

HARMONICA WORLD

The UK's only dedicated Harmonica Magazine



June/July 2008



**Hazmat Modine
Spring Festival
Much More...**





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**Cover Photo - Hazmat Modine - images by
Hazmat Modine and Robert Palumbo**



YOUR EDITOR

Thanks to Tony Stokes for another very successful Spring Festival. There is a report later on the benefits of attending. This event is our furthest North and it would have been good to see a bigger attendance to reward his efforts.

Steve Dooley, Gerry Ezard and the planning committee are working hard to make the third Chromatic Weekend on 19-20 July even better. Places have been going fast but if you are still interested, contact Steve and see if they can squeeze any more in. It is the only dedicated chromatic harmonica course in the UK. All the notes and music will be circulated before the event, so I hope you all do your preparation before you get there.

Thanks also to Derek Yorke for planning the Harmonica Day on 6 Sept at Sible Hedingham, Essex.

The NHL is run by volunteers and so are these events. If you want to see more and better events you should get involved by joining in the preparation and running of them and also by attending them.

It is also time to start planning your visit to the Bristol for the NHL annual festival, H2008, which takes place over the weekend of 24-26 October, in the Folk House. It will be another good one and we have a great mix of artists who will perform and do workshops. Following lots of requests we have

secured the appearance of West Weston and his band, the Bluesonics, and we are close to confirming other jazz and chromatic players.

The main things you need to sort out for the festival are your competition piece, if you are going to enter, but for everyone, to decide about your accommodation early before the best rooms go.

The membership renewals this year have dragged on longer than ever this year and this means even more work for the overworked membership secretary. Quite a few (ex) members will not be receiving this issue of the magazine. If you hear of anyone wondering why their copy didn't arrive, get them to check. We will print enough incase they all get round to paying.

There have been a couple of TV documentaries recently. They are normally available on the BBC iPlayer for a period, but they all usually all end up on YouTube or Google. It is worth searching for them as you will probably come up with lots of other videos you were not aware of.

We need to get the harmonica out into the community. Let us know if you have been teaching groups of people or have gone in to school talk to the children. Look out for other players in your area and see if you can help each other. Pass on any information of venues where you can play.



National Harmonica League

HARMONICA WORLD

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A Whole Messe of Musik

by Brendan Power

In the last article I wrote about the NAMM music trade show in Los Angeles. Its counterpart in Europe is the Frankfurt Musik Messe, even bigger and more spread out (if that's possible)!

I was again demonstrating at the Suzuki booth, this time with Danish multi-instrumentalist Jacob Venndt. Jacob started out on bass and is a top-class jazz player on both stand-up and electric. However he also plays a bewildering array of other instruments - to a very high level - including chromatic harmonica.

I first came across him late last year, when he got in touch wanting to learn more about harmonica repair and maintenance. He had a new album due to record and his chromatics needed some work. I checked him out on the internet and was really impressed with his chromatic playing - as well as the 10-15 other instruments he plays!

He is a world-class jazz chromatic player with a pleasing melodic, swinging style all of his own. I was surprised not to have heard about him before, but it turns out he has developed his chops in splendid isolation and was unaware of most of the well-known harmonica players whose names we take for granted. I naturally wised him up!



Anyway he came over and we hit it off. Suzuki was looking for someone to demonstrate various instruments and Jacob fitted the bill perfectly, so he was hired for the

Messe. Even though he had never played it before, he mastered the bass harmonica to an expert level in a few weeks! He also played bass guitar, chromatic harmonicas, and mouth-blown keyboard instruments like the Suzuki Melodion and Andes.

We had a ball playing together, and will be doing some recording soon, doing promo videos for Suzuki as well as some of our own stuff. I recommend you check him out at his excellent web sites. One switched-on young dude!
www.jacobvenndt.dk

We were playing opposite the Hohner stand, with Steve Baker and Tollak Ollestad doing the harmonica demos. Naturally there was an element of friendly rivalry, but between gigs we got together, jammed and talked about the various new harps.

There was quite a bit of buzz about Suzuki's Fabulous series chromatics and diatonics, due for official release in summer. They have long-slot reeds and silver-plated brass combs. The general verdict was very positive from the players who tried them.

Hohner has a new tremolo double-sided harp (C and G major) called the Tremolo Soloist. It has a wood comb sealed with a snazzy blue varnish for moisture resistance, and is in solo tuning with full scales throughout the range. The new CX12 Jazz (which debuted at NAMM) was on display too.

The Hering stand was not far away. Alberto Bertolazzi, Hering's president, very kindly took me to lunch, and spoke of the evolving harmonica market in Brazil and USA. He showed me a new chromatic comb they are developing, made of a softish white polycarbonate plastic. It compresses slightly during assembly, like wood, giving better airtightness between comb and reedplates.

Lee Oscar was blowing his lovely tasteful sounds on the Tombo stand, always a pleasure to listen to. Tombo had some cool mini-bass and mini-chord harmonicas on display that have since generated quite a bit of discussion on Slidemeister.

Across from them was the friendly, enthusiastic team from Seydel. For such a small company they have an amazing and ever-growing range of models. Two in particular caught my eye: the tremolo-tuned Fanfare and the 1847 Silver. The Fanfare is based on a 12 hole chrom but without a slide; the mouthpiece sits directly on the comb, and the reedplates are tuned in tremolo solo tuning.

For someone used to the chromatic it gives a very easy way into playing a tremolo harmonica, as the mouthpiece and tuning are identical.

The 1847 Silver is a 10 hole diatonic you can wash in your dishwasher! It has a softish white solid plastic comb, stainless steel covers and screws, and Seydel's unique stainless steel reeds. I obtained a complimentary model to try and really like it. It looks great, overblows easily and has a satisfying, fat tone. Like the Fanfare, the 1847 is available in any practical tuning of your choice using their clever Harp Configurator on the Seydel web site. An innovative company with fresh ideas - good to see.

My next trip for Suzuki is to the SPAH festival in St. Louis in August, where I'm teaming up with half-valved diatonic maestro PT Gazell to launch our forthcoming collaboration album. The basic tracks were recorded in Nashville in January - a wonderful experience for me, as I've long been an admirer of the session musicians there. PT and I have been working on it since, using Skype to communicate. Despite the Atlantic Ocean between us the process works well, and we're both excited with how the project is turning out. Hopefully it will lead to some shows together in the States and Europe.

www.brendan-power.com

Spring Cleaning

Rob Paparozzi

Well the summer is here and hopefully many have their holiday plans made and whether it's to be a real holiday in the sun or a combination of holiday-harmonica events make sure you keep it fun! Last month I tried to post up a variety of Harmonica happenings going on in the US and especially in the NY area, so maybe I'll run into a few UK harpers this summer.

I'm writing this from the "Flower Power Peace Festival" in Seoul Korea, I'm performing with Blood Sweat & Tears along with the Alan Parsons Project, Judy Collins, Melanie and many other 60's acts. Today we will attend a peace ceremony in the Demilitarised Zone, which separates North and South Korea here so I'll try and post a few pictures on my site when I return. Here is one of myself with Singer Judy Collins.



Back home I've been working on my new CD and I'm excited about trying out some new harps and assorted *harp toys*, which I will be featuring on the record.

Three of the songs on the CD are harp features: *Ticket to Ride* (Beatles), *Strange Brew* (Clapton-Cream) and *Peg* no not *Peg of my Heart* but the Steely Dan hit from the 70's. Although I may start the song out with a little 'tip of the hat' to the classic Harmonicats hit we'll see how it goes!

The above tunes will feature diatonic harmonica and I'm thinking of a chromatic harp solo on the classic Sir Elton John song *Border Song*.

