

A QUARTERLY PUBLICATION OF THE SOCIETY FOR THE PRESERVATION AND ADVANCEMENT OF THE HARMONICA

HARMONICA

H A P P E N I N G S

Fall 2017 Vol. 51 No. 4

FALL ISSUE

Vamps, Vampires, Elvis and Me

by JENNIFER CLARK VIHEL - Page 4

The German Harmonica and African-American Blues Culture

by HERBERT QUELLE - Page 6

Buzz Krantz: The Santa Claus of the Blues

by MARGIE GOLDSMITH - Page 8

SPAH 54 Tulsa

PHOTO GALLERY - Page 12

In Search of Harmonica History

by TOM HANNEY - Page 20

Jazz Standards Play-Along

a review by CYNTHIA DUSEL-BACON - Page 25



MY SOUND-
MY SEYDEL

EDELSTAHL
STIMMZUNGEN
STAINLESS
STEEL REEDS



EDELSTAHL STIMMZUNGEN CHROMATIC STAINLESS STEEL REEDS
DE LUXE STEEL
ACRYL CNC

DESIGNED SOUND - OUR NEW CHROMATIC HARMONICA WITH 12 HOLES, 48 STAINLESS STEEL REEDS AND ROBUST AND CORROSION-FREE COVERS MADE OF STAINLESS STEEL GUARANTEE HIGH DURABILITY AND TUNING STABILITY EVEN WITH HEAVY DUTY PLAYING. LESS AIRLOSS DUE TO OPTIMIZED TOLERANCES AND FLATNESS OF THE GERMAN SILVER REEDPLATE. MANY DIFFERENT KEYS AVAILABLE: LE, LF, G, A, BB, C, D AND C-ORCHESTRA TUNING.



INFORMATION ABOUT THE OLDEST HARMONICA COMPANY IN THE WORLD AND ALL OUR HARMONICA MODELS WITH MANY TIPS AND PLAYING TUTORIALS CAN BE FOUND ON THE INTERNET: WWW.SEYDEL1847.COM



C.A. SEYDEL SÖHNE

HANDMADE IN KLINGENTHAL / GERMANY SINCE 1847

Harp Per Diem

There are 12 months in the year and there are 12 equal tempered keys in music. If you focused on only one harp key per day for each month, you could master the diatonic harmonica in one year, right? But wait, there are 12 positions. That means there are 144 potential combinations to learn. Now, where did I put that chromatic?

In this issue of *Harmonica Happenings* we hear a lot about history and culture, jazz and blues as well as vampires and Santa Claus. We'll revisit Spah 45 in Tulsa with our annual photo gallery. Finally we say goodbye to 2017 and make a New Years resolution to practice our harmonica every day.

Cheers!

Doug May

Publisher

How to submit your ideas and content to *Harmonica Happenings*: All approved articles, 300 DPI photos, and hi-res ads must be submitted prior to the dates listed below for inclusion in the specified issue.

Winter issue - December 15

Spring issue - March 15

Summer issue - June 15

Fall issue - September 15

Submit items to: info@spah.org

Our Mission:

The Society for the Preservation and Advancement of the Harmonica is an international non-profit organization incorporated in the State of Michigan in 1963 by a small group of visionary harmonica enthusiasts who were passionate about the instrument and about its relevance to contemporary and future music.

SPAH's objectives are to cultivate, develop, improve, foster, promote, preserve and advance the harmonica and harmonica playing. SPAH respects the colorful past of the harmonica, while advancing its acceptance as a bona fide musical instrument. SPAH wants to inform everyone about the rich heritage of harmonica music, the many talented musicians currently making music with this phenomenal instrument, and the great pleasure to be derived from learning to play the harmonica.

Refer a New Member:

Ask a friend to join SPAH by going to the online membership form at www.spah.org. If preferred, they can download the application and mail it to SPAH with a check to:

SPAH Inc.
PO Box 551381
Dallas, TX 75355

HARMONICA HAPPENINGS

Fall 2017 Vol. 51, No. 4

©2017, The Society for the Preservation and Advancement of the Harmonica. All rights reserved. No portion of this publication may be reproduced in any form without permission in writing from SPAH Inc. Printed in U.S.A.

Harmonica Happenings is published quarterly by SPAH Inc., a nonprofit organization, incorporated in the state of Michigan on October 23, 1963.

Correspondence should be sent to:
SPAH Inc., PO Box 551381, Dallas, TX 75355
or by email to: info@spah.org

EXECUTIVE COMMITTEE

Michael D'Eath	President
Mike Runyan	Vice President
Jerry Deall	Secretary
Bruce Dunai	Treasurer

DIRECTORS

Phillip Franklin	Membership
Douglas May	Media
Charlene Broyles*	Convention *(acting)

STAFF

Phil Duncan	Vendor Relations & Site Planning
Jim Vetter	Convention Planning
Christopher Richards	Staging & Production
Paul Davies	Entertainment Director
Franklin Cobos II	Convention Seminar Coordinator
Manfred Wewers	SPAH Historian and Web Manager
Andrew Garrigue	Marketing
Zaring Robertson	Assistant Magazine Editor
LJ Anderson	Proofreading

PAST PRESIDENTS' COUNCIL

Winslow Yerxa
Paul Davies
Tom Stryker

ROSEBUSH YOUTH COMMITTEE

Kaleena Hutchins	Chairperson
Cynthia Dusel-Bacon	Committee Member
Winslow Yerxa	Committee Member
Jake Houshmand	Committee Member
Michael D'Eath	Committee Member

SPAH FOUNDER Earl Collins 1924-1988

SPAH MEMBERSHIPS

All memberships are on a calendar year basis, beginning Jan. 1. Membership entitles each member to receive a full year's issues of *Harmonica Happenings* and discounts on SPAH's annual convention.

CHANGE OF ADDRESS

To ensure receiving your next copy, send both your old and new address to: Membership Director, SPAH Inc. P.O. Box 551381, Dallas, TX 75355

SPAH'S WEBSITE
www.spah.org

SUZUKI

World Class Harmonicas

MANJI

OLIVE

FABULOUS

Cremona

CHROMATIX



SUBZERO

SIRIUS

AIRWAVE

HAMMOND

Gregoire Maret
Signature Models

New. Unique. Different. Innovative

Established in 1953, it's a little known fact that the very first product line ever produced by Suzuki Musical Instruments was the harmonica. In continuous production and development ever since, Suzuki Harmonicas have become the most technically advanced harmonicas in the World. Suzuki Harmonicas offer a huge selection of instruments for the casual player to the World's top harmonica players, performers and recording artists.

