November 1973, and NEW subscribers starting in the middle of this period are entitled to ALL back issues from November 1972 onwards. All subscriptions fall due again in November 1973, but both subscription to the Newsletter, and all back issues, are still available free to those who are not yet able to afford to contribute financially. Readers are welcome to help out with periodic donations, if they prefer, and stamps, envelopes and paper are always useful, as I still get 200 letters a week!

Many thanks for donations, subscriptions and support from the following readers:

Julia Wakefield	Harry Robinson
Dick Lofthouse	John T. Rose
Michael Avery	Peter Waller
Kevin O'Brien (U.S.A.)	Rod Ward
Iain Robbie	Dave Hillery
Chuck Heymann (U.S.A.)	K. McHale
Frank Baynham	Rod Huddleston
D.S. Smith	Henry Daniels
Colin Bradford	Lori Sproul (U.S.A.)
Elizabeth Scalet (U.S.A.)	Syd Hemsley
Dilys Yarker	Peter Smith
Philip Whitaker	Morton Jay
Roger Kennington	R.D. Atkinson
Steve Clemmer (U.S.A.)	Wes Williams
Roberta Cossia (Italy)	Mr. and Mrs. N. Kemp
Ronald Davis (U.S.A.)	Michael Murphey (U.S.A.)

TOPIC

Peta Webb I Have Wandered In Exile

12TS223

A record of Irish lyrical songs by an outstanding young singer. She is joined by Lucy Farr, fiddle; Reg Hall, melodeon; and Michael Plunkett, fiddle.

*I Have Wandered in Exile; Oxford City;
The Moorlough Shore; The Blackbird of
Avondale; Blackwater Side; The Pride of
Glencoe; I am a Poor Girl; Moorlough Mary;
The Lovely Banks of Lea.*

Russ Chapman	Bill Lievers
Mike Grosvenor Myer	Timothy Pearson
D.M. Burrows	Tom Ward
R.J. Hayles	A. Austin
David Thomas	Ivor White
Jim O'Boyle	Sally Scott
Gerald Danby	P. Phelps (Australia)
Roderick Allen	

3. NEWSLETTER SERVICES

New T-shirts!!

Just in time for the summer weather which we're all expecting, we've just had two new batches of T-shirts printed at G.A.S. of London. The first design for Lachenal owners, is a full-colour enlargement of a Louis Lachenal Patent Concertina label, nine inches across, with the multi-colour legend "Concertina Consciousness" printed around it, while the second new design is a similar enlarged facsimile of an early Wheatstone label — "By her Majesty's letters patent, C. Wheatstone, Inventor, 20 Conduit Street, Regent Street, London," again with "Concertina Consciousness" printed around it. So now you can wear a T-shirt featuring your own concertina! We'll continue to have the original T-shirts, with a full-size 72 key Wheatstone McCann Concertina printed on them, but will now have the two new designs on long and short sleeved shirts in three sizes and five colours, and on shoulder bags too. If there's enough demand, there'll soon be a "Jeffries" T-shirt as well! Newer subscribers might be interested to know that before it became necessary to have a subscription fee, the Newsletter was financed largely from the sale of T-shirts and records, and still relies to a great extent on such sales, now that production costs are so high. Hence the optimistic order form in each issue!

Concertina Spares

For readers anxious to try their hand at repairs, and maintaining their instruments, the Newsletter is now distributing a whole range of useful materials and spare parts. The basic range is as follows :

Felts

Leathers

Bellows Papers — supplied uncut, in sets of 100.

Bellows Hinging Tapes

Action Spares

Pads

Springs

Screws

Straps and Plates

We have a limited number of sample boards, prepared with examples of all these spares, and a price list, available for a returnable deposit of 50p. If you're really interested in the spares, we'll be glad to send you one.

4. FORTHCOMING EVENTS AND FESTIVAL DIARY

Sunday, June 10th

The Sixth Concertina Convention — see the form in this issue for full details.

Thursday July 12th. The Glorious 12th Parade of Orange Lodge Concertina, Pipe, fife, Melodeon and Accordion Bands in Southport, Lancashire.

As with the Whit Monday parade, a super day out, with lots of good music and exciting bands, with the sea not far away. The Newsletter will be there, and many of the Liverpool subscribers from the Concertina bands of the Liverpool Lodges. The Bands arrive at the Station from 10.00 am. onwards, and march through Southport to the Seaside Recreation Ground. The return parade leaves about 5.00 pm.

Saturday July 21st. Southend Folk Club 10th Anniversary Celebration.

Afternoon Concertina Workshop, with Dave Brady and Peter Bellamy, and Witchcraft Workshop too. And a splendid evening concert with Swan Arcade, Magic Lantern, Nic Jones and Peter Bellamy.

SWAN ARCADE

Savage English Music



Leader Record LER 2032

For bookings contact: Jean Oglesby and Jane Winder,
25 Hargreave Park, London N19 5GP 01-272 6659

5. FESTIVAL DIARY

For your information, here is a check list of all this summer's festivals:

JUNE

- 8-10 CHRISTCHURCH FOLK FESTIVAL (Mr. G. W. Murrells, Linden Lea, East Stour, Gillingham, Dorset)
- 9 (Prov.) HEXHAM FOLK FESTIVAL (Mr. D. Sutherland, 69 Brockley Avenue, South Shields, Co. Durham, NE34 0TX)
- 15-16 NORWICH FOLK FESTIVAL (Alex Atterson, 94A Colman Road, Norwich, NOR 62F)
- 15-17 ABERFELDY FOLK FESTIVAL (The Square, Aberfeldy, Perthshire)
- 15-17 BERKSHIRE MIDSUMMER FESTIVAL (Miss A. Ball, 26 Skilton Road, Tilehurst, Reading, RG3 6SG)
- 16 GORHAMSBURY FOLK FESTIVAL (Miss L. Waters, 27 Cedar Road, Hatfield)
- 16 MICHELHAM PRIORY FOLK NIGHT, Hailsham, Sussex (Mr. R. Taylor, Rousden, Lower Horsebridge, Hailsham, Sussex)
- 23-29 FOLKESTONE INTERNATIONAL FOLKLORE FESTIVAL (Official Information Centre, Castle Hill Avenue, Folkestone)
- 29-30 WELLS FOLK FESTIVAL (Mrs. J. Clegg, Flat 1, Fife, 10 Landeman Circus, Weston-super-Mare)
- 30-Jul 1 MINI-KEELE FESTIVAL (Students Union, Keele University, Staffs, ST5 5BG)

JULY

- ALNWICK FAIR (J. Leitch, The Beeches, Steppay Lane, Tesbury, Alnwick)
- 1 MONARCHY 1,000. Week of folk events, Bath, Somerset (Mrs. J. Willcocks, Laurel Cottage, Kingsdown, Box, Chippenham, Wilts.)
- 7 STAINSBURY FOLK FESTIVAL (Mr. J. Rotherham, 93 Clowne Road, Stanfree, Nr. Chesterfield)
- 14 CORBY FOLK FESTIVAL (75 Green Lane, Kettering, Northants)
- 21 SOUTHEAST FOLK FESTIVAL (J. H. Kempster, Eastcrom, Prince Avenue, Westcliffe-on-Sea, SSO 0JP, Essex)
- 27-29 CAMBRIDGE FOLK FESTIVAL (Mr. K. Woollard, 77 St. Philips Road, Cambridge)

AUGUST

- 3-10 SIDMOUTH INTERNATIONAL FOLK FESTIVAL (EFDS Western Region Office, 3 Barnfield Crescent, Exeter, EX1 1RD)
- 4-11 BROADSTAIRS FOLK SHOW (Mr. J. Hamilton, 5 Calverley Road, Tunbridge Wells, Kent)
- 11-18 BILLINGHAM INTERNATIONAL FOLKLORE FESTIVAL (Municipal Buildings, Town Centre, Billingham, Teesside, TS23 2LW)
- 18-23 WHITBY FOLK FESTIVAL (EFDS Northern Region Office, 65 Town Street, Armley, Leeds, 12)
- 25-27 CORNWALL FOLK FESTIVAL, Wadebridge (Mr. and Mrs. J. Bassett, Ivey's Cottage, Treburick, St. Eval, Wadebridge)