On the diatonic tracks, I've been experimenting with two amps hooked up in series. The New Hohner *Hoodoo*, which houses small 8" speakers. It's a small Class A 3 tube amp with a cool XLR line-out, which I'm feeding through my Fender Blues Deluxe. Mic-wise, I'm using the Audix Fireball, which has a nice built-in volume pot.

Harpwise, I'll play my new Lavoie Vermont Maple Honeydipped combs with MS-Plates and Big River cover plates. On Chromatic, I'll use the Hohner Toots Hard Bopper 270 customised by Steve Malerbi.

I helped Audix test and design the Fireball mic, so I'm excited about using it on my new CD. I really like the Audix Vocal mics as well but mostly use them out on the live gigs.

I'm having a blast working on this CD and living in the NY area has allowed me to bring some top notch musicians. On the Clapton tune I decided to call in the legendary session guitarist, Hugh McCracken who has played on countless hits (*Thrill is Gone* - BB King etc). However, I decided to have him play bass harmonica on *Strange Brew* under my Diatonic lead and he did an awesome job and then had him play guitar on a few other tunes.

Well that's enough about the new CD. Hopefully I'll be able to finish it all by the end of the summer.

Dennis Gruenling and Steve Guyger have just finished a tour featuring the music of Little Walter. They played up and down the Eastern Seaboard and sold the new CD, which pays homage to Walter with cool special guests like Rick Estrin and Kim Wilson.

Harmonicist Little Sammy Davis from New Yorke State has been touring lately with the Levon Helm Band.

Hopefully by the time you read this Wade Schuman of HAZMAT MODINE will have hit the UK at the end of his European tour and you will have experienced his band.

Using the word eclectic to describe what they do would be an understatement!

Once I get this CD I'm working on done, I have two more to start on: one is going to be a duet CD with Howard Levy. We will both play piano, harmonica, some mandolin, and guitars as well.

My other project will feature more of my jazz quartet and more classic American jazz standards. So much work is ahead and I hope my current touring schedule doesn't beat me up too bad.

Let's all have a great summer season and hopefully I'll be getting over to the UK this fall with Blood Sweat & Tears and see what y'all have been up to in the UK. We will be playing a concert on September 17th, 2008, at The Astoria in London.

I did get to see the BBC4 *Tin Sandwich* documentary last month courtesy of our hard working editor, Roger Trobridge, and must say I was totally impressed by how nicely and professionally the BBC portrayed our instrument. Bravo BBC and let's hope for a sequel down the road.

I hear that the US documentary *Pocket Full of Soul* has been completed and the makers are now seeking some sponsorship from the film industry. I will keep you posted as I hear more in the month's ahead.
www.myspace.com/hudsonriverrats

Interview with Willi Burger - Pt 2
 by Cheng Jang Ming

Here is the final part of a written interview that I carried out with Willi Burger earlier this year.

I sent Willi 23 questions about his vibrato and he replied with a great essay. Therefore what follows was written by him in Italian and I had it translated into English.

Q11/12: How to learn and practice this vibrato?

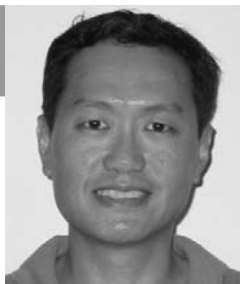
A11: Breathing, as for singers, must be pitched and it must be correct from the beginning.

Q13: How long does it take before the vibrato is good enough? Days, weeks, months or a few years?

A13: Everyday one should devote at least 30 minutes to phrasing. One needs to train in different note successions (sequences), from low to high - and vice versa. Phrasing changes from a piece to another.

Q14: Must there be a reservoir of air inside the mouth to make a strong and uniform vibrato,

A14: The available air depends on the lungs, not the mouth. Breathing may be shallow or deep, according to the piece or the musical phrase that one plays.


Q15: Does it make the vibrato easier if a more air-tight harmonica is used.

A15: To obtain a good result, a good harmonica is required, but not right from the beginning. It is better to use an old out-of-tune harmonica, an old instrument.

Q16: Are there any notes that are more difficult to produce the vibrato?

A16: High notes are always the most difficult to play. The reeds are smaller and shorter, making them more difficult to vibrate.

Q17: Does it help to practice vibrato by playing the notes very loudly.

A17: It is not only with loud notes that one can strengthen muscles, a correct position is more important.

Q18: Do you use the tongue in any way to help in the vibrato?

A18: I never use my tongue to play vibrato. Tongue should be used only to do "Flutterzunge" as the flute does. F← or FR.

Q19: How do you explain the difference between your vibrato and the throat vibrato (e.g. used by Jerry Murad)?

A19: It is the different physical conformation that changes the

timbre of the final result. Jerry Murad had his own peculiar vibrato that he used for light music. I listened to some classical pieces played by this excellent harmonica player, the result was different.

Q20: Can your vibrato be used on both blow and draw notes? Is the draw note vibrato more difficult.

A20: Difficulties are not the same for all of us. For some people blow notes are more difficult, yet for others draw notes are more difficult.

Q21: Are there any other benefits that this vibrato bring to the harmonica playing techniques? Does it help to play a faster staccato?

A21: This breathing technique gives excellent results also for "legato" and "staccato", which are fundamental musical expressions that have great importance. A complete mastery of these three elements - legato, staccato and vibrato - helps raise the technical standard of a harmonica player to a very high level.

Q22: Do you agree that practicing this vibrato is a very good exercise for the body and it keeps your healthy?

A22: I cannot be sure that this exercise can maintain the body in good health. I hope that it is so and, whether it is true or not, I will carry on!

Q23: Does the vibrato improve year after year? How do you know it is improving?

A23: Yes, this kind of interpretation improves with years of practice, it becomes more softer, warmer and more persuasive, it improves like a good wine.

Now I would like to conclude by saying that it is important to learn a *pure technique*. You need to practice regularly everyday with strength and dedication. It is necessary to spread practice to all the possibilities that the harmonica offers. Octaves, double notes, trill, legato, staccato and of course, vibrato.

When we perform for an audience, we must close all our books, and forget all technical definitions; we must play totally with our heart. We must fill the notes with what we have inside ourselves. Goodness, wickedness, sweetness, generosity, egoism and everything that life gives and teaches us until that moment. This approach makes playing music more difficult and more complicated, but it is much more rewarding. Pure techniques may hold the audience gasping, and there is no doubt that it amazes the audience, but it does not capture them. Good music is a different thing.

Best wishes to all harmonica players and their good work.

Willi Burger, Ranco, December 2007.

WILLI BURGER

Classical harmonica player

Member of Examination panel for Diploma Harmonica Examination
National University of Singapore (NUS)



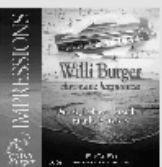
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PADDY RICHTER

Tunes with a twist...

by Steve Shaw

I should like to introduce two tunes that depart from the usual Irish tune format in that they don't follow the AABB 32-bar pattern. Actually, that's really just an excuse, because they also happen to be two of my very favourite tunes! It's a real bonus to find one or two tunes that add spice by being different, and it's even better if they happen to be wonderful tunes to boot, which these two undeniably are. They are both reels, so they are useful in that we'll also be extending our reel repertoire.

The first of the two is Trip to Durrow, best played on a D harp in standard tuning, preferably low D. I'm talking about diatonic harps as ever, don't forget, but of course a chromatic would do at least as well. The tune is unusual in that its second part is twice as long as the first. Notwithstanding, the second part is repeated in the usual way. Don't ask me why it works, but work it does, and it really is a beautiful, lyrical tune.