See all the New, Unique, Different and Innovative Harmonicas at the website below. Then visit your local Music Retailer and experience World Class Harmonicas for Yourself!



www.suzukiharmonicas.com

 **SUZUKI**
Your Music... Your Lifestyle

Getting Back to Business



MICHAEL D'EATH
SPAHA President

By all accounts, the Tulsa Convention was one for the books. Everyone had such a good time, whether playing, listening, teaching, learning, chatting, touring, eating and drinking or just relaxing at the hotel. And the solar system put on a wonderful show to top it all off, with a spectacular view of the partial eclipse from just outside the Hyatt Hotel in Tulsa on Monday!

On behalf of SPAH, thanks to everyone involved in making the 54th Convention a success: The Tulsa Route 66 Harmonica Club and volunteers, the hotel staff, musicians, teach-in faculty, and seminar presenters, and SPAH staff. Thank you for coming and doing what you do year after year. The friendship, music and selfless sharing are what bring us back every year. Thank you all!

I think we can declare "Mission accomplished" - Celebrating Harmonica Tradition and Innovation.

The improved signage, early badge pickup, badge "flags", and a simpler seminar schedule hopefully improved your experience. We listened to your suggestions, and have a few ideas for further improvements next year.

I'd like to single out one unique SPAH experience. Tom Stryker's Big Band so impressed and moved the audience.

What a wonderful way to present these historic harmonica arrangements, using the Great American Songbook to highlight what world class chromatic, bass and chord players can do when given the opportunity. If you were not there to hear it, I recommend you check out the videos on the SPAH Facebook site.

I am pleased to welcome Lucy Wilson, our new Board Member and Convention Director, to the SPAH team. Lucy was instrumental in organizing SPAH 2016 in San Antonio. We are so pleased she has agreed to join the team. Thanks to Ms. Charlie Broyles, who joined us in 2016 as Rooming Manager, and who stepped in to help run the Tulsa Convention when needed. Lucy and Charlie will collaborate on our 55th Convention next year!

I am sorry to announce that Kaleena Hutchins is stepping down as Chairperson of the SPAH Youth Committee. Thank you, Kaleena, for all you have done with the youth program. I am sure you all join me in congratulating Kaleena and her fiancé on their upcoming marriage. Jake Houshmand and Cynthia Dusel-Bacon will now co-chair the Youth Committee. Cynthia is a longstanding committee member and former Chairperson, and we're thankful to Jake for stepping up.

Thanks to SPAH Rosebush Youth Fund donors, we raised over \$6,000 at the Convention – a long way toward our scholarship goal to fund scholarships for 2018. In particular, I'd like to offer a special thanks to our friends at the HOOT-Austin Club, whose board donated \$1,000 to the Rosebush Fund at the Convention. I see a "club challenge" in the making! To assure continued health, we will be asking each member to consider a small year-end donation when renewing your SPAH membership. Young players are critical to SPAH and are the future of the harmonica, so there is no more important mission for SPAH members.

As we continue to improve SPAH operations, we will be changing how

we provide you with printed SPAH Convention Registration materials. We will still send out early registration with our *Winter Harmonica Happenings* issue in late February. Then, instead of including a thick registration and awards packet with the Spring issue, registration materials will be shortened and printed in the *Harmonica Happenings* magazine. Additional details will be placed on the website for those who need them. Materials directed to specific audiences (e.g. scholars, potential advertisers) are already sent directly to those involved and will be omitted from the general mailing. Only a handful of people were using this costly paperwork. This step will save thousands of dollars in printing and postage costs – money that will be applied to improved membership benefits and programs. Be assured that you will still receive everything you need to register for the convention, nominate SPAH award-winners, volunteer, or choose a tour. We think you will agree that this is the right path. If anyone is negatively impacted by this decision, please contact us and we will provide you with a solution.

We are now looking for clubs to host future SPAH Conventions: 2020 and beyond. If your club is interested in submitting a proposal, please contact Mike Runyan as soon as possible. We can provide a list of hotel and club requirements so you understand what is required. I know the Tulsa, Denver and San Antonio clubs are all happy they've invited SPAH to visit in recent years! We expect to have some future sites selected by early 2018.

Mark your calendars: The 55th Annual SPAH Convention will be held in St Louis, MO from August 14th to 18th, 2018. Thanks to the Gateway Harmonica Club, we will be returning to the Sheraton Westport Chalet in St Louis, which has undergone a recent renovation and is anxious to host us once again. 🎵

Until next time,
Michael

VAMPS, VAMPIRES, ELVIS AND ME

by JENNIFER CLARK VIHEL

IT WAS OCTOBER 31ST AND THE SCENE INSIDE MY LOCAL SAFEWAY WAS SURREAL. THE STORE WAS JUST BLOCKS FROM HUMBOLDT STATE UNIVERSITY, AND THIS LATE AFTERNOON IT WAS OVERRUN BY STUDENTS DRESSED IN CREATIVE COSTUMES, CARRYING COPIOUS QUANTITIES OF CANDY, CHIPS, AND BEER IN ANTICIPATION OF HALLOWEEN PARTIES THEY WOULD SOON BE ATTENDING. AS A MIDDLE-AGED WOMAN, JUST OFF WORK AND SHOPPING FOR NEEDED GROCERIES, I FELT STRANGELY OUT OF PLACE.

It was October 31st and the scene inside my local Safeway was surreal. The store was just blocks from Humboldt State University, and this late afternoon it was overrun by students dressed in creative costumes, carrying copious quantities of candy, chips, and beer in anticipation of Halloween parties they would soon be attending. As a middle-aged woman, just off work and shopping for needed groceries, I felt strangely out of place.

Halloween has always been a holiday that created an internal struggle with my beliefs. I reached a compromise years ago, choosing to see it as a pretend time for children, a time to embrace creativity, and a time to laugh at fears from a place of security. So, during my parenting years, I joined in the fun, dressed my children in fun costumes and took them around to neighbors for safe trick-or-treating, and, on occasion, even yelled “Boo!” But this was different.

Today there were no children in these aisles, and as I pushed my cart forward, the people and their costumes took on quite a hard edge. Although I was in awe of the students’ creativity and attention to detail, I became increasingly uncomfortable as I encountered young people portrayed far too realistically as evil or socially degenerate and rushing by with attitudes that seemed to match their attire. A group that had just passed me had been downright rude and pushy.

Traveling the aisles, I passed several witches and demons of the night, a pale-faced, blood-dripping vampire, some hard-looking, scantily clad women I could only guess were pretending to be ladies of the evening. I did come upon a standout Elvis dressed in the white, studded costume Elvis impersonators like to wear, with the open front shirt, big belt, and carefully coiffed glossy, black hair. This massive young man, who stood about six-foot, four-inches tall, and his hair four inches

above that, was most impressive. The girl with him was quite cute, dressed in a white sailor's uniform, but her refreshing charm quickly faded from memory as I turned and encountered more students costumed to celebrate the various evil spirits representative of this night.