SEPTEMBER

- 7-9 KINROSS FOLK FESTIVAL (Mr. J. Watt, Tettybourne Farm, Blairingone, Dollar, Clacks)
- 7-9 IYINGHOE FOLK FESTIVAL (Mrs. M. Boswell, 11 The Reddings, Theobald Street, Borehamwood, Herts.)
- 8 5th TYNEMOUTH FOLK FESTIVAL (Mr. G. Green, 98 Tiverton Close, Wallsend, NE28 02X)
- 14-16 LOUGHBOROUGH FOLK FESTIVAL (Cecil Sharp House)
- 21-23 BROMYARD FOLK FESTIVAL (Mr. D. Jones, Mill House, Putley, Ledbury, Herefordshire)

OCTOBER

- 6 FOLKEAST '73, Stowmarket (EFDS Eastern Area Office, 16 Hatter Street, Bury St. Edmunds, Suffolk)
- 13 FOLKSOUTH '73 (EFDS Western Region Office, 3 Barnfield Crescent, Exeter, EX1 1RD)
- 20 FOLKWEST '73 (EFDS Western Region Office, 3 Barnfield Crescent, Exeter, EX1 1RD)
- 20 N. and N.E. AREA GATHERING, Fulford, Yorks. (Mrs. K. Mitchell, 73 Westbourne Avenue, Hull, Yorks.)

I.C.A. Meetings

Jim Harvey tells me that the dates for the next International Concertina Association meetings in London are:

June 30th

July 28th Conway Hall, Red Lion Square, Holborn.

September 29th Conway Hall.

October 27th The I.C.A. Festival, Whitefield Hall, Tottenham Court Road.

December 1st Conway Hall.

Any concertina players will be made welcome, especially at the Festival, which is open to all comers.



6. NOTES AND QUERIES

The Labelling of English Concertinas

Martyn Bradley of Chichester, writes:

"I hope the following may be of some interest to readers. It concerns my old English Pattern Concertina. I obtained my concertina from a friend, whose parents had it in the loft since before they can remember and, as there is no label on it, I had given up trying to date it until I read the interview with Tommy Williams. In the interview he mentions the fact that Wheatstones commissioned Lachenals to make the early concertinas and that the Lachenal name and address had been cut out of the paper circles inside the 'tinas. This is the reason why I seem to have had trouble! Inside mine, on the reed plates, the centres of the paper circles have been carefully cut away and I can only make out the bottoms of one or two letters. The serial no. is 12658 so going by the number chart in the 'How to date Your Concertina' article in Issue no. 2, it must be pretty old.



'VIOLINS ETC'

38/40 St. Stephen Street, Edinburgh 3.

Victor Manton 031-226 6571

An extensive stock of good violins to suit most people's pockets, and a wide range of unusual Ethnic and traditional instruments, all restored to playing condition. Fine old guitars, mandolins and banjos always in stock. As are excellent modern 'cellos and violas and occasional good concertinas. Good prices or fair part exchanges are offered for violas and 'cellos, which are always needed.

Concertina Newsletter readers will be welcome to drop in when in Edinburgh.

If anyone has any information about the date of this 'tina, I would be very interested to hear from them. A brief description is as follows:-

"It is hexagonal with flat fretted rosewood ends and has 48 ivory keys. The bellows are black leather and the finger holds are brass. Every note works and it is in perfect concert pitch except for an F# and a C# which are very slightly flat on the pull of the bellows."

"Lots of these mid-Victorian 'English' models have come to light with altered labels, for it seems to have been a common practice for a manufacturer to sell large batches of concertinas to dealers and agents, who'd then put their own labels on. I have seen a Lachenal 48, No. 25323 similar to Martyn's, which has had both the oval label on the end and Lachenal address on the reed pans cut out, and the label 'M. Mowson, maker, Drury Hill, Nottingham' substituted. Mowson was a reed-maker, accordion and concertina seller who had a family business in Nottingham, and who imported many French accordions or flutinas in the 1870s.

"An earlier Louis Lachenal, 6898, which I have recently acquired, has no less than three successive labels pasted over the original Louis Lachenal end label, and a special reed pan label glued neatly over the Lachenal one!

"Quite often, these substitutions occurred when the concertina was taken for repair, and one often sees early 'Conduit Street' Wheatstones with 'West Street, Charing Cross' labels acquired in this way."

N.W.

The Bristol Citadel Concertina Band

from Mr. & Mrs. Baker (Concertina Players).

I was a playing member of the old Bristol Citadel Salvation Army Concertina Band for 48 years, recently disbanded with only 4 members still alive. This band commenced its activities in what was then known as the Old Circus in the old part of the town, with about 30 members in their long skirts and big wide bonnets, under, I believe, Bandmaster Harker. (His name is engraved on a block of stone at the Citadel at the bottom of the steps). Eventually, Bandmaster H. Swaish took over

the Band, which he conducted for about 30 years. The Circus was later destroyed by fire and the large Citadel was built in Ashley Road in the same district in the year 1897. The Band still continued to flourish throughout World War One and Two, but in the last great conflict many members were scattered all over the place, leaving about a dozen active members able to attend and play. Bandmaster Swaish was promoted to glory and his place was taken by Bandmaster Prior, a Welshman. He too passed over a few years later. Then Bandsman Harold Ball of the Senior Bank took over until only four members existed and are still alive, after nearly 50 years of service, each still with their concertina. These instruments were Wheatstone's, pitched in B Flat, and were always a welcome sound in open air work and on the march through the poor districts of the city. But time has taken its toll and, of course, the Band had to give up its activities, with only four members now alive after nearly 100 years to its credit.

So it is 12 months last November when the Band went out of service, and us remaining ones can thus enjoy very pleasant memories of

all those years of service for the Lord. My husband and I hope this will be of interest to you in your interest in the history of concertina bands. We very often have a few tunes at home on the instrument as a reminder of those great days in our lives, when with the drum beating and the ladies singing their music, we marched along sometimes singing 'Bright Crowns there are, Bright crowns laid up on high, for you and me there's a crown of Victory, and when we reach the end of our Journey, we shall wear a crown.' As pensioners we hope you'll enjoy this letter."

Records of English Concertina Music

"I was very impressed with your back issues (1-8) and your exciting T-shirt (I've done work in silkscreening and it's really a splendid job.)

To help you with your lists of records, I have these additional 33 1p records:

Alf Edwards. The Art of the Concertina.

A complete album of concertina solos, accompanied by Peggy Seeger (guitar and

The High Level Ranters

LATEST LP **A MILE TO RIDE** Trailer LER 2037

"The Ranters are a group who can set the feet tapping pretty well anywhere they happen to play. The root of this ability is no secret, neither is it commonplace among groups — it's all down to first class musicianship blended together by bubbling enthusiasm for their work.

The whole production is an absolute delight, an album for the Ranters and Bill Leader to be proud of."

Northern Echo

OTHER RANTERS' RECORDINGS

NORTHUMBERLAND FOR EVER	Topic 12 T 186
THE LADS OF NORTHUMBRIA	Trailer LER 2007
KEEP YOUR FEET STILL	
GEORDIE HINNIE	Trailer LER 2020
HIGH LEVEL	Trailer LER 2030

Enquiries: Johnny Handle, Roselea, Noel Terrace, Winstan Mill, Blaydon, Co. Durham. Tel. 0894 25 3047





THE TRADITIONAL MUSIC AND
SONG ASSOCIATION OF SCOTLAND

8th ANNUAL EASTERN
REGIONAL FESTIVAL

September 7th, 8th, 9th

Ceilidhs, Concerts, Dances, Concertina
Workshops, Informal Sessions,
Competitions (5th year) for singing (Men
and Women), Fiddle, Accordion,
Melodeon, Whistling, Diddling, Mouth
Organ, Scots Ceilidh Band, Guest List
from Scotland's finest Traditional Singers
and Instrumentalists.

Information and Programme (send 20p):

From: Publicity Officer, T.M.S.A.,
TETHYKNOWE FARM,
BLAIRINGONE
DOLLAR
CLACKMANNANSHIRE. Tel. Saline 295
Tel. Saline 295

S O U T H E N D F O L K C L U B

SATURDAY JULY 21st

10th ANNIVERSARY FESTIVAL

SWAN ARCADE
NIC JONES
PETER BELLAMY

A day of Concerts, Workshops and
Singing.