My preference, and this is definitely a matter of personal taste, is to play this tune with a little bit of lilt, or swing. It's far easier to get the idea of this by listening to Irish musicians, but I'll try to explain it by saying that you put slightly more emphasis on



the first note of a quaver pair (you lengthen it ever so slightly) and slightly less on the second. Lots of people, especially pipers and flautists, prefer to play their

reels straight, which means with the rhythm exactly as written. Both styles have their place and you should, as ever, listen to lots of traditional Irish music to get the idea.

There's a version of Trip to Durrow on my CD, which is rather plain but it should at least give you the feel of the tune. It is played with plenty of swing and is preceded on that track by a lovely jig called The Shores of Lough Gowna, a tune favoured by the Murphy family and recorded on their album Trip To Cullenstown. You can listen to my version of Trip to Durrow on the NHL web site

The second tune is called Over the Moor to Maggie (Irish tunes are always blessed with such evocative names!). It is different because it is in three parts rather than two. You may hear such tunes referred to as 48-bar reels. The three parts are played twice each as with standard-length reels.

Over the Moor to Maggie is another tune that I prefer to play with a touch of swing, but, as before, it comes down to personal

preference. I first heard the tune on a superb CD called Music At Matt Molloy's.

If you've ever heard or seen The Chieftains, Matt is their flute player. A number of years ago he bought a pub in Westport in County Mayo, Ireland, and it's now the venue for some famous sessions.

The CD is a live recording of the playing in the pub and is a must-have for aficionados of Irish music. At the time of writing I spotted it for less than a fiver, brand-new, on Amazon. A bargain if ever there was one!

Over the Moor to Maggie should be played briskly, like all reels, but it does sit very nicely on the G diatonic harp. There are no technical difficulties at all. You will, however, need a harp in the Paddy Richter tuning. I think you'll like this one!

Upon playing the two tunes as I've notated them, I realised that we should soon be getting on to two very important aspects of Irish music that we've so far managed to avoid, namely ornamentation and variation.

In a typical session, you'd play a tune such as Over the Moor To Maggie three times through. Three straight renderings exactly as written would sound tedious and unimaginative. If you listen to good players (on any instrument) you will hear them adding many

decorations, or ornaments, to the tunes, and you may also notice that the tunes are varied by the player by making little alterations to notes, phrases or even whole bars or short sections of the tune.

This is the nearest one usually gets to improvisation in Irish music. The musician is expected to make his or her own decisions as to which ornaments and variations to include, and the skill to be able to do this appropriately and on the fly is regarded as the ultimate in accomplishment.

Ornamentation is a particular challenge for the diatonic harp, and this is why many harmonica players resort instead to chromatics, which can be set up to be able to play the ornaments much more easily. But I love my diatonics and I'm definitely up for the challenge.

In the next article, I'll be setting myself the task of showing how we can take a tune such as *Over the Moor to Maggie* and add those little embellishments that transform it from a nice tune into a great tune. Cheers!

You can hear what the tune *Trip to Durrow* sounds like by visiting the music page on the NHL web site and listening to Steve playing it. www.harmonica.co.uk/music.htm

You can buy the CD, *Music at Matt Molloy's* from www.amazon.co.uk for £5. There are sound files at www.womadshop.com/detail/100

Trip to Durrow

trad. arr S. Shaw

Lively, with slight swing if desired

Harmonica

Musical notation for the harp part of 'Trip to Durrow'. It consists of four staves of music in G major (one sharp) and 4/4 time. The first staff begins with a treble clef and a key signature of one sharp. The music is written in a single line. There are triplets indicated by a '3' below the notes. The piece ends with a double bar line and a repeat sign, followed by two first and second endings.

Over the Moor to Maggie

trad. arr S. Shaw

Lively, with slight swing

Harmonica

Musical notation for the harp part of 'Over the Moor to Maggie'. It consists of five staves of music in G major (one sharp) and 4/4 time. The first staff begins with a treble clef and a key signature of one sharp. The music is written in a single line. There are first and second endings marked with '1.' and '2.'. The piece ends with a double bar line and a repeat sign, followed by two first and second endings.

A Blow Out in Paris.
Keith Parker

As mentioned earlier in the year I was going to try and make one of Mark Hummel's legendary Harmonica Blow Out's and the nearest one was in the Lionel Hampton jazz club in the hotel Meridian in the centre of Paris. The Blow outs have been very popular in the US and Europe and to quote Mark they have kept me and lots of other top flight harp players busy and generated a fair bit of cash, and certainly put the blues harp in front of new audiences.

He has been running them since the nineties and has brought together some of the very best Blues harp players, where else can you see at least three of the very best players in one place at the same time.



Mark Hummel and James Harman



venue.

After a restful day we arrived at the club which was located in the very plush hotel, defiantly not your usual blues venue, and with your first drink at 25 euros and ten euros for a coke it was going to be a dry evening, sitting at our reserved table the club starts to fill up and it is very obvious there are very people who are blues fans they are just out for a drink and a good time.

I was looking forward to seeing Mark play along with James Harman & Lazy Lester.

I found James sitting at the bar on his own with a beer before the start and after introducing myself we had a long conversation including one about British regional accents in which I had to explain who a Geordie was which cleared up a conversation he had a few years ago with the legendary Mick Taylor! Still it beats asking him about who were his influences.

The format for the Blow Outs is two sets of 90 minutes made up from a 25 minute set from each performer, all with the same band, finishing up with all the players in

Despite Julie having just come out of hospital we flew to Paris for the Saturday night show which was the last but one gig of a week long residency at this

a jam at the end. The format works really well, with each performance being very different.

The first set begins with Mark Hummel and his band the Blues Survivors with quest guitarist Rusty Zinn, Mark treated us to his unique blues harp style

Gigs & Visitors

As most of you know I love to play my music live to anyone that will listen, which includes live paid gigs and jam sessions, although time and work commitments sometimes make the latter quite difficult, but I do encourage my students to play live,

I am often asked the question how easy is it to get gigs?

Well the simple answer is it is not easy, and I thought I would offer a few tips to help.

From what some of the top stars tell me it is not easy for them let alone for someone who is just starting out or unknown.

The first rule you need to remember is that if you want paying for the gig it is a business deal and the venue promoter or agent or landlord will be expecting to not lose money on the night and they will be hoping to make a

profit,

The second rule is to make sure the quality of your music is good enough, go and check out the opposition you might be surprised.

The third rule, have you got enough material for the venue that you want to play, You need at least 30 numbers for a typical gig, people get bored if go round again. With yet another solo.

The fourth rule, Have you got the right equipment and is it reliable, because you can be sure that most small venues/pubs do not have their own PA system and will expect you to bring your own, most venues are noisy places and it is no good playing your very best harp solo ever if no one heard it,




A lot of clubs do have their own system but not always working so be prepared.

Next make sure you are in the right place, it is no good playing Chicago Blues when the audience was expecting a Queen tribute band, check out the venue and do your homework.

I will bring you some more next time. Good luck and keep harmonica music live!!

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NEWS

NHL Spring Festival, 10 May 2008
Birmingham: by Russ Turner

I picked up a harp on 1 April 2007 and joined the NHL soon after. I came to the 2007 Spring Festival and was amazed at the diversity of talent there. I learned a lot that day and vowed to my self that I would force my self to play at the next Spring Festival no matter what standard I had reached.

One year later after listening to everything blues and hours of playing and practicing, I fulfilled my ambition to play at the jam. Though I was very shy, I still got myself up onto the stage for my fourth time. What a Buzz. I decided to video as much of the day as possible so I could study it at my leisure a later date.

The day was fantastic for me personally. I am stuck at home (Billy no mates) trying to learn this most amazing instrument most evenings. Lee Sankey said to me last year if you want to be good then give up the TV. So I did. I rarely get to speak to people who understand my passion.