I have long thought of this store's staff as one of the friendliest I had ever encountered. Usually the workers here made the chore of shopping enjoyable simply by their willingness to serve and their cheerfulness. But today, layoffs loomed due to a freight driver's strike over which the store had no control. No one knew when the strike might end. Many items were already missing from the shelves, and customers were starting to complain. The normal goodwill and friendly service had been replaced by a sense of tension and uncertainty.

I entered the checkout area eager to finish my shopping and get out of the store. Waiting in line, I looked around for reassurance, but all I saw were strangely acting people in even stranger costumes. Everyone seemed to be rushing to be someplace else, and there was an odd edginess in the air. It troubled me. No one was smiling. There was none of the usual friendly banter. The girl in line behind me wore harsh, excessive make-up and stared at me with hollow, worldly eyes. I could not decide if she was in costume or not, but I did sense her impatience and negativity.

I watched Elvis checking out at the stand next to me. I still found his costume entertaining, but his countenance now was one of hostility, complete with snarling lip. Normally, I enjoy viewing human nature, but today I could not shake an overpowering sense of unease. It had permeated the entire store and was affecting us all.

My clerk, obviously stressed, struggled to remain civil. Feeling anxious myself, I was quite ready to escape the oppressive feeling of unrest and discontent surrounding me. As she scanned my last

few items, a surprising sound, lovely and out-of-place, filtered through the sounds of rush. Shoppers' heads turned, attempting to find the source of the hauntingly beautiful music. As the slow sweet strains of an unfamiliar melody settled over the crowd, a silence enveloped all activity until only the pure sound created by the skillful play of a lone harmonica filled the store. The music was soulful and peaceful, and its unexpected beauty captivated me and those around me. The unrushed refrain settled over the strange crowd like a canopy of serenity. All work ceased. No one dare break the moment by speaking.

My eyes searched in the direction of the music. Finally, I saw the source. In line, two checkout counters over, stood a short, silver-haired lady with an amazing angelic face playing the harmonica. In awe, I stared. We all stared. With the last poignant note still reverberating in the air, she lowered her harmonica, placed it in her matronly-styled black purse, and snapped the purse shut.

A few seconds of collective silence enveloped the previously bustling store. Then a spontaneous clapping filled the air. I looked around and saw vampires, vamps, Elvis, and me all united in joy, across the generations, clapping in appreciation of the gift she had just given us. When the snarling-lipped Elvis dropped his façade, smiled openly and clapped wildly, I felt a strange, wonderful oneness with him.

Wearing a humble, Mona Lisa-type smile, the giver of our joy quietly gathered her groceries and walked out of the store. We watched in silent respect as she exited.

After a few seconds, the hum of activity resumed, but with one major difference: We were all changed. For a few brief moments, beauty and grace had entered our world, and all stress had ceased. Around me, people wore wide-eyed expressions of amazement over the simplicity of the source, an unassuming grandmotherly figure who solely orchestrated our metamorphosis. There was no buzz around me as to why

she did what she did. No analysis. . .only appreciation.

I walked to my car a changed person, marveling how one little, charming old lady had risked the possibility of personal ridicule to change for the better the mood of an entire grocery store without saying one word, but by speaking eloquently through her gift of soothing music—a gift not asked for, but sorely needed. Vamps, vampires, Elvis and I all heard and heeded the same powerful message played from her harmonica that Halloween—peace on earth and goodwill to men. 🎵

Jennifer Clark Vihel. has won awards writing inspirational non-fiction. She writes about life, love and second chances from her cabin in the redwoods. Please visit her website at www.jenniferclarkauthor.com.

*As the slow sweet
strains of an unfamiliar
melody settled over
the crowd, a silence
enveloped all activity
until only the pure sound
created by the skillful
play of a lone harmonica
filled the store.*

The German Harmonica and African-American Blues Culture



by HERBERT QUELLE

Admittedly I am still WUISPAH, i.e. writing under the influence of the Tulsa convention - my first ever.

What a great bunch of people I met! Attending on Friday and Saturday, I was deeply impressed by the large attention paid to the blues at the workshops and the jams. It proved to me that the blues are very much alive.

My thanks to you all.

Some of you may know about my recently published novel, *Monika's Blues*.¹ "Monika" is the female personification of the mouth organ, which in German is "Mundharmonika." The fictional story emerged while researching the particular connection between our instrument of choice and the blues. This essay highlights what I consider to be the most important facts behind the story I tell. They are hopefully of interest not only to the blues harmonica players among us. I guess there is enough valuable information for anybody wanting to learn more about the historical background of the German harmonica.

After the voice and the guitar, the harmonica is the most characteristic instrument of the blues. And the first harps

African-American players put between their lips must have come from places that lie today in Germany, Austria or the Czech Republic. It will lead us too far astray to detail the territorial changes in Central Europe since the 1820s when the first harmonicas came to market in Vienna. But the first fact to understand is that all the workers of the world employed in harmonica production at the time spoke German.

The second important fact is the large emigration to the U.S. from German territories that happened in the mid-1800s. Swabians from what is today the federal state of Baden-Wuerttemberg will most likely have carried with them harmonicas produced by the Hotz company in Knittlingen, northwest of Stuttgart, which was founded around 1830 and closed in 1930. From 1857

on, they could have been harmonicas made by Hohner, which still exists. Saxons most likely brought along instruments produced by *Rauner-Seydel-Böhm* in Klingenthal, founded in 1829 and closed in 1933, or by C. A. Seydel, founded in 1847 and still going. Hundreds of other manufacturers have been long forgotten.² By the way, the famous American guitar company, Martin, was founded by an immigrant from Saxony in 1833.

The first random meetings between the instrument and African-American players may have happened as early as the 1850s. Even in the South, social contacts between African-Americans and recent German immigrants could have been facilitated by a broad abolitionist sentiment among the German-speaking population. In addition, if there were cottage workers in this immigrant group, they would have experienced miserable living conditions in their fatherland, and might easily have identified not only with the material misery in which slaves lived, but also with forced relocation to a foreign country. Fleeing from poverty and seeking economic fortune in the expanding U.S. was a far more widespread motive for migration than trying to gain political or religious freedom.

In the late 1870s, with the start of industrial mass production of the harmonica at various German sites, large-scale exports to the U.S. set in. Julius Berthold from Klingenthal patented his reed milling machine in 1878, which greatly accelerated the production process. The U.S. became a major export market for the German harmonica industry. Between 1893 and 1916, exports to the U.S. were facilitated by a U.S. consular agency established in Markneukirchen, Saxony. With the establishment of mail order companies in the U.S. starting in the 1870s, new distribution channels made the cheap harmonica easily accessible even in rural and remote areas of the U.S. This is confirmed by W. C. Handy, who was born in November 1873, in Florence, Alabama, and observed that as a child he owned a "French harp," with which he imitated trains and fox hunts.³ Archeologist Charles Peabody from Harvard confirms Handy's observations about the emergence of the



blues idiom towards the turn of the 20th century.⁴

Some 100 million harmonicas from Germany have been imported by the U.S. between 1860 and today.⁵ My estimate is mainly based on the total production of Hohner (the largest German producer), which passed 1 billion in 1986,⁶ and for whom the U.S. share was traditionally high. The U.S. market accounted for 96 percent of Hohner's entire turnover in 1890, 45 percent in 1905, and 33 percent in 1913, when Germany exported 3.5 million harmonicas to the U.S., half of which were made by Hohner. The peak of German harmonica imports into the U.S. occurred in the 1920s (21 million in 1926, 21 million in 1927, 16 million in 1928).⁷ In 1937 they reached 8.4 million. From about 1890 until 2000, with a few exceptional years after the entry of the U.S. into WWI and during WWII after 1941, the U.S. imported at least 1 million harps per year.