Witchcraft workshop with
Pete Nalder

Concertina workshop with
Neil Wayne

75 pence all day

For tickets and further information:
J. H. Kempster, Easternmont,
Prince Avenue, Southend.

banjo) and Ewan MacColl (vocals on two cuts) Prestige/International 13060. He accompanies A.L. Lloyd on an LP called 'The Best of A.L. Lloyd' also on Prestige/International 13066. Both of these albums are out of print, however if we all write to Fantasy Records (of Berkeley, California), who have bought the old Prestige masters, perhaps they will re-issue these LPs. He also does lots of accompanying for Ewan MacColl. Two FOLKWAYS LPs contain excellent examples of good accompaniments performed by Mr. Edwards: Both Ballads of Scotland (FW 8759) Broadside Ballads (FW 3043). Peggy Seeger plays concertina on parts of THE ANGRY MUSE (Argo ZDA 83) but only as an accompaniment for vocals.

If anyone is interested in Cajun melodeon playing, there are two nice examples on a new Folkways anthology, Berkeley Farms (FA 2436) which is mainly devoted to old-time 'country' music.

There are really very few solo concertina records, besides the new releases on Trailways. The Alf Edwards record is really excellent. I really wish Fantasy would re-issue it.

If any members are ever in America, in the general New York/New Jersey area, I would be glad to meet them and/or provide lodgings, etc. Also, I am a member of the Princeton Folksong Society. We would be glad to sponsor a concertina workshop, if any qualified teachers/players ever get over to these parts of the U.S."

With all Best Wishes,
Richard Carlin
228 Terhune Road, Princeton,
New Jersey 08540, U.S.A.

"It would be a great service to the concertina revival if these important records could be re-issued - let's hope that as many subscribers as possible will write to Fantasy Records, Berkeley, California, to urge them to re-release Alf Edwards' records. The Newsletter Library has just been given a tape of Cajun melodeon music, by the well-known Louisiana melodeon, and has a large selection of the records of A.L. Lloyd accompanied by Alf Edwards."

N.W.

The Country Dance and Song Society of America

James Morrison, Director of Fieldwork, writes . .

"Our organization is concerned with the promotion and study of American and English folk dance and music. It was founded by Cecil Sharp in 1915 as a branch of the EFDSS, but has been independent since the '30s, although we still maintain a close contact with the EFDSS.

Naturally many of our members and those who participate in our activities are concertina and accordion enthusiasts. As you are probably aware, good concertinas are very scarce on this side of the Atlantic. We are very glad to see that your publication seems successfully launched. Incidentally, we have referred quite a number of people to your publication, and are pleased to see some of them showing up in your list of new subscribers.

We are putting you on the list to receive our publications on an exchange basis; we publish an annual magazine, Country Dance and Song, and a newsletter which goes out approximately three times yearly. For more information on our Society, write to me at 55 Christopher Street, New York, N.Y. 10014. U.S.A."

The International Concertina Association Festival

Now that your editor is on the I.C.A. Committee, we're hoping that our two organisations will work even closer together, and a fine opportunity is the bi-annual I.C.A. Festival to be held in October this year. It would be super if lots of younger Newsletter readers could enter the Competitions at the Festival, and the test pieces and classes are as follows :-

THE I.C.A. CONCERTINA FESTIVAL OCTOBER 1973

Test Pieces for English Concertina Players and Groups.

"English" Concertina, Elementary.

Gavotte from 'Orpheo' by C.W. von Gluck.
No.13 in A Second Book of Classical and
Romantic Pieces for Violin Published by
Oxford University Press, 44 Conduit Street,
London, W.1. Price £0.45p.

"English" Concertina, Intermediate

Nos. 19 AND 29 of Thirty Studies for Violin
by Rowsby Woolf. Published by the Associated
Board of the Royal Schools of Music, 14
Bedford Square, W.C.1. Price £0.30p

"English" Concertina, Advanced

Andante from a Sonata by W.A. Mozart,
arranged for concertina by F.E. Butler.
Published by him at 60, Mayfield Crescent,
London, N.9.7NJ. Price £0.15 (stamps)
including postage.

Larger Groups of Concertinas

Canzonet and Rondino, Nos. 3 and 4, of
Suite for Strings by Horovitz. Published by
Mills Music, 230 Purley Way, Croydon,
Surrey. Price Score and set of parts £1.00.

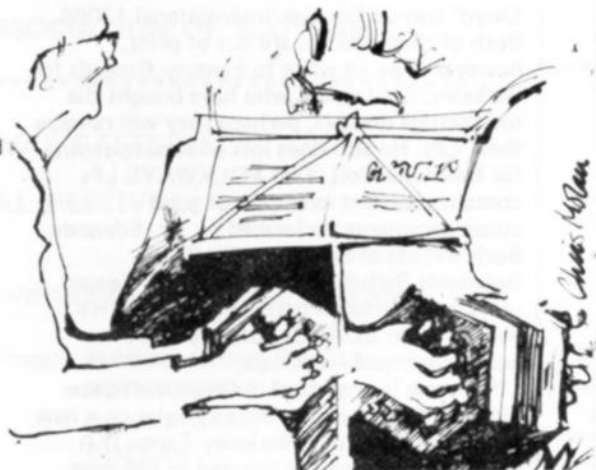
The first two are from books which are likely
to be in the possession of players who have
competed in earlier years. The Gavotte provides
running passages in minor and major keys, with
room for expression. The two studies chosen
for Intermediate players take the player over the
whole compass of the instrument, with plenty
of phrasing and well-defined dynamics. The
Mozart Andante will test the players, musician-
ship and technique, but not being fast, there is
time to play it accurately. James Horovitz is a
modern composer (born 1926), of established
reputation. The contrasting numbers deserve
study and being well played.

'Duet' advanced
Own Choice

'Duet' intermediate
Own Choice

Class for 'Ear' Players

Would anyone be interested in entering for this
class? It would be for any type of concertina,
and only for those who play by ear, and cannot
read music at all. Would you let Secretary Jim
Harvey know, at 42 St. Barnabas Street,
London, SW1."



On the following Records —

"The Bitter and the Sweet"
TOPIC 12TS217

"The Cheerful 'Orn'"
TRADITION T 011

"English Garland (99p Sampler)
TOPIC TSS21

ROY HARRIS —

is accompanied by Ian Stewart (Melodeon)
Lawrence Platt (Anglo Concertina) Roger
Grimes (Accordeon) and Roger Watson
(English Concertina).

For bookings :

25 CORONATION AVENUE
SANDIACRE,
NOTTINGHAM NG10 5EW

Tel: SANDIACRE 2789

7. MUSIC

by Frank Anderson

This article on Musicians in and around Leeds in times gone by is taken from his forthcoming book on Yorkshire life.

Some young kids came down Grape Street and stopped outside the pub BRITISH QUEEN singing at the top of their voices, a mixed-up medley. The first tune to RULE BRITANNIA was, "OH FAT ANNA, 2 TANNERS MAKE A BOB, BRITONS NEVER, NEVER, NEVER (then they switched to a hymn tune) SHALL WE GATHER AT THE RIVER, THE BEAUTIFUL BEAUTIFUL, THE BEAUTIFUL, THE RIVER . . . SHALL WE GATHER AT THE RIVER . . . 'IT 'IM IN THE BELLY WITH A ROLLIN' PIN . . . GOD SAVE THE KING" After the parody (or murder) of the national anthem, another hymn tune . . . "AT THE CROSS . . . AT THE CROSS . . . WHERE THE KYSER LOST 'IS 'OSS . . . AN' THE EAGLE ON 'IS 'AT FLEW AWAY . . ." Just then a voice 'roared out' . . . "You can fly away an'all . . . Get off home where yer belong an' make yer row" . . . This was from a house facing t'pub. So the singers, they had been standing in a circle outside the woman's door, (they liked to 'take-off' the Salvation Army) marched off in a procession chanting "THE CORPORATION MUCK CART WAS FULL UP TO THE BRIM . . . THE CORPORATION DRIVER FELL IN AND COULDN'T SWIM" . . . And the rest of the "DIRTY DIRGE" was lost in t' distance. What a pity that the corporation cart was full up.