The Spring Festival is a fantastic forum for just that. Everyone I spoke to had the time and patience to listen to my questions and to show me the answers both verbally and demonstrating the answer on the harp.

I was most grateful to Giles King,
 June/July 2008

Laurie Garman, John and Yuki, who spent a considerable amount of time with me, for their advice about what harps, mics and amps to buy. Giles and Laurie tried out my new Electro Voice 638 and it came out very favourable indeed. I recommend this mic to anyone who does not like the Bullet type or has small hands as it is great for cupping and the difference in tone is just what I was after.

There was a new guy called Trevor Cooper who was in the same stage that I was at last year and he was full of all the questions that I had at that time. I would like to wish him good luck on his journey. The pace of the day was just right with time to talk and some great diatonic and chromatic workshops.

As a beginner, there is no better forum for learning and getting all the answers to those niggling questions that crop up when you are practicing alone. I live in the Oxford area and I attempted to get a group going last year. It was just not sustainable and the nearest one is too far to travel.

I was a bit disappointed with the turn out this year considering the massive effort that goes into these events. My thanks to Tony Stokes and the team for a great day.

I will be offering my services to Tony for next year and I hope that others do also. My contribution this year was to take the video. You can view some clips here: www.harmonica.co.uk/sfestival.htm

The **7th Asia Pacific Harmonica Festival**, Hangzhou, China is now 1-4 November, 2008, to avoid a clash with the Olympic Games. Info : miss Cui Xia, Fax : 86-571-872-961-45, Email : xiacui@yahoo.cn

The biggest US harmonica festival, **SPAH**, takes place in St Louis, Missouri, 12-16 August. Lots of well known performers. Contact - www.spah.org

This year's **Jazzwise Summer School** takes place from 27 July to 1 August 2008 at Richmond Adult Community College, Parkshot Centre, Richmond TW9 2RE. Directed by legendary jazz educator Jamey Aebersold, the Jazzwise course is the only jazz summer school in the world that employs an all-star faculty drawn from both sides of the Atlantic. www.jazzwise.com/summerschool

Two harmonica programs were on TV and highlighted on NHLNet. Philip Achille got to the final of the European Young Musician of the Year, and Brendan Power and other Irish players were filmed for a program on Irish Television.



Barbara Tate has published *Advanced Exercises for Chromatic Harmonica* - the Exercises **Douglas Tate** wrote in 1976 in preparation for *Play Difficult Music Well on the Chromatic Harmonica* but never published. The book will contain facsimiles of Douglas's original manuscript and be both a useful practice tool and a unique memento of a great and generous musician. (Contacts P39)

Pete Handy is looking for teachers and venues with jams or acoustic nights in the area around Stoke and Crewe. More next issue. Any info to Peter at pigeon-pete@tiscali.co.uk

Tony Craven from Hull played in the local talent contest earlier in the year, and as a result he has been invited by the Musical Director of the Beverley Musical Theatre to play the harmonica on stage in the musical 'Oliver' at the Hull New Theatre, 17-20 June. There are a few chromatic players in the Yorkshire area if anyone is looking for people to play with.

Aidan Sheehan runs *Harmonica in the City* - Harmonica Lessons. Beginners to intermediate, in the BBC Club, BBC Wales, Llandaff, Cardiff. Tuesday evenings, 3 June - 8 July. 7.30 pm - 8.30 pm. £60 for whole course/£55 cons. info@whiskeyriver.co.uk 07812143226

The Donald Black band performs at the College of Piping, Otago Street, Glasgow on 27th June.

The Seydel harmonica competition takes place as a part of the Mundharmonika-Live festival in Klingenthal, Germany (17 Sept. - 21 Sept, 2008) and is an open harmonica contest for the two categories Folk/Chromatic and Blues music. The web page has the rules and information about possible backing tracks. There will be cash prizes for the winners. <http://www.seydel1847.de/>

The **King's Harmonica Quintet** had the honour to participate in the closing gala performance for the Olympic torch relay in Hong Kong on 2 May 2008 5-6pm. They premiered Dr. Mui Kwong-chiu's piece written specifically for this occasion, and took part in the finale piece with the Hong Kong Chinese Orchestra, violinist Yao Jue, and numerous pop singers.

The recent tribute programs about **Humphrey Lyttleton** revealed that he played harmonica before taking up trumpet. This was the case for other musicians who grew up in the 1930s. **Kenny Ball's** biography shows he also played harmonica.

Paul Lamb contacted us to say he is now touring as an acoustic duo with his old guitarist, Johnny Dickinson. He has a busy schedule of duo and King Snake gigs in the UK and the European mainland.

Brendan Power confirmed that he played on the Oscar-winning soundtrack of 'Atonement' last year. He has a film session with Mike Batt in Ireland in May,

followed by a visit to Denmark to make some short promo videos for Suzuki harmonicas. He has two albums due for release in the next few months. One is on Candyrat (US label) and the other is the collaboration album he has made with PT Gazell.

Keith Eardley will do a workshop at Warwick Folk festival, and play the Kenilworth festival with the Dustbowl String Band (on ukulele and harmonica) and Streatham festival in July with Pete Laity.

Steve Baker has a one week Blues Harmonica workshop in Poderino San Cristoforo, Tuscany at the Mediterranean Music School, A great week with lots of good music and atmosphere. 12 - 19, July 2008 www.med-music-school.com

Tim Aves emailed to say that *The Rockin' Armadillos* sadly are no more. Their first gig was opening for The Fabulous Thunderbirds at the sadly missed Juke Joint Club in Basildon, Essex, Aug 24, 1995.

Dave Shannon is active again with a few groups. *Dead Cat Bounce*, *Elephant Shelf*, a blues and roots band (www.elephantshelf.com), and *Bea and the Honeytones*, a 50s Chicago band.

Richard Martin has updated his web site, which now has much more information on his magazine *Harmonica Educator*. A great resource for chromatic and group players who read music: members.aol.com/heducator2/



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Following the huge success of last year's festival we have organised another event packed weekend for every type and style of harmonica player. Whether you are a beginner or an expert, H2008 will be another unmissable event. Start planning now!

Jurys hotel is being upgraded so we have moved to The Mercure Holland House, a luxury Four Star hotel with a pool. They are holding single rooms at £80.00 B&B and a room for two adults at £90.00 B&B - when booking quote Harmonica Weekend or ref NATI241008.

Phone: 0117/9689900,
Email: H6698@accor.com
www.tinyurl.com/3at8dg

It is located between Jurys and Temple Meads Station. Bristol has other less expensive hotels, youth hostels, and camp sites.

The fun begins Friday evening with a get together, open mike, jam session, and the AGM. Saturday

will have lots of varied workshops, adult/youth contest, an auction, shops and the Festival Concert in the evening. Sunday has more workshops, some linked into the Chromatic Weekend, children's events and an informal afternoon concert. More details will be in the August magazine.

The festival performers are being booked as I write. **West Weston and his band** are confirmed. **Four in Accord** and **Harry Pitch** will be there. The full line up will be in the August magazine. Keep checking the Festival web page to get up to date information. www.harmonic.co.uk/festival.htm.

Here is a list of the adult contest classes for anyone thinking of entering. Contact David Hambley if you want more details. The rules and entry fees for the contest and application forms for the contest, concert and festival will be in the August magazine. The youth category includes juniors.

Note - it has not been possible to improve the disabled access.