I became fascinated by, one could almost say obsessed with, the German dominance in global harmonica production – Japanese competitors did not emerge before the 1930s – and the role the harp played in the formation of the blues. Which books dealt with either subject? Which books put them in a context together? If we take the first harmonica blues recording from 1924 as final proof of their successful marriage, what happened since Peabody and Handy had encountered them together? Were there preferred keys,

possibly based on the playing abilities of guitarists? When did the German manufacturers become aware of the new playing techniques of note bending on their harps? Did they realize there was such a thing as a blues scale with flattened thirds, fifths and sevenths that could be easily played on the harp by focusing on the draw notes rather than the blow notes, and what later would be called playing in second position? What kind of harmonica music was played by African-American soldiers who fought in the trenches in Europe in WWI? Reliable answers in the literature to these and similar questions concerning the first decades of the proven coexistence of the blues and the harp are extremely meager.

My best explanation for the lack of research is the low reputation of the harp, which for long stretches of its history was considered to be a toy rather than a serious instrument. Its throwaway characteristic, similar to guitar strings, certainly didn't help. It took the American Federation of Musicians until 1948 to accept harmonica players in its ranks. This was long after U.S. harmonica bands had become popular in the 1920s and the fame that a virtuoso such as Larry Adler had gained in the 1930s. Allegedly, he was the first endorser of Hohner harmonicas, a privilege granted to African-American players only in the 1960s, as far as I know. *Inter alia*, this becomes obvious if you follow the Mississippi Blues Trail and check the make of harps

*“After the voice and
the guitar, the harmonica
is the most characteristic
instrument of the blues.”*

on the player photos. Cynically one could argue that the harp and African-Americans made a perfect match, as the first was an underdog instrument, and the second an underdog in society.

Just as the harp migrated to America from German lands, African-Americans took the harp and their blues with them in the Great Migration north. By the end of the 1920s Hohner had proven to be

the most successful German harmonica manufacturer and finally taken over its last competitors, Hotz and Koch. In the U.S. "Hohner" became almost a synonym for "harp". Investments in publicity campaigns varied from year to year, largely dependent on sales figures. A frequently seen newspaper advertisement claimed President Abraham Lincoln played harmonica. Based on an email exchange that I had with the Lincoln Library in Springfield, IL, I no longer believe that Abe played the harp. But, if nobody ever seriously contested the claims in the Hohner ads, should one blame the manufacturer for repeating a welcome myth?

The blues is a major African-American contribution to the culture of the U.S. I think it merits recognition as belonging to the World Musical Heritage, if someone ever establishes such a concept.

The harmonica is a firm part of this. The blues would not be where it is today without the harmonica. And the harp would not enjoy the same popularity without the blues. 🎵

¹ <https://www.amazon.com/Monikas-Blues-Harmonica-African-American-Culture/dp/1880788276>

² For all historical manufacturer references, see: Häffner, Martin and Lars Lindenmüller. *Harmonica Makers of Germany and Austria: history and trademarks of Hohner and their many competitors*. Trossingen: Deutsches Harmonikamuseum 200

³ Handy, W.C. and Arna Bontemps. *Father of the Blues, An Autobiography*. New York: Da Capo Press, 1991 (1941)

⁴ Peabody, Charles. "Notes on Negro Music." *The Journal of American Folklore*. Vol. 16, No. 62 (Jul. – Sept., 1903), pp. 148-152

⁵ I am unable to give a more precise number, as I could not compile continuous annual export figures for the entire German harmonica industry since the 1860s.

⁶ See Field, Kim. *Harmonicas, Harps and Heavy Breathers*. Cooper Square Press, 2000

⁷ These data are from the best German reference book on the rise and decline of Hohner, with extensive data material on the entire German harmonica industry. Berghoff, Hartmut. *Zwischen Kleinstadt und Weltmarkt, Hohner und die Harmonika 1857-1961*. Ferdinand Schöningh 1991



BUZZ KRANTZ:

THE SANTA CLAUS OF THE BLUES

By: Margie Goldsmith

ASK ANYONE ABOUT BUZZ KRANTZ, WHO HAS BEEN A MEMBER OF SPAH FOR OVER 27 YEARS, AND THEY'LL TELL YOU WHAT A GREAT HEART HE HAS, THAT HE HAS PLAYED SANTA CLAUS FOR YEARS, AND WHY HE IS THE AMBASSADOR FOR SPAH. NO ONE KNOWS HIM BETTER THAN HIS BEST FRIEND, JOE FILSKO, WHO FIRST MET HIM IN 1990 WHEN KRANTZ WAS PRESIDENT OF CHICAGO'S WINDY CITY CLUB. "BEING PRESIDENT OF THE CLUB GAVE HIM CREDIBILITY," SAYS FILSKO. "WHEN WE WERE GOING TO SPAH, THE GUYS HIS AGE WERE ALL PLAYING CHROMATIC STYLE. HE WAS ONE OF FEW GUYS OF THAT GENERATION WHO WAS INTERESTED IN BLUES, ROOTS, AND DIATONIC, AND THAT GAVE HIM PRESTIGE, NOTORIETY AND RECOGNITION FROM THE OLD SCHOOL GUYS." ❖ ❖ ❖

"BUZZ IS ESSENTIAL FOR WHAT WE DO AND WHO WE ARE," SAYS Paul Messinger. "You have to understand how the diatonic harp has become part of the harmonica landscape. Back in the day, it wasn't respected. Madcat and Buzz hung in there, and through their determination, brought it into a more equal part of the harp world; and that wasn't just because Joe Filisko started changing the instrument around—it couldn't have been done without Buzz's big heart. Buzz's essential goodness opened up peoples' minds. There was Madcat's great playing, Joe's great organization and ideas, but it was Buzz's heart that did it."

Winslow Yerxa is one of hundreds who proudly possess a T-shirt bearing a Buzz Krantz caricature and the legend: "I'm a close personal friend of Buzz Krantz." Says Yerxa, "The thing that really stands out about Buzz—aside from his appearance, which has often been described as 'biker Santa Claus'—is his outrageous sense of humor and how far he can push it without giving offense. One time he gave me an 8x10 glossy photo of himself inscribed to someone he considered 'intelligent'. In his trademark checkerboard shoes, Buzz has become an institution, the backbone of SPAH. I've watched him mellow over the years, seen his contemplative side grow stronger, and seen him don a T-shirt that looks like something from a biker club or heavy metal band, until you read the inscription: Sons of Arthritis: Ibuprofen Chapter."