One row of houses behind Grape Street running parallel with the old reservoir was called Crampton Buildings. Well in one of the houses lived a concertina player and in the evening as he played, the music would come floating over towards the 'yard'. Buxton Yard. It's surprising how music travels and sounds better in the evening. A bit away off that is. Even a mouth-organ played in the streets at night sounds grand. And they were called mouth-organs in those days before Larry Adler and his Harmonica. About that time, of the

concertina player that is, a Canadian named Robinson was teaching the lads in the British Army (it was wartime) how to play mouth-organs. I later saw and heard him play mouth-organ at Leeds Empire and I remember him saying "The mouth-organ I am now going to play is no bigger than my little finger". Well this chap, Joe Meredith, was in charge of us pony drivers one night, this was when I was driving coal tubs on nights, and on this particular night at snaptime, Joe got talking about being in a public house at Lofthouse (he said LOFTUS of course) and said he heard a concertina player in t'pub. I said to Joe "that's interesting to me as I have a concertina myself so I wish I could hear him". (I've gone miles to hear musicians.)

Joe said if he 'dropped across' the chap playing in the pub he would ask his name and address. (Yer couldn't get wrong years ago playing "teenas" in pubs to coal miners) . . . About a week later Joe said to me "I've got that concertina player's name and address . . . His name is JENNINGS and he lives in CRAMPTON BUILDINGS, HUNSLET." . . . I said "that's a coincidence, he lives next street to me. Would yer believe it" . . . The information Joe brought me, the chap's name and address, cost me ½ an ounce of 'bacca which I had promised Joe if he got in touch with the player . . . Joe Meredith lived not far from Robin Hood pit, Carlton way I believe, and like a lot more in that district was a keen gardener. He also had a habit of breaking-out into song, usually a parody "I LIKE MRS GREEN'S TOFFEE DROPS" to the tune of "STARS AND STRIPES"

There was a good number of concertina players in Leeds, but I think the piano-acordian 'pushed' the concertina out of favour. There was a small 'band' of concertina players formed at one time, but I think a few of them will have played their 'last tunes'. I once saw and heard a fairly large concertina band at the REGAL CINEMA, LOW ROAD, HUNSLET. The band came from the BROOKHOUSE CLUB, SANDAL, WAKEFIELD.

I remember George Young the blind concertina player being led onto the stage at the Queens Theatre, Holbeck, Leeds. This was in between the films being shown after the old theatre had changed into a cinema. I have several photographs of George, some with his wife, also some with his daughter.

One pal of ours, Billy Shepherd, lived in Holbeck and was quite an expert with concertinas. He could repair them and also make them through-out. He once converted a small harmonium into a concertina-organ by placing 2 concertina keyboards horizontally (with straps for each hand) and playing these instead of the organ keys. He altered the bellows to make the organ more powerful and when he played, it was like a 'feast' organ. In fact a pal of Billy's, Tom Gardiner, once took it to a fairground by horse-n-cart and played it at the 'fair'. It was beautiful. The first time I heard it my brother Harry was with me and I'll never forget the look of Harry's face when Billy Shepherd 'opened out' on the concertina organ.

I've seen Billy sit down at the piano and play it with his right hand, at the same time he played the concertina with his left hand. On some of his 'teena' keys he put novelties such as 'cock crow', etc., He also played 'street cries', "MUSSELS AND COCKLES ALIVE, ALL ALIVE". He played in quite a few pubs round where he lived, mainly "THE VOLUNTEER", corner of Holbeck Lane and Domestic Street. Also in 'town', He amazed me how he could 'rattle off' BLAZE AWAY MARCH, like supping tea. (sorry beer). The more he supped the better he played. I asked him why he started off to 'Blaze away' march and he said, "Oh that's one of my easy ones". (Blaze away. Easy to play. Crikey). I suppose it is a case of the old saying, "PRACTICE MAKES PERFECT". One favourite concertina player of mine I saw many times at the old Hippodrome in King Charles Croft, Leeds. (Next to the old Theatre Royal). He was a regular visitor to Leeds and I heard that his 'teena' had glass keys. The player was Percy Honri and the last time I saw him was at Leeds Empire.

Then a long time ago, late on in the first world-war, maybe, at the City Varieties was a concertina player with one 'half' of his 'teena' in one hand, and the other 'half' in the other hand. Very cleverly done. Shades of Billy Shepherd.

About that time another 'turn' at the Varieties (more popularly known as 'VERTS') was VASCO the mad musician. He played on 'umpteens' instruments, picking up one instrument, playing a few notes then dropping it down and picking up another one, dash across the stage playing musical instruments galore. Real 'mad' he was. And real CLEVER. His grand finale would find him laid on his back on the stage playing 'church bells' on rows of bells (hanging down to the stage) which he played with his feet, and playing a concertina at the same time. All this accompanied by the orchestra was a real rousing finish by VASCO, THE MAD MUSICIAN. The chap whose instrument was supposed to break came on the stage dressed as a farmer's boy and cracked jokes. One of his last performances was in a club in Norfolk Street, Hunslet Road, and, as he came off the stage he said to me as he was passing, "By but it's warm up there and it's a long time since I played that piece". He had played a 'special request' for one of the members. It was POET AND PEASANT Overture. When he was on the 'halls' he was known as Happy Jack. I saw in a club programme that Jack was playing that night so I went specially to hear him again. That same building in Norfolk Street, a club, was the earlier 'picture hall' of our schooldays when Mr Simpson gave us a pass to go to the matinee on Saturday afternoons for helping him in his fish-n-chip shop. That was in the days of the marvellous penny. It was wonderful what you could do with a penny. A portion of both fish and chips for a penny. You could buy a ha-porth of each. Ha-porth of fish and a ha-port of chips. Also a visit to the picture hall, Saturday afternoon matinee and sometimes a stick of rock to come home with. That'll take some 'licking'.

8. Henry Walker of Tunstall 1874-1957

by Neil Wayne

Ever since its invention, the Concertina has always been an instrument which has inspired great enthusiasm, dedication, and occasionally fanaticism, in its followers. From the lifelong efforts of Richard Blagrove, Giulio Regondi, George Case and the many other Victorian virtuosos, to the careers of Percy Honri and Alexander Prince, one is amazed at the dedication such men showed to their beloved concertinas. However, the huge popularity that the concertina enjoyed just a couple of generations ago was due not only to the work of giants like these, but also to the hundreds of thousands of ordinary folk all over Britain, whose enthusiasm made the concertina, for a time, the most popular instrument in the country. This is the story of one such man. Henry Walker was born in Tunstall, Stoke-on-Trent, in 1874, and spent all his life in that town. Music was soon part of his world for he was given piano lessons as a youth, and was soon regarded as a good pianist. Not until Mr. W. Taylor, a well-known professional English concertina soloist, came to live in the next street did Henry Walker first become aware of the concertina. After hearing Mr. Taylor performing in the local pubs, he received his first concertina, a present from his mother, and from around 1896 Henry had regular lessons from Mr. Taylor. By 1900 concertina playing had become an important part of his social life and Plate 1 shows Mr. David Stanway (Treble 48), Henry Walker (Treble 48) and Mr. James Atkins (Bass), who often played together as a trio. On an outing to Blackpool around this time, the trio of friends set out determined to busk on the beach, but were too shy to play when it came to it!

The years before and after the Great War were the heyday of the great concertina bands, concertina contests, and the famous professional soloists. Although the stronghold of the bands was further north, in and around Manchester and Leeds, the famous prize bands: Heckmondwike, Ashton-under-Lyne, Oldham, Manchester, Mexborough, Bolton, Heywood, Atherton, Bury, all toured extensively, and Henry Walker often recalled

the visits of Ashton-under-Lyne Band to Trentham Gardens in Stoke.

The great Alexander Prince, then relatively unknown, lived for a time near Hanley, and played the duet most Saturday nights in Hanley Market place. Mr. Walker often met Prince at the house of Tom French, another Tunstall player, and sure enough, the playing of this great duet virtuoso soon influenced Henry to take up the duet, which rapidly became his favourite system.

While no known concertina bands flourished in and around the Five Towns, there were many informal groups of players, usually including Henry Walker and his friends, men like David Stanway, James Atkins, William Stanway, Tom French — all of Tunstall, Chris Sproston of Burslem, Mr. Prime of Newcastle-under-Lyme and Mr. Clarke (Plate 2) who introduced Henry to the International Concertina Association in later years. Monro Clarke of Leek was an important figure in the Staffordshire concertina world and a dealer, repairer and concertina music seller.