Class	Name	Players	Time Limit
1	Solo Chromatic	1	4 mins
1a	Solo Diatonic Blues and Rock - any diatonic harmonica (blues harp, not a chromatic)	1	4 mins
1b	Solo diatonic straight melodic - any model/tuning diatonic harmonica, not chromatic	1	4 mins
1c	Solo jazz - any type of harmonica Ken Howell Memorial Cup	1	4 mins
2	Duo - Any type of harmonica - only harmonicas	2	6 mins
3	Trio - Any type of harmonica - only harmonicas	3	6 mins
4	Group - Any type of harmonica - only harmonicas	4 to 6	8 mins
5	Band - Any type of harmonica - only harmonicas	7 or more	10 mins

Hohner 683 - by Jaime Gill

I am a Morris musician who plays concertina with the Raddon Hill Clog Morris Side from Ide, near Exeter.

Good concertinas are expensive and do not play well in the rain, so I carry a couple of harmonicas in the keys of G & D for use outdoors in inclement weather.

Some time ago I came into the possession of a *Hohner 683* which is about 16 inches long, double sided and plays in the four keys of C:G:D&A. It is a Marine Band Echo with a grand total of 192 reeds.

It has a strong rich sound and it takes an inordinate amount of breath to drive it. Nevertheless, it can comfortably hold its own against 3 accordions and 3 fiddles when we are performing.

I particularly like the fact that the G and D reeds are on opposite sides, which allows for a flipover key change which is essential for some of our sets.

I understood from the remarkably small amount of information I could glean from the Internet that the company stopped making these instruments in the 1930s.

It came to me in new and unused condition in a pristine original box and wrapped in its original




rustproofing paper. The box is carefully wrapped and put away and when the harmonica is *on tour* it resides in a substantial velvet lined box I made for it, which can be seen in the photograph opposite, hanging from my belt

I bought the 683 in Honiton in a second hand shop specialising in musical instruments. The owner had acquired a large collection of mouthorgans assembled by a gentleman whose interest appears to have been the sheer joy of ownership because most of the 50+ instruments were in their brand new boxes and wrappings.

After his death, his family sold them. The shop has since closed and the owner has moved on leaving no forwarding address.

I checked with Pat Missin and he confirmed that this model of harmonica was not normally sold in the UK. Pat sent a scan from an old Hohner catalogue, which give a better idea of the layout of this tremendous tremolo harmonica.

„The Marine Band Echo“



No. 683^{1/2}/192.

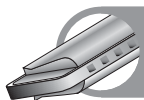
No. 681 ^{1/2} /128. 128 Stimmen, auf zwei Seiten bespielbar, vier verschiedene Tonarten, Tremolo-Stimmung, Messingplatten, Nickeldecken, fein verzierte Holzenden, elegantes Holzetui.	No. 681 ^{1/2} /128. 128 lames, double , quatre tonalités différentes, accordé en Trémolo, plaques laiton, dessus nickelés, bouts de bois décorés, en joli écrin de bois.
No. 682 ^{1/2} /160. 160 Stimmen, sonst wie oben.	No. 682 ^{1/2} /160. 160 lames, même modèle que le No. 681 ^{1/2} .
No. 683 ^{1/2} /192. 192 Stimmen, sonst wie oben.	No. 683 ^{1/2} /192. 192 lames, de même.

Diese 3 Sorten werden unter der No. 681, 682, 683 auch in Futteral verpackt geliefert.

No. 681, 682, 683, mêmes modèles, mais en simple étui.

Hohner 1926 Catalogue





REVIEWS

Hohner Hoodoo Box Review
by Mat Walklate.

This harmonica amplifier is small and sturdy of robust and quite solid construction without being too heavy. The handle is strong, wide and well-placed making carriage easy and the roughly 15" x 13" x 8" box sits stably on four rubber feet.

The grill is pleasingly retro, the controls, input and output all easy to access and to use as they are placed together on the cabinet's top surface. The colour is Henry Ford's favourite.

The 8" speaker and combination of EL84, 12AX7 and 12AU7 tubes are just what the Doctor ordered for amplified blues harp. With both crystal and controlled reluctance mics I found the output to be earthy and fierce when necessary but also clear and warm. This was with the gain set about 12 o'clock (slightly lower for the controlled reluctance mic), volume at 2 o'clock and the tone set for 'bright'.

The tone controls are designed purely for harp playing and are well thought out. In the short time I've had this amp I've only used the bright tone setting but I'm sure that the "dark" (low end boost) setting and the "scooped" (middle frequencies lowered) setting would come in very useful

in different playing situations.

A spring reverb is included which is good quality and suits my personal taste in reverbs.

The Hoodoo Box has plenty of poke for its size and is fitted with an XLR output, an excellent idea and essential when competing with a noisy band.

This amp will serve any harp player well, both in the studio and on the stand.



Tube Amp specifications/features

- 15-1/2"W x 13-1/2"H x 8"D, 19 lbs.
- Hand-wired 5W Class A amp.
- EL84 power tube.
- 1 - 12 AX3 preamp tube
- 1 - 12 AU7 preamp tube
- Celestion Super 8 - 8" speaker
- Spring reverb, Gain, Tone, Volume, and Reverb knobs.
- Sturdy cabinet covered in Tolex.
- Price - £328.99

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Product photography by John F. Christin

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Rebuilt Green Bullet Microphone

Neil Warren and Chuck Gurney

Like many others, in my quest for the perfect microphone, I've bought quite a few & not one really fitted the bill. I decided I wanted an authentic Green Bullet (not the newer Mexican versions, which aren't of the same quality). There are countless Green Bullet microphones & elements available on eBay but it's a lottery as to the quality of the one you'll receive. So I decided to turn to an expert in the form of Chuck Gurney.

I found Chuck via a recommendation on the Sonny Junior web site. www.sonnyjr.com/links.htm I specified the microphone I wanted & I wasn't disappointed. Chuck describes what went into the building of 'the' microphone:

"I started off with a 520sl Controlled Reluctance Dispatcher Desk microphone, originally made for speech. The mic was used mainly as a CB/Ham microphone. It was a great shell to use due to its lack of corrosion from being taken care of so well."

"I installed a high end volume control. I use only the best quality volume controls. It is important to match the proper volume control to each individual shell/element



combination. If a mic has a feedback issue, or the customer complains that their amp has a tendency to feedback easily, I generally try to minimise it on my end with a few tricks I have learned through the years."

The element chosen for this mic was a 1952 - 99H86 HI-Z Shure Black Label Controlled Reluctance element. I check each element closely for signs of corrosion, loose centre disks or lead wires. This particular element had great tone, with super mids, and a rock solid bottom end. It is also extremely important to have a correct fitting gasket. A poorly fitting gasket can add to such things as losing tone, and output as well. Just before I seal up a mic, I again pour liquid plastic or silicone into the rear of the shell to lock the wires and fitting together to reduce movement and corrosion to the most important connection on the mic. The extra attention to detail really makes for a nice harp mic that will last years with proper usage."

Chuck can be contacted by email on: cgurney@bellsouth.net

Is that the end of my microphone buying? Probably not, but hopefully it's the last

Green Bullet I'll need to buy for a long time.

Ergo Harmonicas: Arnd Hoffmann

by Pat Missin

I recently had the privilege of studying prototypes of the Ergo Harmonica, designed by Arnd Hoffmann of Wetzlar, Germany. As the name suggests, these are 10-hole diatonics designed to be more ergonomic, fitting better into the player's hands and mouth. They are certainly very visually appealing with some superb workmanship and Arnd has been awarded a German Design Patent for his instrument. The ones I tried had an aluminium comb with aluminium covers and a wood comb with brass covers, with Seydel reed

plates in each. However, customers will be able to choose from various options, including covers of gold plated brass, chromed brass or stainless steel, combs of a variety of woods, plastics or metals, reed plates by Hohner, Seydel or Suzuki, plus of course the customer's preference of tuning and reed adjustment. I'm sure Arnd will also consider other features that the customer might request.