"Buzz Krantz is the definition of an ambassador to the harmonica community," says Jason Ricci. "I have hired him as a performer, teacher and personality at every single event I have ever run. He is one of the most entertaining players out there and makes both professionals and newcomers feel welcome in any musical environment. It's really impossible to measure the impact he's had on the instrument and on blues music. He is a kind, selfless, talented performer and cheerleader for people, music, and the harmonica. We are very lucky to have him in our world."

"He's an extraordinary teacher," says Paul Davies. "The best quality Buzz has besides his ponytail is his sense of rhythm. You could set your clock by his rhythm and

impeccable sense of timing. There are harp players who can blow circles around him but no one can match his timing. He's an entertainer, a good harp player, an ambassador of the harmonica, and of SPAH, and a legend who should be at SPAH every year."

"He has the biggest heart on Earth," says Jerry Deall, "an incredible smile, a twinkle in his eye, he's very genuine and doesn't mince words, and he's not afraid to tell people he loves them. Besides being a very good harp player, he's a great guy to have a meal with because he's so much fun and exudes warmth. Buzz's table at SPAH's teach-in is the most popular for people who want to sit and be amused."

Krantz might be known for his big heart, but he is also a talented musician who runs the world's largest harmonica jam sessions, has instructed harmonica, and performs at SPAH and the Buckeye Harmonica Convention. He has won numerous awards including the "Best Harmonica Player in Illinois" four years in a row, and three times NiteLife's Readers' Poll Best Musician for Harmonica; and the one of which he is most proud, the coveted Pete Pedersen Special Lifetime Achievement Award from SPAH. We caught up with the 76-year-old legend at his home in Elk Grove Village, Chicago.



What did you want to do as a kid?

I wanted to be a fireman, of course. No. I always wanted to be a musician. When I was in grammar school, an orchestra came in and played for the kids and ever since then, I always wanted to be a musician.

How did you start playing harmonica?

When I was about 11, I had a friend who played harmonica, and he gave me one and tried to get me to play. I didn't want it. Then when I was 18, another friend played harmonica and was pretty good but I still didn't want it. When I was about 19 years old, I saw Muddy Waters and James Cotton and then I was hooked.

Are you self-taught?

I taught myself until I was in my 40s. In 1989 I joined The Windy City Harmonica Club in Chicago. Al Fiore of the Harmonicats was a member and took me under his wing—that's when I started being serious about it. I met Joe Filisko in 1990, around the same time Joe and I went to our first SPAH. I haven't missed one since.

So, you were playing chromatic?

No. Diatonic, always. I never played chromatic. I love chromatic but I love it when someone else plays it. When I play it, I don't like the sound that comes out of my mouth.

What was your first job?

I had my first job when I was about 11. I worked at a grocery store and I had 50 jobs before I had my regular job.

And what was your regular job?

Airborne Express. I was there for 38 years. But before that, I was a brewer. I worked at a strip show as a bouncer. I was a doorman, I sold candy, I worked in carnivals, and as an assistant manager for a Chicago theatre.

And you were playing harp all this time?

I got married 55 years ago, and I always played in the house or the bedroom or played with my friends, and I taught harmonica to other people. I really shouldn't have because at that time, I wasn't good enough. After I was married and probably in my 30s, Pam and I used to go to Old Town where I worked as a bouncer. Old Town in Chicago is where all hippies were going. It's like Haight-Ashbury. I worked there so I could be there. I loved it there. I was a bouncer in a night club there for a few years, and that's when I started really playing; but I didn't really get good until I joined the Harmonica Club and met Al and all of the guys at the Harmonica Club in Chicago. Then I really got serious about it and met Joe and got even more serious.

about it. And then I went to SPAH and even got more serious about it. So, it wasn't just one day, it took many years.

Did Joe give you lessons?

No, I gave him lessons. The joke is that I taught him everything I know. I love Joe. Joe is my best friend. When I met Joe, I didn't like him. He was so quiet and laid back – I was loud and outgoing. Totally different. Actually, he's been teaching me for years, but don't tell him.

Why not?

He's pretty much the opposite of me. I'm very gregarious and outgoing and when I met him, he was very laid back and very quiet, and I didn't understand that. He's come out a lot and he's calmed me down, I suspect. Joe is a lot like my wife. My wife is a lot like Joe. She's very quiet. She doesn't like to be in the limelight. But I like to be.

I know, when performing, you love to say "I'm not here just to entertain, but to have fun with all my close, personal friends." Where do you think that came from? You being in the limelight, being a jokester, an entertainer?

My father was like that. He sang with a band on the weekends. He was the life of the party and everybody loved him. I always thought it lucky that I got that from him.

Was he alive at the time when you had that? Was he able to see it?

Well, I had it ever since I was born, yes, but he never saw me perform.

I understand that you used to play in biker bars.

I still do.

Do they get rowdy?

Biker people are really nice people. No matter what they do outside of the bar

or whatever. I have been in places where I was absolutely terrified because of the kind of a place it was or whatever, but I have never had any problems with anybody in a biker bar or in any bar. They are always very cordial to the band, and biker bars are the best place to stay sometimes because like these guys have pig roasts and they'll fill shopping bags for you. There was one bar I played in years ago, a really bad place. There were burglars, thieves and robbers, and all kinds of stuff that hung out there, and I actually got mugged there once. But they always treated me nice. Bikers always protected us.

They must have loved you?

I am more of an entertainer, I am not the best harmonica player in the world, not even close. But I think I am a total package – an entertainer who might sing a little bit and play harp as best as I can. I am just there to have a good time and make sure everybody around me does.

Do you play in a band now?

Yes. I play with a guy named JB Ritchie. He's a real bluesman.

And how often do you play?

I play a couple of times a week and I also play in jams all the time. I don't like to play gigs so much anymore because at 76 years old with all the problems that I am having, mostly I'll play at jam sessions and have maybe 10, 15 different bands that I play with – and they are all just friends of mine. I sit in, play two or three songs, sometimes the whole night. It depends on how I feel.

Do you practice?

Never.

But you teach?

Not in Chicago, no. I used to and then it got to be too much of a hassle. I have a pension and I live comfortably. I don't need money and I just go out and play. If I wanna play

tonight, I know where to go. Every night of the week in Chicago, there's a blues band somewhere where I know the guy, so I can just go play. That's my practice.

You've been married to your wife Pam for 55 years. Do you have children?

Eric is 52, a professional photographer and Jeff is 50, a carpenter who plays guitar.

When did you start playing Santa Claus?