His octagonal stamp appears in all of Henry Walker's concertinas and in many of the good quality concertinas still to be seen in the

Stoke and Leek area. There is evidence that he supplied bands as far away as Mexborough and Oldham, and had close contacts with Wheatstone's and Lachenal and Co. I received a letter, shortly before Monro Clarke's death in 1968, which indicated his long contact with concertinas, as follows: "If you are interested in concertinas, I can supply perhaps more than you want, as I have been a collector for over 50 years: English 48 to 60 keys, Duets 46 to 81, metal or ebony ends, amboyna ends, gold plated ones, miniatures, trick concertinas, and lots of music..."



PLATE 1



PLATE 3



PLATE 2



PLATE 4

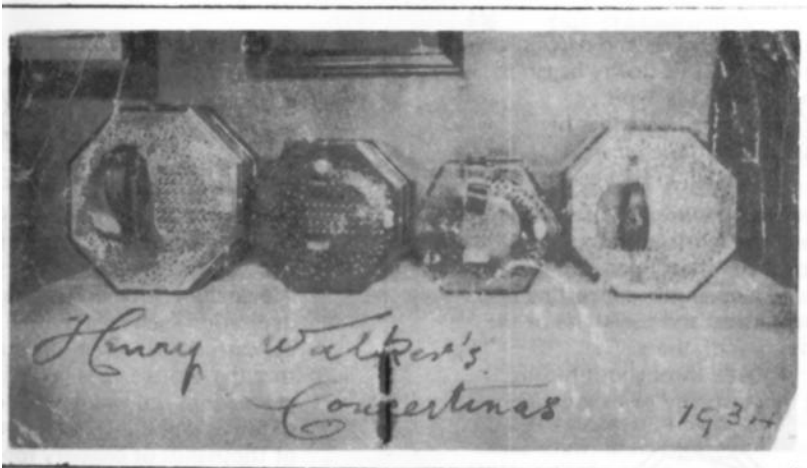


PLATE 3

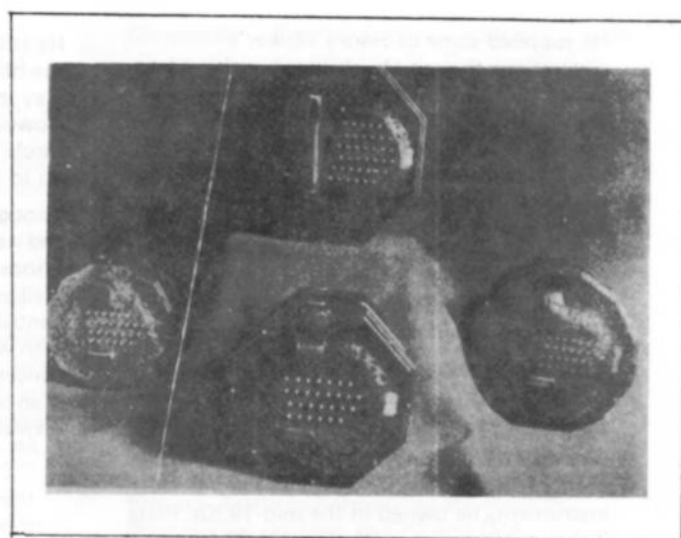


PLATE 5



PLATE 4



PLATE 6

He supplied some of Henry Walker's concertinas though Mr. Walker bought most direct from Wheatstone's to special order. Two of those which survive are of considerable interest. The first being a 59 key single action Aeola with the compass and tonal quality of a bassoon! A beautiful ebony-ended instrument, rarely used. The second is a 64 keyed Baritone Aeola, with raised ebony ends, which is unusual in having one pair of sides longer than the rest, giving the octagonal shape a "stretched" appearance.

Henry Walker seemed to have been most proud of his concertinas and two surviving photographs show a selection of the instruments he owned in the mid-1930s. Plate 3 shows, clockwise, a Wheatstone 72 key Aeola McCann duet, a Lachenal 56 key Edeophone, English with glass buttons, a Wheatstone 56 key English Aeola, and a metal-ended Lachenal Edeophone English, while Plate 4, dated by Henry as 1934, shows from left to right, a Wheatstone 81 keyed Aeola McCann duet, a Wheatstone 64 keyed English Baritone treble Aeola, a Lachenal 48 key "new model" Tenor English, and a Wheatstone 72 keyed Aeola with McCann duet fingering — every one a top class instrument, the like of which will not be made again.

That he was proud of his instruments is evident too, from Plates 5 and 6, which show him in 1919, at 45 years of age, and in 1930 when he was 56, a man of striking appearance and a strong preference for the McCann Duet! His repertoire was a varied one, largely typical of the concertina players of the first 30 years of this century — Marches, selections from the operas, overtures and sacred music, and items from the repertoire of Prince, Honri and the great concertina bands.

He taught his nephew Bert Walker to play in the early 30s, Bert taking the Treble 48 parts, while Henry accompanied on the Baritone English, but he always maintained that the McCann Duet system was the best — "It has everything".

He still played at local concerts and parties for the blind during the 30's, but slowly began to play mainly at home with his nephew. However Bert Walker remembers that his Uncle's passionate interest in concertina lasted up to his death, in Tunstall, at 83 years of age.

Though he was never famous, never recorded, and never achieved the musicianship of a Prince or a Honri, the story of men like Henry Walker shows us how much the concertina did contribute to the musical and social life of the men who were our grandfathers. The concertina, that he loved throughout his life, is an instrument most worthy of its growing revival.



The Singing Toby Jug



DAVE CALDERHEAD

Traditional Songs & Humour; Clubs;
Concerts; Ceilidhs, Festivals; Singer,
Compere, Ceilidh Chairman.

41 Portland Road,
LONDON W11 4LM

01.727 4333

9. THE HARMONICA

by Roger Marriott

Construction — A harmonica is a sandwich. The central layer is a wooden or plastic block, forming the air channels, and outside this are two brass plates, in which are cut slots holding the reeds, thin strips of metal which vibrate when blown. The final layers of the sandwich are two cover plates, which protect the reeds and act as sounding boards to some extent.

Vamper — The simplest harmonica is a ten-hole vamper (fig.1.) It can be seen that a complete scale can be played from hole 4 to hole 7, and that the order of play is blow-draw, blow-draw, blow-draw, draw-blow. Beginners always ask "Why do the last two holes change order?" The answer is that by tuning the instrument thus, (a) the same notes are always played in the same direction of breath, and (b) the notes of the tonic chord (c e g in this case) can be sounded together. It will be noted that in hole 2 there is a repetition of g, as a draw note. This enables the dominant chord (g b d) to be played on draw. It will be noticed that there is only one complete octave, and this can be a limitation. There are 14 hole vamps, whose extra length enables the upper octave to be completed; it will be seen that as one goes up the scale successive notes get out of step. For example, notes c and d, both found in hole 4 are in holes 10 and 12 two octaves higher.

Tremolo — Louder than the ordinary vamper is the tremolo harmonica. In this instrument, blow and draw notes are on alternate holes 1 (fig.2) This allows each hole to be provided with two reeds for each note. These reeds are not quite in unison, giving a marked beat or tremolo to the sound of the note. As well as tremolo tuning, there is organ tuning, when the two reeds of each pair are an octave apart, and alto tuning, when they are two octaves apart.

Unfortunately, the tendency to get out of step, already noted in the vamper, is even more pronounced in the tremolo harmonica. Moreover, since the tremolo requires two double holes for each single hole of a comparable vamper, it is inclined to be rather long, and two complete octaves are the most that can be comfortably accommodation.

Chromatic — The third type of harmonica is the chromatic harmonica (fig.3). The standard instrument has 12 holes, and by repeating the tonics, three complete octaves are obtained without getting out of step. This instrument is in fact two harmonicas, one on top of the other, and by pressing the slide across, air is diverted into the lower set of reeds, which are tuned a semi-tone above the corresponding upper ones. Thus, the use of the slide enables three full chromatic octaves to be obtained.