The covers are somewhat reminiscent of the Turbolid, although of a more complex shape. They attach to the comb with just one single screw, flush mounted into the bass end of the comb. The comb is hand finished



with contours that feel very comfortable in both hands and mouth. However, I am one of those players who usually prefers to cradle the harp with both hands, rather than the more common method of gripping the harp with the left hand and cupping it with the right. For that reason, this would not be the ideal shape for me personally and I suspect that it might also not be ideal for a left handed player. However, when I play one-handed holding the harp with my left hand (as I often do whilst working at the computer), the Ergo Harmonica is extremely comfortable.

Not surprisingly given the amount of work that goes into one of these harmonicas, they are not cheap, but Arnd's philosophy is that if you feel they are too expensive, then you don't have to buy one! For more details, see his web site: www.ergo-harmonica.de

The **Hering Blues Custom** and the **Golden Blow** are the first offerings in Hering's Custom Shop series. They are factory-produced harps that have reeds individually set up by a skilled technician. I must admit I was somewhat sceptical of the notion of a factory made "custom harp", as the term "custom" implies, at least to me, a harp that has been set up for one particular player. That being said, these harps are very impressive.

The **Hering Blues Custom** is a reworked version of the standard Hering Blues, the most obvious difference being the newly shaped covers (chrome plated brass) that taper towards the mouthpiece and flare towards the rear of the harp.

The sample for review is in the key of C and has medium slot reeds mounted on slightly thicker than standard reed plates (1.07mm) and has been adjusted for a fairly typical blues or rock player. The reeds will stand some quite aggressive playing, yet are still extremely responsive across with full range of the harp, with all the bends being very easy to hit cleanly.

The tuning is Equal Temperament at about A=444Hz, which may make the harmonica sound a little rough for those players that use a lot of chords, but will be fine for those that are primarily single note players. An odd feature is the presence of a dark coloured plastic liner to both the upper and lower covers, which appears to be slightly magnetic.

I assume that this is somehow intended to reduce the brightness of tone either by damping the vibration of the covers or by cutting down the reflectiveness of the covers. However, I am rather sceptical that either of these things really has any significant effect on the tone of the harmonica.

The **Golden Blow** is very similar to the Hering Blues Custom, except for having gold plated covers and more extensive reed work. It is aimed towards those players who play the diatonic harmonica chromatically, the reeds being adjusted for optimum overblows and overdraws.

This may mean that the reeds might have a tendency to stall with very heavy playing, but that is one of the tradeoffs for clean overblows. Certainly, both the overblows and overdraws on the Golden Blow are very clean, very stable and very easy to hit -

assuming you are reasonably competent with overblows in the first place. Of course, part of the problem with learning to over blow is that harmonicas are generally not over-blow-friendly straight out of the box and require some careful reed adjustment. This means that you either have to learn to set them up yourself (which takes time), or pay to have someone else do it (which takes money).

However, I still believe that there is no substitute for having a skilled technician set up a harp to your personal requirements, but these two new harps from Hering definitely fill the gap between mass produced harps and custom harps.



Jefferson Gonçalves is one of the big names in Brazilian blues harp and has had a close relationship with the Hering company for some time.

This new 10-hole diatonic is the result of that relationship, a harmonica designed to Jefferson's specifications.

The harmonica is similar to the Hering Blues, but the covers have a lacquered "antique" finish like those of the Hering 1923, making it look and feel very special.

The reeds and reed plates are similar to the other Hering diatonics (my sample harp for review is in the key of C and features medium slot length reeds), but they are tuned to Jefferson's preference, with the thirds just a little narrower than in straight equal temperament and the whole thing rooted around A=444Hz.

The response of the instrument is nicely even across the full range, all the bends are easy to hit and the tone is sweet

and clear. It is available in all 12 keys and makes an excellent addition to Hering's range of diatonics.

These three Hering reviews are by Pat Missin.



Jefferson Gonçalves - Ar Puro Blues Time - BTR 22022



Jefferson is the premier diatonic player in Brazil and his recordings are always worth a listen as he tackles a wide range of mainly acoustic, blues, rock and folk material and usually manages to keep a South American feel to everything, even Little Walter. As usual, Peter Madcat Ruth turns up as a guest and helps out with the recording. On quite a few tracks Jefferson doubles up for the first time on diatonic and chromatic harmonica, which he uses in a melodic way rather than the minor chordal style normally employed by blues players.

Jefferson is a big supporter of the NHL and again has sent four copies of this album to share with the readership. If you want to be a part of the draw for them, send a letter/email to Roger, the editor, see Page 39, with your contact details and your suggestions for articles for the magazine. The editor's decision is final.

Hazmat Modine - by the Editor

The first time I came across Hazmat Modine was about a year ago when someone on HARP_L, the Internet mailing list, passed on a YouTube link of the band playing in Russia.
www.tinyurl.com/5n34x5

It was unusual music. The lead singer was playing diatonic harmonica and singing a strange lyric in front of a band with two guitars, tuba, trumpet, sax, chromatic harmonica and drums to a unusual middle European-like rhythm. I later found out that it was the title track of their CD - *BAHAMUT*. It had a similar sort of feel to the music which Rabih Abou-Khalil played when he toured recently with Howard Levy.



Over the next few months the band started to become better known and the Internet chatter grew - Rob Paparozzi mentioned them in his column. The two harmonica players involved are Wade Schuman, who leads the group, and Randy Weinstein who plays chromatic in a brass section along side a trumpet and saxophone.

This is Wade's baby. He created the mix of styles, which make the group so unusual. I visited their web site and heard the intriguing harmonica solo opening to a track called *Almost Gone* - it is still my favourite track - it got inside my head and stayed there.
www.hazmatmodine.com

The gig guide on the site revealed a brief European tour was being planned for May 2008, with the final concert being in London. What an itinerary: 1 May - France; 2 May - Austria; 3 May - Germany; 4 May - Croatia; 5 May - Germany; 6 May - Germany; 7 May - The Borderline, London; 8 May - fly home to New York to sleep!

It is rare these days for touring artists from America to stop-over in the UK. Most just play concerts in mainland Europe. Even the number of live concerts by British bands seem to be going down, particularly in the smaller venues. So a live concert in London by a band fronted by two harmonicas seemed too good to miss.

I checked with Paul Jones to see if he wanted to record an interview with Wade to broadcast on his Radio 2 R&B show. He said yes and he added that Hazmat Modine were shortlisted for the BBC World Music Awards in 2007.

So, after quite a few emails it was all set up. It was bound to be a rush as the band flew in from Europe on the day of concert and they were off again the next day.

The news went out to the London Harps Group and to NHLNet and a group of twelve members booked tickets. It was their first Group outing to a gig.

I arrived at the Borderline with Phil Leiwiy, the NHL treasurer, around 4pm as Paul Jones and his producer Paul Long turned up for their interview. The band were already there and setting up for the sound check. First things first!



When the sound levels had been sorted and new amp found for the harmonica, Paul and Wade sat down at the back of the club to do the interview. Normally this would have happened in the BBC Maida Vale studio. This one went ahead as musicians sorted out the small stage and with the tuba player tuning up in the background.



The interview should be broadcast on Paul's BBC2 radio show, Monday, 7pm, 7 July 2008.

Here is what I remember from what was said and I have read...

Wade was brought up in Michigan and was introduced to early American blues and mid European music by his elder brother. He moved to New York where he honed his skills and continued to develop his musical contacts and interests during a long residency at the Terra Blues club in Bleeker Street, Greenwich Village.

New York has attracted people and their music from around the world making it a veritable mixing pot of styles and instruments. Wade called his evolving band Hazmat Modine - a made-up name which gives some idea of the range of influences fuelling what it plays.