About 20 years ago. A friend of mine across the street worked in food service for a big hotel. And every Sunday, he would have a brunch and he had a Santa Claus. He always used to say to me, 'Boy Buzz, you'd make a great Santa Claus. If I need a Santa Claus, I'd call ya.' Well, he calls me up on a Saturday night and he says, 'Tomorrow I have a brunch and my Santa Claus died today,' and says, 'How would you like to do it?' and I said 'sure' because I love kids. I used to be a clown, I used to make balloon animals. I went there and really loved it. I had such a good time. I was a Santa Claus there for probably 10 years. Then I started doing side jobs as Santa because he showed me how much money I could make doing corporate stuff and he started giving me jobs. Being a Santa Claus is one of the hardest things I have ever done in my life.

Why?

Because you have to put up with some really, really nasty people. But the hard part is the children. They are so wonderful and so much fun to be around, they keep you young. And then there are the people who are ill or have handicaps or are autistic and you have to deal with them. And sometimes it's the most wonderful thing in the whole world and sometimes it's so sad that you just cry.

I know you've haven't missed a SPAH conference since 1990 and that SPAH had a lot to do with you becoming a professional player?

Yea. Because I learned so much from so many people like Madcat and Joe Filisko and people like that. It was just amazing. And, well, there are others too. Lots of people.

What's the best piece of advice that you can give to someone just learning to play the harmonica?

Don't do it as a business. You won't make any money. Do it because you love it.

What about intermediate players?

Go, have a good time. That's what music's all about. It's not a contest. It's fun. Go out and have a good time. Make the band sound better. That's what your job is.

And advanced players?

Same thing.

Have you ever had a period when you were uninspired – feeling as though you were playing the same riffs?

Always.

And what do you do?

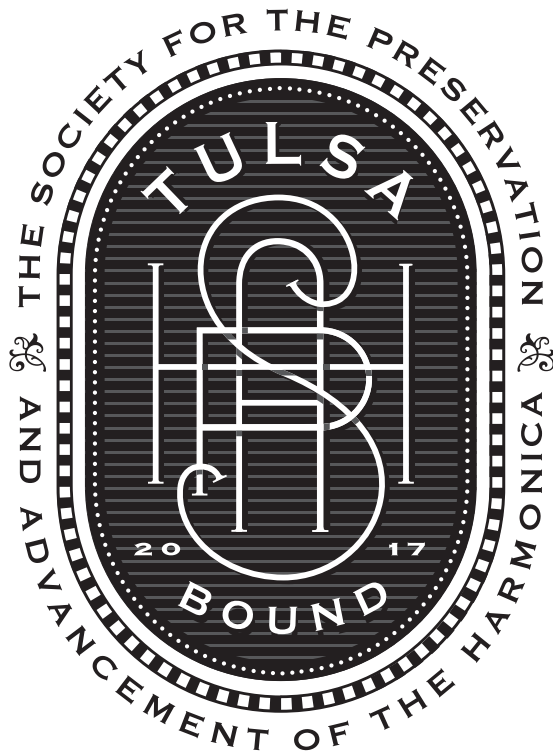
There's always the glass ceiling, always. I listen to somebody else. Not necessarily harmonica players. I listen to music and music eventually will come out in my playing. I mean I can't play as fast as Jason Ricci, I can't play as well as Joe Filisko but I am not afraid to get up and play with them because I know I can play well enough to have fun with it.

What kind of harp do you play?

Joe Filisko makes the finest harmonicas in the world. I'm a Hohner endorsee.

What has music done for you?

That's a hard question. It's probably kept me alive. I've had a lot of sickness. I've got all kinds of heart problems, all kinds of sicknesses going on, music keeps me alive. I love music. Music is my life. 🎵



THE 54TH ANNUAL SPAH CONVENTION WAS HELD IN TULSA OKLAHOMA ON AUGUST 15-18, 2017. HARMONICA ENTHUSIASTS FROM AROUND THE WORLD ATTENDED PERFORMANCES AND WORKSHOPS IN A VARIETY OF MUSIC GENRES. VAST MUSICAL KNOWLEDGE WAS EXCHANGED, TECHNIQUES STUDIED, INSTRUMENTS ACQUIRED, AND NEW FRIENDSHIPS WERE MADE. A GREAT TIME WAS HAD BY ALL.

















PHOTOS BY:

JERRY DEVILLER

KEITH EDWARDS

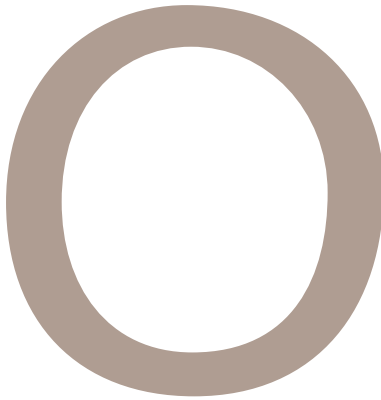
RICK RICHARDS

ERNIE ROBERTS

LJ ANDERSON

IN SEARCH OF HARMONICA HISTORY

by TOM HANNEY,
*Senior Lecturer at the
Rochester Institute of Technology*



ON MAY 20, 2017, I STOOD ON STAGE IN CAP AND GOWN, READING THE NAMES OF GRADUATES FROM THE ROCHESTER INSTITUTE OF TECHNOLOGY (RIT) WHERE I TEACH. TWO DAYS LATER I BOARDED A PLANE TO SOUTH DAKOTA.

Teaching is essentially my fourth career. And that doesn't include my music career as a harmonica player, which spans all of my other careers. Actually, as of the last couple of years, my job *does* include the harmonica.

A few years ago, I was playing at the Rochester International Jazz Festival with Rochester's jazz-meets-blues stalwarts, *The White Hots*. It was an event sponsored by an engineering company whose president is an RIT grad. Lots of RIT officials were there. I got a lot of "I think I know that guy playing the harmonica" looks and a few thumbs up from the RITers. Back on campus a few weeks later, one suggested I develop a course based on the harmonica.

I thought it over, was encouraged by my boss, and proposed a new class called *The Harmonica and the Blues*. The goal of the class is for students to learn about the history and culture of both the harmonica and the blues. They also learn to play the harp and perform with other players and learn some fundamentals of music theory.

I've taught the class several times now. Showing people how to play is the easy part of the job. I've done that for years.

The bigger challenge is the harmonica's history.

I was always interested in the history of the harmonica. Like many harpists who started playing in the 1960s and '70s, I started with *Blues Harp* by Tony "Little Sun" Glover – the driver's manual for new harp players. I later read *Made in Germany – Played in USA*, by Martin Haffner and Christoph Wagner, Kim Field's *Harmonicas, Harps and Heavy Breathers*, and some articles when I could find them.

But being interested in a subject and being a scholar are quite different. College professors should be well-versed in scholarly research and practices, and they should strive to know fact from fiction. So I set about learning more about the instrument I've played for more than 40 years.