Tunings — Generally speaking, the diatonic harmonicas of the first two groups described are available only in the keys of C and G. However, for overseas markets they are manufactured in many keys, and if a dealer can be persuaded to search his shelves odd ones often turn up. Tremolo harmonicas are made in doublesided versions, in C/G and D/A.

The basic tuning of chromatic harmonicas is C, but it is possible to buy instruments in G, D, A and E, though not all shops stock them.

Choice of Instrument — For the beginner the best harmonica is probably the Educator (see fig.4). This is tuned like a chromatic harmonica, but has no sharps and has a shorter scale. From this, one can easily go on to a vamper or tremolo, or to a chromatic.

Holding a Harmonica — For easy playing, place the harmonica between the palms of the hands, with the high notes towards the finger-tips. Then lift the left arm until the fore-arm and fingers are in a horizontal straight line. The right elbow should be directly underneath the chin, the fore-arm vertical and the hand bent back at the wrist. The tips of the right fingers grasp the end of the harmonica, and the left hand is free to be raised, using the ball of the thumb as a hinge. It is important that the harmonica be kept level, and the left elbow well up. Although this position is tiring at first, it gives the best control as will be seen later.

Playing — The first task of the beginner is to learn to play single notes. To do this, place the two fore-fingers on the front of the harmonica, one on each side of a hole. Blow this hole, and obtain a single note. Next remove one finger, replace it with the tip of the tongue, and again blow a single note. This should not be too

WHITBY FOLK FESTIVAL 1973

19th - 24th August

Featuring

Swan Arcade, Tony Foxworthy
Roy Harris, Kenneth Loveless
Dingles Chillybom Band, The Southerners
Fiery Clock Face, Ron Smedley
Kathy Mitchell Bob Spray
Tony Wilson and Chingford Morris Men

BOARSHEAD MORRIS	SING - A - ROUNDS
THAMESIDE MUMMERS	DANCES
COUNTRY MORRIS and	CEILIDHES
SWORD DANCE WORKSHOPS	FOLK CONCERT
MUSICIANS' WORKSHOPS	DANCE DEMONSTRATIONS
FILM WORKSHOP	YORKS./LANCS. COMPETITION

Tickets are limited and an early application is recommended:
GRAHAME BINLESS, E.F.D.S.S.
Northern Regional Office, 65 Town Street, Armley, Leeds, LS12 1XD

E.F.D.S.S. Cornwall District

Cornwall Folk Festival 25, 26 & 27 August

WADEBRIDGE (Nr. Padstow)

**BRENDA WOOTTON AND JOHN THE FISH
MARTIN WYNDHAM READ, BOB CANN,
HEADINGTON QUARRY MORRIS
CHARLIE PITMAN and Many Local Singers.**

Details from: Jim Bassett, Iveys Cottage, Treburrick, St. Eval, Wadebridge,
Cornwall. Phone Runford 429.

difficult. Next remove the remaining finger, and blow a single note. This is more difficult, but must be practised until single notes can be played without difficulty, blowing and drawing. From this point it requires but a little more effort and time to play a simple tune, such as "Shepherd's Hey" or "Ba ba black sheep." Once one can play a few tunes, learning others is no more difficult than whistling.

Although probably most harmonica players play by ear, it is best to learn to read music. This will be considerably easier if a repertoire of tunes has been acquired first.

Vamping — We have already seen that the notes played by holes produce a chord. If, when playing single notes the tongue is lifted, it is possible to alternate single notes with chords. This should first be practised as a simple rhythm — oom cha cha, oom cha cha — and then oom cha, oom cha. In this way it is possible to fit a simple accompaniment to a melody. To do this successfully and tastefully is by no means easy, but the playing of chords can do much to strengthen a tune. Care must be taken with

draw notes, as the 6th and 7th notes of the scale are on adjacent holes and do not harmonise. The **Chromatic harmonica**. In learning to play a chromatic harmonica two additional difficulties must be faced. Firstly it is necessary to use the slide to obtain notes not in the natural scale of the instrument, and secondly blowing and drawing must be associated not with degrees of the scale, but with absolute pitch.

Using the slide is best approached through a tune such as "The Red-haired Lad," "Staten Island," or "Kitty's Rambles," which have but isolated accidentals at easily remembered points. When the slide may be used with facility in this task, one may proceed to the second skill.

Practically all who have learned to play a harmonica tuned in C, will have no trouble whatsoever in playing an instrument in another key, providing that they associate "blow" and "draw" with degrees of the scale, not with particular notes. On a diatonic harmonica, note one is always blown, and note two always drawn, no matter what their names. However, on a chromatic harmonica, this position is reversed.

1

1	2	3	4	5	6	7	8	9	10
c	e	g	c	e	g	c	e	g	c
d	g	b	d	f	a	b	d	f	a

blow
draw

Vamper

2

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28
c	e	g	c	e	g	c	e	g	c	e	g	c	e	g	c	e	g	c	e	g	c	e	g	c	e	g	c
d	g	b	d	f	a	b	d	f	a	b	d	f	a	b	d	f	a	b	d	f	a	b	d	f	a	b	d

blow
draw

Tremolo

3

1	2	3	4	5	6	7	8	9	10	11	12
c	e	g	c	e	g	c	e	g	c	e	g
d	g	b	d	f	a	b	d	f	a	b	d

blow
draw
slide in

Chromatic

4

1	2	3	4	5	6	7	8	9	10	11	12
g	c	c	e	g	c	c	e	g	c	c	e
a	b	d	f	a	b	d	f	a	b	d	f

blow
draw

Educator



19th INTERNATIONAL FOLK

FESTIVAL SIDMOUTH

AUGUST 3rd - 10th

High Level Ranters

The Fettleers

Yetties in Concert

Derek & Dorothy Elliott

Tony Rose

Janet Simpson

Colin Cater

Chanticleer

Carolanne Pegg

Don Shepherd

Geoff & Pennie Harris

Keith Glover

Brer Stoot

The Gabriels

The Riggers

Concertina Workshop with Alistair
Anderson, Songs and Singing Games for
the 4 to 8 year olds, Bampton Morris Men
- Grenoside Sword Team, Hoddesdon
Crownsman etc.

Teams from the Appalachians (North
Carolina), Turkey, France, Greece,
Yugoslavia, Germany, Belgium and
Poland.

Booking Form:- 3 Barnfield Crescent, Exeter, EX1 1RD.

Sole representation

ALBION COUNTRY BAND

BOYS OF THE LOUGH

SEAN CANON

SYDNEY CARTER

MARTIN CATHY

SHIRLEY and DOLLY COLLINS

JOHN COPPER

BOB DAVENPORT

BARRY DRANSFIELD

ROBIN DRANSFIELD

CHRIS FOSTER

DICK GAUGHAN

SARA GREY

MICK MOLONEY

STAVERTON BRIDGE

JEREMY TAYLOR

RICHARD THOMPSON and LINDA PETERS

THE WATERSONS

SWAN ARCADE

Also TONY ROSE

For bookings apply:-

Jean Oglesby

25 HARGRAVE PARK,
LONDON N19 5JP
Tel. No. 272 6659

Notes of the same name are always in the same direction of breathing, but the same degrees of the scale will vary according to the key in which they occur. For example, examine fig. 4. In the key of C the usual order is obtained, blow, draw, blow, draw, blow, draw, draw, blow. In the key of D however, the order is draw, blow, draw, blow, draw, draw, blow, draw. Each key has its own pattern, and one has to try to associate the direction of breathing with the sound not with the degree of the scale. However this can be approached gradually.

Many folk tunes are in a pentatonic scale. Now a pentatonic scale of G does not include the note f#, and can therefore be played on an instrument tuned in C. Thus by starting on note d, it is possible to play "Cock o' the North" in the key of G on a C harmonica. (If started on note 'g' it will be in the key of C). Although this is not unduly difficult to do, the player will probably find at the first attempts that he is breathing in more than out. With practice, proper breath control will be achieved. Other tunes suitable for this exercise are "Loch Lomond," "Athol Highlanders," "I'll gang nae mair tae you toon," "The Braes o' Mar" and "Good night and joy be wi' ye a'."

Once a new pattern of breathing has been learned, one can proceed to tunes in a new key requiring the use of the slide to give accidentals throughout. More conventional exercises such as scales will all help to gain facility. There is no substitute for practice.