The band has been called a modern day jug band. The original ones were collections of the available instruments and they played all styles of music - as long as people wanted to listen. This is the spirit which runs through the new one. Songs are built up from sounds, textures, and influences taken from a lifetime of listening.

During the 1990s, Wade came into contact with and played alongside brass bands from Benin (Gangbe) and Rumanian (Fanfare Ciocarlia), and Tuvan throat singers (Hunn Huur Tu) amongst others and they can be heard on their CD. He cites

other influences such as Jamaican Rocksteady and hipster jazz singer/guitarist Slim Gaillard.

As the band developed, it picked up musicians who brought in their own experiences and skills.

Randy Weinstein, chromatic and diatonic harmonica, plays Chicago blues as well as modern jazz.

Joseph Daley, tuba, plays with a very wide range of groups from Taj Mahal to Charlie Haden.

Pamela Flemming, trumpet, leads her own jazz group, "Fearless Dreamer", as well as playing with Reggae and Klezmer groups.

Steve Elson, saxophone, started with Johnny Otis, now tours with David Bowie, with lots of session and composition work in between.

Pete Smith and Michel Gomez, guitars, bring a wealth of slide, swing and Afro/Cuban traditions.

Richard Huntley, percussion, again plays in a wide range of styles and bands around the NY scene.

While Wade writes and performs most of the songs, all the musicians get to influence the arrangements. This is another reason for the vitality and diversity of the performances. Their first CD, BAHAMUT, took about five years to complete and there is a lot more in the can.

The group has been years in the making and breaking through has

not been easy. It is hard to define it. Its not blues or jazz and it can't be World Music if it come from New York can it?? The band have been touring the world for the last couple of years and are due back in Europe (but not the UK) in July and August. This gig was put on at a loss to try to break into the UK.

Wade plays Joe Filisko customised diatonics through an EV RE10 with little or no distortion. An EH Hog pedal gives him octaves both above and below the note of the harp, as well as thirds, Wa Wa etc. It also has an expression pedal.

Wade also has a day job. Painting Coordinator, New York Academy of Art. His paintings are in demand,

Once the interview was over there was just enough time for a quick meal in Soho before Wade climbed onto the stage to play for about two hours at the Borderline.



The London Harps Group was amongst an enthusiastic audience when the concert kicked off and Hazmat Modine presented music from their recent CD and the rest of their extensive repertoire.

Wade is a great front man and all the members of the band got a chance to show their quality. Wade did his show stopping solo - *Lost Fox Train (for Joe)* - and one of the other highlights for me was the



Irving Berlin tune, *My Walking Stick*. Not what you might have expected but the percussion solo on this South American flavoured version was appreciated by at least one lady in the audience.

I spoke with Ursula Wurzer from Hazmat's record company, JARO, from Germany, and she confirmed the tour details for July and August, and the absence of any more UK venues - just one in Dublin. They would love to play in the UK again but they can't get bookings to support them.

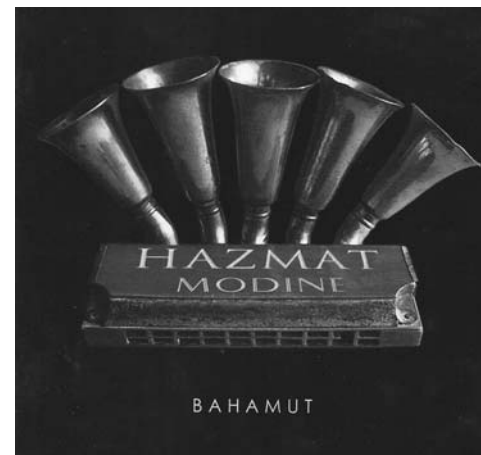
After the gig, Phil Leiwly asked the London Harps Group members for some feedback. Here it is

- As you know, I loved this band! great music, every tune was fantastic with a great mix of styles. Hard to describe them really, other than superb...

- Very interesting gig, lots of harp players there, I spied Son of Dave. Particularly interesting for me was that almost all the tunes were based on short cyclical riffs, from two bar riffs to about 8 maximum. Catchy as hell and with the mix of influences, It was another of those

things which both is and is not blues at the same time.

- It was a blast, full of energy and combining so many different styles. Wade Schuman had a great aura about him by being both calm and relaxed yet so alive and exciting, making it an unforgettable show. Thanks for introducing me to this great band



You can buy their CD from music shops and online shops like Amazon. Hazmat Modine, BAHAMUT - Jaro 4283-2

If you want to know more you can visit the Hazmat Modine web site www.hazmatmodine.com www.rockpaperscissors.biz/go/hazmat

There are also some YouTube links of their concert performances and even a few from the Borderline concert, which give a feel of the atmosphere at the concert, despite the overloaded sound system at the venue. It was a great night out for all concerned.

STOP PRESS

Our roving ambassador, Giovanni Volini, took first prize at the **Slovenian Festival** of February, and attended the **Virginia Festival**, in Richmond, Virginia, USA.

Giovanni visited a concert by **ARMOS** in the Church of Notre Dame du bon Secours in Paris on 12 April. The two hour concert included music from the XVI Century to modern jazz. You can see them on the Internet.



The next big festival, **Promonica West** in Austria comes too soon in June for this news to be useful. It takes place in Graz from 5-8 June. This event is run every two years and features the harmonica, the accordion and includes the traditional Styrian accordion. The artists appearing in the festival include: Isabella Krapf (Aus), Jia-Yi He (USA) | Giovanni Volini (I), Ulrich Müller-Froß (Ger), and the Austrian Harmonica Quartet. There is a big civic commitment to the event with some concerts being held in churches. Info-Tel.: 0043 664 9135850 www.promonica-west.at

Chromatic Weekend - 19/20 July

The next Chromatic Weekend at Alderbrook School in Birmingham on Saturday the 19th and Sunday the 20th July is filling up fast. Numbers can be extended slightly but don't leave it too late to book.

The course should suit beginners to advanced players and has tutors to cover all aspects of playing and music: Gerry Ezard and Carol Axford - playing technique; Harry Pitch- jazz; Colin Mort - ensemble and group playing; Chris Collis - playing with an accompanist and Barbara Tate - music theory, practice, and sight-reading. The school has excellent facilities, and is a great venue for the course.

Local accommodation can be booked privately if needed. A CD of the course music will be sent to all players, together with joining instructions and a map, about 6 weeks before the event. We even provide tea, coffee and biccies!

This is the one event in the year run strictly for chromatic players so don't miss out. It is set up to cater for all levels of ability and it is run with individuals and small groups to provide personal help.

The cost of the weekend to has been held at £50 for members of the NHL. Details and entry forms from the web site at www.harmonica.co.uk or contact Gerry Ezard geraldezard@talktalk.net or 01656 784904

Local Area Groups

HarpJam - Bracknell

The NHL welcomes all players to a local venue, for jamming, technique and help. From absolute beginners to semi pros, all are welcome to this informal gathering at South Hill Park, every other Monday 8:00 till late. Entry £3.50

Check the web site for actual dates.

South Hill Park, Ringmead, Birch Hill, Bracknell, Berkshire RG12 7PA. 01344 484858

Contact Peter Wheat: peterwh@microsoft.com
Call before you travel.

An email list confirms the dates and content of the evenings - www.southhillpark.org.uk
<http://harmonica.co.uk/HarpJam/>

London Harmonicas

Come, Learn, Teach

London Harmonicas is a community of chromatic and diatonic players meeting to share music, information and learning, and to help each other develop and improve as musicians. Teaching is peer-led, and everyone has the opportunity to play during the evening. Everyone is welcome, from absolute beginner to professional.