One of the first things I learned is that it would be a lot easier to research the piano or the violin. Information about them is plentiful. The harmonica is another matter.

We all know that the harmonica has not always been taken seriously. Despite Larry Adler, Toots Thielemans, Walter Jacobs, Howard Levy, Charlie McCoy and

Tommy Morgan, to name just a few, the harp is still considered by many “serious” music people, to be a toy or, maybe more accurately, a gimmick.

I have to add that I don’t ever recall getting dissed for being a harp player. From folks at gigs to faculty members on my campus, I consistently get a positive and supportive response. None-the-less, when asked what instrument I play, I still have that moment of “Ok, how do I say this ...”

My excursions into research included, of course, websites, books and articles. It also led me to people including Joe Filisko and Adam Gussow, who have been genuinely helpful in my search.

What struck me, ultimately, was the lack of so-called scholarly research on the harmonica. It wasn’t a surprise, just the reality. The harmonica community has some remarkably dedicated and skilled researchers who pour their hearts and souls into their research. They are as good and thorough as anyone. It’s the academic community that comes up short as far as I can tell.

All of this led me to Vermillion, South Dakota, home of the National Music Museum at the University of South Dakota.

The museum is located in a stately old building on the outskirts of the college campus. Founded in 1973, it houses more than 15,000 musical instruments and objects, with more than 1,200 on display.

In the middle of all these historic musical artifacts – literally the middle, i.e., in the main hallway on the museum’s second floor – are displayed about 100 of the most historically significant harmonicas anywhere.

In 2000, Alan G. Bates gifted more than 2,500 harmonicas and related instruments to the National Music Museum. He also provided 600 recordings and extensive catalogs, posters, pictures, correspondence and marketing materials. Only the *Deutsches Harmonikamuseum* in Trossingen, Germany has more.

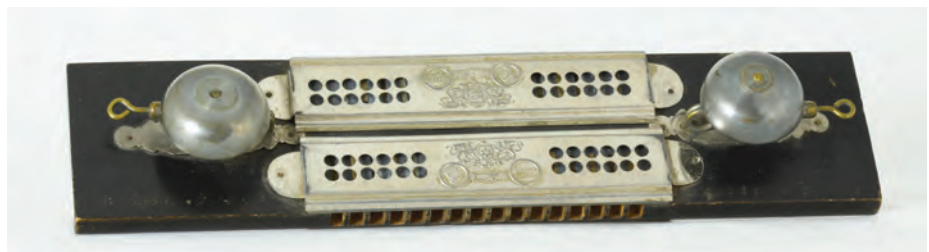
The National Music Museum displays a lot of visually interesting harmonicas. To name a few, there’s a cane harmonica from France, ca. 1890; a double-sided bell harmonica, ca. 1885; a Boomerang harmonica from Australia, ca 1930; a four-sided Mira



The Auto harmonica by M. Hohner, Trossingen, ca. 1924-1930



Symphonium by Charles W. Wheatstone, London, ca. 1829 (NMM 10877)



Double-sided bell harmonica, Germany, ca. 1885

*All photos on pages 21 and 22 are by: Dara Lohnes Davies
All photos courtesy of National Music Museum, Vermillion, South Dakota*

harmonica by Koch in Trossingen, ca. 1920; and The Auto harmonica by M. Hohner, Trossingen, ca. 1924-1930.

Some of my favorites are not harmonicas as we know them. Inventors Charles Wheatstone, an Englishman, and American Benjamin Franklin have been incorrectly credited with inventing the harmonica – not by the museum but by other sources earlier in history. The museum has an 1829 *Symphonium* by Wheatstone, one of the few still in existence. I'd read about it but seeing it in person was a revelation. I can see how some claim it as a forerunner of the harmonica.

Franklin's 1785 *Glass Armonica*, in another part of the museum, shows great creativity but has little in common, save the name, with what we call a harmonica. When you stand and stare at these things, it is obvious!

Standing face-to-face with the harmonicas was enlightening but, in reality, I spent most of my time reading through material in the archives. I knew that was where I'd learn the most.

I talked with Arian Sheets, a curator at the National Music Museum, about the amount of reliable research – or “scholarship,” as we call it in academia – on the harmonica. She said, as I pored over boxes in the museum's basement, “Instruments like the harmonica provide the opportunity to conduct primary research.”

Primary research is studying a subject first hand. Secondary research is gathering, analyzing and/or interpreting the primary research of others.

I spoke with Alan Bates about his harmonica collection housed at the museum. I asked why he chose the National Music Museum for his collection. He said he spoke with several museums before deciding on the University of South Dakota's.

“I got the idea that most didn't think it (the harmonica) was a serious instrument,” he said by phone from his home in Pennsylvania.

Bates originally kept his collection in his home. He built display cases, including one that held close to 1000 harmonicas. He welcomed people to view them, but had to find a new place for them when he moved in 2000.

“I found that my collection was in demand and wanted by the National Music Museum,” he said. “They appreciated it as more than a toy collection.”



Four-sided Mira harmonica by Koch in Trossingen, ca. 1920



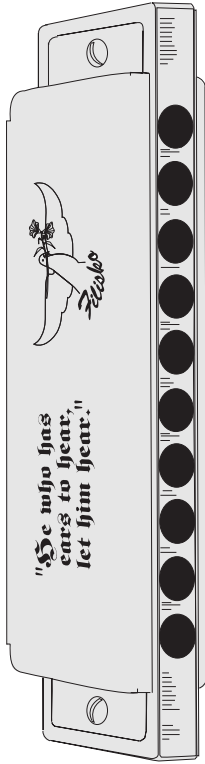
Full-size “Miniature Boomerang” harmonica, C. A. Seydel Söhne, Klingenthal, ca. 1925. Made for the Australian market. (NMM 9085)

Bates' career was as varied as his collecting. He was a chemical engineer, worked in biotechnology and as executive director of an international tool collectors association. He also collected coins, ice skates, clarinets, and woodworking tools before catching the harmonica bug. He served on the National Music Museum's board of trustees and continues as an emeritus member.

I only scratched the surface on my visit to the Bates Harmonica Collection. One thing I learned is there are lots more

opportunities to research the harmonica, particularly with a scholarly resource like the National Music Museum. I hope to continue to tap all of the other sources in the harmonica community, the lifeblood of the instrument.

You can learn more about the Alan G. Bates Harmonica Collection at nmmusd.org. And if you love the harmonica and you're near the southeast corner of South Dakota, or even if you're not, plan a visit to the University of South Dakota. ♪



www.FiliskoStore.com

[www.Facebook.com/FiliskoStoreHarmonicalInstruction](https://www.facebook.com/FiliskoStoreHarmonicalInstruction)

Downloadable Study Songs for the Intermediate Blues Player and the Filisko Tongue Block Trainer

www.RootsDuo.com

[www.Facebook.com/RootsDuo](https://www.facebook.com/RootsDuo)

Music, Live Performance and International Workshops by Joe Filisko & Eric Noden

www.BluesHarmonica.com

Video Instruction

us.playhohner.com/

www.Filisko.com

HARMONICAS OF THE FUTURE

WWW.TURBOHARP.COM



OVER 20 YEARS OF DEDICATION TO HARMONICA RESEARCH AND INNOVATION

Designed and Assembled in the U.S.