Editing — Certain tunes are easier to play if edited beforehand. It can be seen in fig. 4 that c can be a draw note, or, if played as e#, a blow note. Similarly, c can be played as b#. In this way it is sometimes possible to avoid awkward changes of breath by using the slide.

Tone — At first, the production of a good tone will be the least of a player's worries. However, by varying the strength of the breath and the shape of the mouth, a remarkable degree of control can be obtained over the quality of sound produced. This is one of the harmonica's outstanding characteristics, and should be exploited to the full.

If the lips are compressed, the cheeks held in, and the breath forced strongly into the harmonica, a hard tone will result.

By relaxing the face muscles and keeping the cheeks partly inflated, using the mouth cavity as a sound chamber, an extremely soft tone can be obtained. Intermediate gradations of tone follow from these two extremes. It should be noted that forcing the breath slightly sharpens the note.

In a similar manner, a hard clear tone is produced by keeping the hands open, and a softer, mellower one by folding them round the instrument to form a sound chamber. Larry Adler is a master of this technique (as indeed of all those of the instrument), and his television appearances are worth close study.

The last method of tone control is through vibrato. A trilled 'r' may be sounded while playing; if a guttural 'r' is used in German the result will be a throat vibrato; if a tongued 'r' as in Scots, a tongued vibrato. By rapidly opening and closing the hands around the harmonica a hand vibrato will be produced.

Care of Instruments — Harmonicas are relatively unaffected by atmosphere and temperature. Their great enemies are dust and saliva. The former is dealt with by keeping them in a case, a clean, fluffless cloth, or a plastic bag. It is difficult to keep a harmonica completely free of saliva, but every effort should be made, or a gummy deposit will accumulate. In addition, a harmonica should always be warmed in the hands before playing, to prevent the moisture in the breath from condensing inside it. It should be tapped on the palm of the hand afterwards to clear it of condensation. If the children get hold of your harmonica, or in other emergencies, a light rinse under the cold tap, followed by careful draining, will usually be effective. If anyone offers you a cream cracker just before your concert debut, refuse it.

Band use — Undoubtedly one of the chief drawbacks of the harmonica for folk dance purposes is its lack of volume. For solo playing a tremolo instrument will probably be best, though its repertoire will be limited. In a band, some amplification is essential. Special microphones

"FLOWERS AND MUSIC"

*"The Lost Chord" amongst the
Antirrhinums?*

*"Carallerid Rusticana" in the Tomato
House?*

If you like your Concertina and your garden pay a visit to the extensive nurseries and market gardens of duet player **Reuben Shaw** — Newsletter readers and I.C.A. members are most welcome anytime, and there is a large selection of pot plants, hanging baskets and gardeners' supplies.

Call in soon, to: **Reuben Shaw's Nurseries**
121 Moorgreen,
Newthorpe,
Nottinghamshire.

5th WELLS FESTIVAL

June 29th & 30th 1973

In Somerset's Cathedral City

John & Sue Kirkpatrick Magic Lantern
Dick Witt Neil Wayne with The Concertina
Newsletter Kujawy Polish Dancers
Dawnsyr Tawe Welsh Dancers
Westbury Scottish Dancers Morris Blue
Hill Button Band Grasshoppers Band
Weston Country Dance Band Mummers
Ceilidhs Workshops Displays Song
Sessions

FESTIVAL TICKETS FOR ALL EVENTS
(including VAT) from:

Mrs. J. Clegg,
Flat 1, Filey, 10 Landemann Circus,
Weston-super-Mare.
Telephone: 27483

Programmes available in June

G.A.S.

T-SHIRT PRINTERS

GREAT ALTERNATIVE STORES
GREAT WESTERN ROAD
LONDON, W.9

Telephone: 01-286 5867

HEDGEHOG

PIE

Booking Through:

* * * * *

Eileen Anderson Folk
Allendale 467

Middle Hay Leazes
Allendale
Hexham
Northumberland.

are available which clip on to a harmonica, or one can play close to a standard one. In the latter case the fact that there will probably not be enough microphones for the band anyway is just a feature of life as a folk dance player. If you provide your own microphone, take some extra wire and a plug or two, and get to the hall early. If you use a clip-on microphone HAVE IT EARTHED.

A better method of amplification is to find some fellow players and form a harmonica band. As well as unison or part playing by similar harmonicas, one can use specially designed accompaniment harmonicas. These are broadly of two types, those that play single notes, and correspond to a double bass, and those that play chords, and are similar to the left hand side of an accordion. Both types are fairly expensive, but a study of some of the records made by harmonica groups will give a fair idea of what can be done.

General Note: The harmonica exists in a half-light of respectability. Although Larry Adler has long removed any doubt as to the instrument's claim to be taken seriously, it is still difficult to get reliable information. What little has been written is mainly in German. The German firm of Hohner and its subsidiaries has a virtual world monopoly of the manufacture of good class instruments (I make the usual disclaimer), and publishes a number of instruction books. Hohner's catalogue of instruments, and leaflet on harmonica groups are also worth study.

© ROGER MARRIOTT

From "English Dance and Song" and used by permission.



BROMYARD FOLK FESTIVAL

West Midland Folk Federation

September, 1973
Friday 21st Saturday 22nd Sunday 23rd

Fred Jordan
The Broadside
Boys of the Lough
Barbara Dickson
Bob Davenport
Dave Burland
Tommy Gilfellon
Magic Lantern
Fred Wedlock
Graham & Mary Cole
Hugh Rippon
Tex Blomfield
Nibs Matthews
John Chapman
The Bidford Band
The Bonnetts Band
The Journeymen
The Corn Rigs
Manley Morris
Bury Pace Eggers

Further Information:
Jim Brannigan,
40 Emscote Rd., Coventry CV3 1HF
Coventry (0203) 451482

Advance Tickets — £3
Christine Barker,
Greenstreet Hay, Hallow, Worcester WR2 6PY
Worcester (0905) 640058

Stamped addressed envelopes please.
Cheques, etc., payable to Bromyard Folk
Festival.

Over 40 events including:

Ceilidhs
Song Spots
Dances
Concerts
Music Hall
Folk Forum
Massed Morris
Dance Display
Workshops on:
Dance Music
Morris Music
Cotswold Morris
Lancashire Morris
Song
Calling for Dance
Clog
Guitar
Fiddle
Concertina

Stainsby

July 7th, 1973

Folk Festival

Artists appearing: The McCalmans,
The Foggy, Swan Arcade, Barbara
Dickson, The Two Beggarmen and
Barnsley Long Swords.

Tickets £1 before the event.

£1.25 on the day.

Available from:
George Oades, 6 Sandringham Road,
Calow, Chesterfield, Derbys.

*Festival site is a mile off the M1 (A617)
Heath intersection, in the
picturesque village of Stainsby.*

10. READERS' LETTERS

Francine Brown, of America's "Sing Out!" magazine writes:

"I have found a musical instrument repair-man who will be willing to repair concertinas for subscribers in the New York area, so long as the instruments aren't too dilapidated. His address is ACCORDION-O-RAMA, 874 Broadway, New York City".

Dick Lofthouse, of 2949 Toronto Crescent, Calgary 42, writes:

"As an exiled English concertina player, I'd like to hear from anyone who happens to be in Canada, especially subscribers. My phone number is 284 3282. Canada's a nice place to live, but there's not much of a folk music scene in Calgary. Yet!"

Herbert Hague, of Somercotes, Derbyshire, writes:

"Now that there are so many concertina players of all ages in our informal Newsletter society, what about having a distinguishing coat lapel badge made, similar to the badge the I.C.A. had some years ago? It would introduce fellow subscribers to each other in many ways, and also publicise the concertina. I suggest one about the size of a new penny, in the shape of a concertina in attractive colours or bright metal. A nice badge would perhaps suit people who feel that T-shirts are not quite 'them'. I hope you can get some made at a reasonable cost."

GEORGE McCALLUM, ABERDEEN'S BUSKER

George is Aberdeen's veteran busker, a 72-year-old retired woodsman whose "site" is in front of the Marks & Spencer building in St. Nicholas Street.

"I've got permission from the manager to play there", says George. "And, after 15 years as a street musician it's where I make my music."

Thousands of shoppers recognise him and give him a few pence as he wheedles music out of his melodeon.