We have added some jazz tunes to the sessions like Watermelon Man, Autumn Leaves.

ALL harmonica players are welcome from 8.00, but there is a special session for beginners from 7.15pm to 8.00pm (all are welcome to stick around for the whole evening, until 10.00pm).

Sessions are on the 2nd and 4th Wednesday of the month at Candid Arts Trust, 3 Torrens St, London EC1V 1NQ (Angel Islington tube). www.candidarts.com

Disabled access is available, please contact me for details.

Details of meetings may change, so please check with me before you come. Phone: 0790 508 7741 or email: londonharps@hotmail.co.uk

Con O'Neill - London Harmonicas co-ordinator

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DIARY

5-8 June 2008 - Promonica West, Graz, Austria.
www.promonica-west.at

19-20 July 2008 - NHL Chromatic Weekend in Birmingham, UK. Tutors include Harry Pitch, Gerry Ezard, Carol Axford, Chris Collis - contact Gerry Ezard/Steve Dooley - see Contacts Page
www.harmonica.co.uk/chromWeekend.htm

25-27 July 2008 - 7th Asia Pacific Festival, Hangzhou, China.

25-27 July 2008 - Baltic-Nordic Harmonica 2008
Contact Elmar Trink: +372 56 643 401
www.piccolo.ee

26 July - 3 Aug 2008 - The Gloucester Rhythm & Blues Festival 2008, www.gloucesterblues.co.uk

10-15th August 2008 - EBA Blues Week., University of Northampton, UK. Harmonica tutors Annie Raines, Adam Gussow, Giles King
www.euroblues.co.uk/bluesweek2008.htm

12-16 Aug 2008 - SPAH, St Louis, MO, USA.
Hosted by the Gateway Harmonica Club.
www.spah.org

6 Sept 2008 - NHL Harmonica Day, The Billiards Club, Sible Hedingham, Essex, UK

17-21 Sept 2008 - Mundharmonika Live - Klingenthal, Germany
www.mundharmonika-live.de

24-26 Oct 2008 - H2008, Folk House, Bristol, UK
www.harmonica.co.uk/festival.htm

29 Oct - 2 Nov 2008 - The 5th Harmonica Masters Workshops in Trossingen, Germany, with instructors: Steve Baker, David Barrett, Joe Filisko and Carlos del Junco.
Further information and registrations:
Rathaus Trossingen/Kultur Anette Kempel
+49 7425 25141 - anette.kempel@trossingen.de
www.kultur-trossingen.de

1-4 Nov 2008 - The 7th Asia Pacific Harmonica Festival, Hangzhou, China

28 Oct - 1 Nov 2009 - World Harmonica Festival in Trossingen, Germany. This takes place every four years and includes a range of harmonica competitions and three evening concerts.

**Missed any of our Festivals?
Missed it? - Got there, loved it! - Want to see it again?**

DVDs are available from NHL concerts at the Bristol Folk House.

DVD H2003 - Full Concert
DVD 2004a - First Half Only
DVD 2004b - Second Half Only
CD 2004a - All Chromatic Players
DVD 2005a - Fata Morgana and Chromatics
DVD 2005b - 60s @ 60 Blues band
DVD H2006 Joe Filisko
DVD H2006 Steve Baker
DVD Howard Levy Concert 2007
DVD Howard Levy W/shop 2007
DVD H2007 Concert

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Cheques to be made out to
Roger Trobridge
see Contacts Page for details.

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Cheques to be made out to Roger, the editor, see the Contacts Page.

FOR SALE

Alan Glen - The Barcodes, *various CDs* £10 - 020 7732 1127 - www.thebarcodes.co.uk glenalan9@aol.com

Vintage and custom harmonica mics for sale
Dave Shannon - details under Teachers

Harry Pitch - *Harmonically Yours*, and *Bossa meets Ballads*, each £11. Hunters Moon, Islet Rd, Maidenhead, Berks, SL6 8HT. 01628 622895

Gerry Ezard - New CD *More of My Stuff* £10. Contact details below.

Custom Built Amps, Cabinets & Mics, Specialist advice available from Dr. Ika, Contact Peter Morris 01675 442488, www.customcabcom.com

Hohner CX12 £50, Hering Golden Blues £10, BJ Blues £5 - Roger - 01590 683940

Suzuki Chromatix SCX-48 (C), £75, as new. Phone Bill, 01670536907

Suzuki SCT - 128 Tremolo Chromatic Harmonica Virtually unused £500.00. Paul Braithwaite 01228 548550 : paulb66@hotmail.com

TEACHERS

Dave Toussaint - Diatonic/Chromatic Tuition, 0208 555 3785, davetoussaint@hotmail.com

Gerry Ezard - Chromatic, Chord and Bass tuition 1, Bryneglwys Gardens, Newton, Porthcawl, CF36 5PR - 01656 784904 geraldezard@talktalk.net

Alan Glen - Blues/Rock Harp Teaching in South East London. 020 7732 1127 - see ad above

Patrick Ellis - chromatic and diatonic tuition, 7 Gwalia Court, Clydach, Swansea SA65LZ, 01792 844 494 and 07760132 980

Jim Hughes - Chromatic tuition, 59 Bronte Farm Road, Shirley, Solihull, W Midlands, B90 3DF. 0121 744 6155, badger6@tiscali.co.uk

Ben Hewlett - Diatonic tuition, Bristol and West Country. All levels and styles. Details opposite. www.HarmonicaWorld.net

Aidan Sheehan - Diatonic, folk and blues, Cwmbran, S. Wales, 07812143226

James Langridge - Blues Harp Tuition - Doncaster / S. Yorks area. James 01302 329434

Colin Mort - In person and telephone teaching. Rivendell, High Street, Shirell Heath, S/hampton, SO32 2JN, Colin@holyharp.co.uk, 01329-832178

Julian Jackson - Jazz /Classical Harmonica Tuition, joolsj@yahoo.com, 07930 801344, 19 Maude House, Ropley St, London E2 7RY

Johnny Mars - blues harp teaching in Taunton, Somerset - 01823 400744

Joff Watkins - Diatonic and Chromatic tuition London 07890 834002 - joffharp@yahoo.com

Ian Briggs - Blues Harp Tuition, nr Exeter, Devon 01395 443158, ianb@btowers.freemove.co.uk

Roy Green - Chromatic or Blues Tuition from Cranbrook, Kent - 01580 720148

Mat Walklate - Manchester - tuition in all styles 0161 881 0071 - mwalklate@btoopenworld.com

Dave Shannon - Harmonica tuition in London NW10 by accredited teacher. - 0208 930 7594 dave@deadcatbounce.info

Eddie Martin - Bristol - blues harp tuition, 7 cds, beginners to advanced - 0117 907 9358 eddie@eddiemartin.com , www.eddiemartin.com

Richard Taylor - Brighton - blues harp tuition, 01273 703634, hove.actually@ntlworld.com

Al Price - teacher and customiser - SW Scotland 01671 404378, aalprice@aol.com www.littlealprice.com

Keith Charnley - diatonic/chromatic tuition, 01903 500445, West Sussex

Con O'Neill - diatonic tuition and beginners chromatic lessons. Group and one-to-one. London - 0790 508 7741

John Monaghan - Chromatic repairs and tuning. Contact - Liverpool - 0151 424 9594

Paul Gillings - Harmonica lessons in Norfolk/Suffolk, 01502 589439

Tony Perry - Chromatic tuition - Beds , Cambs, Herts, Jazz & Classical - 01767 680668, pantilesbandb@ontel.com

Barry Watson - Chromatic tuition - Westerham Kent - 01959569455 - barry@barrybwm.plus.com

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