That he does so at all is a miracle. For old George's fingers mashed by his years as a woodsman on Speyside, are doubly hampered by age. His left hand has only three fingers.

But it's a double key melodeon", he says proudly.

At their council house home at 26 Newton Rd., Middlesfield, his wife, Elizabeth, said: "He does it just to get a smoke and a pint".



11. SMALL ADVERTISEMENTS

WANTED — Playable English Concertina,
in exchange for a very old Anglo plus a Piano
Accordion.

Martin Ellison, 69 Preston Road, Whittle-le-Woods,
Chorley, Lancs. Chorley 4047.

LAWRENCE PLATT

Songs, Anglo Concertina and Melodeon.

6 Clipstone Avenue,
Mapperley,
Nottingham

Nottingham 267689

BILL PRICE

Traditional British — Yorkshire

*Folk Heritage L.P. "The Fine Old
Yorkshire Gentleman."*

Broomfield House,
24a. Halifax Road,
Dewsbury,
Yorkshire

Dewsbury 2000

WALTER GREAVES

(SINGING BLACKSMITH)

Traditional Ballads, Songs, Monologues

Craven Forge, Folk, Art & Craft Centre
Bradley,
Keighley,
Yorks.

Phone Cross Hills 33252

PETER & CHRISTINE COE

*Duet Concertina, guitar, dulcimer, melodeon,
Harmonium, Percussion.*

Forthcoming LEADER L.P. "Open the door and
let us in".

846a STRATFORD ROAD,
Birmingham. 11.

021-777 1193
021-422 8339



CHRIS MOLAN graphics & illustrative work

11 the Polygon, Clifton, Bristol

FOURTH NORWICH FOLK FESTIVAL

UNIVERSITY VILLAGE
WILBERFORCE ROAD

Friday 15th, Saturday 16th, Sunday 17th June.

WEEKEND
£1.75

SATURDAY/SUNDAY
90 pence

Details from: Alex Atterson, 94a Colman Road,
Norwich NOR 62F 0603 55835



PETER
WOOD

Traditional songs and Music
with Guitar and English Concertina

Daytime:
01-394 1731
Ext. 283

25 Palace Road
East Molesey,
Surrey.

GREEN BROOM

*Traditional Folk Songs with English
Concertina, Flageolet, Fiddle and Guitar*

61 Heath Lane,
Brinklow,
Rugby.

Rugby
832404

GREEN GINGER FOLK BAND

Accordian, Concertina, Fiddle, Guitar.

OWN AMPLIFICATION

21 Meltonby Ave.
Hull.

HULL
509815

THE MAGIC RANTABOUT

Exciting Folk Dance Music, Songs and
instrumentals.

CEILIDHS, BARN DANCES, CLUBS, FESTIVALS

57 Marlborough Road,
Rugby (73262)

14 Fleet Crescent,
Rugby (3816)

WHISPERING DWARFS

MAUREEN CONDON & JOHN PAPE

British Traditional Folk Songs

12 Whitehall Terrace,
Lincoln.

LINCOLN
24521

Fine, hand-made

CONCERT FLAGEOLETS

by BERNARD OVERTON

Details on request from

61 Heath Lane,
Brinklow,
Rugby.

Rugby
832404

COVENTRY MUMMERS

Bagman: Ron Shuttleworth

41 Morningside
Earlsdon,
Coventry.

Coventry
76721

THE GOAT CEILIDH BAND

*Traditional dances, songs and instrumentals.
Own caller, and own amplification.*

Alison MacFarlane,
40 Warwick Road,
St. Albans.

St. Albans
52111

THE CAMBRIDGE CROFTERS

*guitars · banjo · accordian · recorder
fiddle · dulcimer etc.*

CONCERTS, CLUBS, etc in the East Anglia Area

D. A. Benford,
7 The Croft,
Fulbourn,
Cambs.

Cambridge
880553

ROGER BARNES

*Traditional Songs and Music
Guitar, Anglo and English Concertina.*

37 Smithy Close
Brindle, Chorley
Lancs.

Hoghton 2812

JOHN & SUE KIRKPATRICK

87a UPPER VILLIERS STREET
WOLVERHAMPTON

Telephone: WOLVERHAMPTON 31391

IAN STEWART

TRADITIONAL SONGS AND MUSIC
Melodeon, Highland Bagpipe, English Concertina.

Old Schoolhouse,
Kingston on Soar,
Nottingham NG11 0DE

M.G.M.

*Concertina, Autoharp, Uke-Banjo, Guitar, etc.
British Traditional*

Many Radio, Concert and Club appearances

MIKE GROSVENOR-MYER
33 HIGHSETT,
CAMBRIDGE

(0223) 59893

*Gary and Vera Aspey
English Concertina, Guitar and Piano
Accordian*

Traditional songs from Lancashire and
thereabouts.

ATHERTON 33 Canterbury Close
6342 Atherton
Lancashire

**The Reverend K.N.J. LOVELESS,
V.R.D., F.S.A., F.S.A. (Scot.), R.N.R.**

ANGLO CONCERTINA

*Country, Morris and Sword Dances, Solo singer.
Lecturer on Folk Dance, song and Folklore.*

President of the International Concertina Assoc.

The Deanery,
Hackney, London, E 8 4JU (01) 249 1133

LOUGHBOROUGH '73

Note new dates: September 14, 15, 16, 1973
Martin Carthy, The Boys of the Lough Na Fili,
Willie Scott, Fred Jordan, Pete Bellamy etc. etc.
Workshops, Lectures, Concerts Singarounds
Residents £11.50 (EFDSS MEMBERS £10.50)
Weekend £4. Friday 75p. Saturday Day £3
Evening only £2 Sunday £1.50

Bookings and further details:
Miss R. Webb, The British Federation of Folk
Clubs, Cecil Sharp House, 2 Regent's Park
Road, London NW1 7AY. (01-484 2206).

ALISTAIR ANDERSON

ENGLISH CONCERTINA

Newcastle
654358

8 Trewin Road
Heaton
Newcastle on Tyne

**NORTH CIRCULAR
ACCIDENTAL BAND**

Phone: DOUG SHERRIFF

01-902 7436 (home) 01-485 2206 (work)

JOHN FOREMAN

Wants a

BUSILL ACCIO MELODEON

15 Mortimer Terrace
London NW5

01-485 2343

KNAVE OF HERTS

Guitar, Banjo, Concertina, Ancient,
Modern, and pure corn.

Cheap at half the price:

Keith Knightingale,
131 Knightsfield,
Welwyn, Herts.

(W.G. 27045)

HARMONY BARQUE

CONCERTINA, BANJO, GUITARS

WELWYN GARDEN 27045

BERNARD WRIGLEY

*Traditional and own songs, with
Contrabass and treble Concertina and
guitar*

329 Willows Lane
Bolton, B13 4HH

Bolton 64041

**FIERY CLOCKFACE
CEILIDH BAND**

ACCORDION, FIDDLE, GUITARS, BANJO,
DULCIMER, MANDOLIN, DRUM, WHISTLE.

OWN AMPLIFICATION

Bob Duckworth,
152 Market Street,
Tottington, Bury, Lancs.

Tottington 4297

SEAN CANNON

GUITAR · DUET CONCERTINA
TRADITIONAL IRISH and BRITISH

98 Station Street,
Coventry.

(0203) 83725

TOM GILFELLON

77 Rosebery Crescent
Jesmond,
Newcastle-upon-Tyne

813632

WANTED



An early "Tackhead"

EARLY BANJOS, MADE BEFORE 1900, IN ANY CONDITION. PARTICULARLY, EARLY PRIMITIVE AND CRUDELY MADE INSTRUMENTS, "TACKHEADS", "TUNBRIDGEWARE" DECORATED BANJOS, SMALL COCONUT-BACKED BANJOS, AND EARLY TUTORS, LITERATURE, AND PHOTOS OF PLAYERS — IN FACT, ANYTHING RELATED TO THE EARLY HISTORY OF THE BANJO BEFORE 1900.

REUBENS BANJO COLLECTION

222 CONSORT ROAD,
PECKHAM,
LONDON, S.E.15
01-639-9231

117 CONSORT ROAD,
PECKHAM,
LONDON, S.E.15
01-639-1265