MIDWEST HARMONICA WORKSHOP 2018 DATES/LOCATIONS

NASHVILLE TN - FEB 22-25TH
 WATERFORD MS - MAY 17-20TH
 (HILL COUNTRY HARMONICA)
 CHICAGO IL - JUNE 7-10TH
 ST PAUL MN - JULY 19-22ND

Harmonica Instructional Weekends for all levels of
 experience. *Since 2013* Chromatic/Diatonic
 More info : Midwestharmonica.com
 Call SEAN at 808-854-3443



Jerry Portnoy - "CP's Blues
 Harp Stand is the Best!"

Cadillac Pete

Harmonica Stand and Bullet Mic Holder

Available in handcrafted Ash or molded Plastic, our compact harmonica stand mounts easily and securely on any mic stand via our patented pin mount system. Amateur or Pro, have your harps organized, ready and within reach. Holds up to 12 diatonic and 4 chromatics, with 2 "Hot Slots" for quick key changes. *Mic stand not included.*



Bullet Mic Holder



Hardshell case keeps everything organized.



Kim Wilson - "I use it every day, I can't live without it!"



Secure Pin Mount sets up quickly to your mic stand.



"Cruisin' for a Bluesin'"
 Cadillac Pete's Latest CD
\$15.00

Also available with a locking aluminum case, with plenty of room for harmonica stand and gear (mics, cords, etc.).

Plastic Harmonica Stand	\$49.95
Plastic Stand w/case	\$89.95
Handcrafted Ash Harmonica Stand	\$159.95
Handcrafted Ash Stand w/case	\$199.95
Bullet Mic Holder	\$14.95

For Orders: **800-592-0422**

Visit www.cadillacpete.com Email: cadillacpete@sbcglobal.net



The Best Looking Tees For Blues Harp Fans



harpkingtshirts.com

*** FREE SHIPPING Log on now for details**

New Galison Chromatic Play-Along is a must for listening and learning

by CYNTHIA DUSEL-BACON

The outstanding new *Jazz Standards: Harmonica Play-Along Volume 14*, published by the Hal Leonard Corporation, presents Will Galison playing eight beloved standards for C chromatic harmonica. Each song has multiple soulful, imaginative solos composed by Galison. The quality of recording is excellent, as is the professional band that backs him up. This CD and accompanying book follow the standard Hal Leonard play-along format with the soloist and rhythm section on the first track of a song, and the second track just the rhythm track for play-along purposes. The charts for each of the eight songs in the CD-book publication are written both in musical notation and in tablature (hole number on 12-hole chromatic with arrows to indicate blow, draw, and use of lever). In the introductory text, written as a letter to fellow harmonica players, Will explains how his improvisations on the CD are “motif-based,” meaning that a small musical idea is presented early in the solo and developed throughout the chorus, thus giving a melody coherence. This creative consistency, a hallmark of great improvisations, has always stood out whenever Will steps up to a microphone on stage or in a recording studio. The section on playing technique and phrasing explains the alternate ways of playing F’s and C’s on the chromatic, and his tablature indicates which way he chose to play those notes

to achieve a smooth legato. Galison states that main point of the CD-book combination is to provide solos that “will show you some ideas that I came up with, and inspire you to discover your own.”

Four of the songs (“Autumn Leaves,” “Georgia on My Mind,” “My Funny Valentine,” and “What a Wonderful World”)

“Whether you read music, play by ear, or just love to hear great standards on a chromatic played by a master, I can promise that you’ll want to play this CD over and over.”

are slow and dreamy—played with emotion, soul, and an exceptionally lush tone that begs you to close your eyes, sway, and get contemplative. Two songs really swing: “Lullaby of Birdland” with a syncopated rhythm and solos that seem to take flight (good luck keeping up!) and “Satin Doll”, with lots of double stops to enjoy and practice. Rounding out the variety on the tunes is “Meditation”—a relaxed Bossa nova rhythm, and “Someday My Prince Will Come”—a beautiful free-floating



waltz with lots of dressing up of a relatively simple song.

This CD and book combination (\$16.99 from Amazon—just search Hal Leonard harmonica play-along) is a treat on so many levels. Even if one didn’t play the harmonica, just listening to the beautiful melodies and creative, melodic, and varied improvised choruses of each song makes the CD worth buying. Then, as a chromatic player, I enjoy challenging myself by trying to master some of Will’s quick-moving solos. This task is made easier by taking advantage of the free downloadable program Amazing Slow Downer Lite (<http://www.halleonard.com/ASD/installation.jsp>). This version of the program, which will only work with Hal Leonard CDs enhanced with ASD (as is the Galison CD) allows the listener to slow the recording down, change the pitch without affecting the tempo, and loop the track. Whether you read music, play by ear, or just love to hear great standards on a chromatic played by a master, I can promise that you’ll want to play this CD over and over. It was a lot of work for Will to transfer his creative solos to the written page, but it’s a wonderful gift to the many of us inspired by his playing. I couldn’t agree more with the late Toots Thielemans who stated that “To my ear, Will Galison is the most original and individual of the new generation of harmonica players.”

*Mama always told me not to look into the eyes of the sun
But mama, that's where the fun is*

– BRUCE SPRINGSTEEN



Total Solar Eclipse

Monday, August 21, 2017

Photo of Barry Staver and Sally McKae

Location: rural Nebraska

In the key of G

T H A N K Y O U



2017 - 2018

CORPORATE SPONSORS

THE SPAH CORPORATE SPONSORSHIP PROGRAM BENEFITS SPAH, ITS MEMBERS AND THE SPONSORS. THE SPONSORS LISTED BELOW HAVE DEMONSTRATED THEIR DEDICATION TO THE PRESERVATION AND ADVANCEMENT OF THE HARMONICA BY ACTIVELY PARTICIPATING IN SPAH CONVENTIONS AND OTHER ACTIVITIES AND BY FINANCIALLY SUPPORTING THE ORGANIZATION. THEY DESERVE THE THANKS, RECOGNITION AND SUPPORT OF SPAH MEMBERS.

**GOLD
SPONSOR**



Hohner, Inc.
DREW LEWIS
Hohner Harmonica
Product Manager
www.hohnerusa.com



Suzuki Musical Instruments
DARON STINTON
Harmonica/School Division Manager
(800) 854-1594
WWW.SUZUKIMUSIC.COM/HARMONICAS
harmonicas@suzukicorp.com



C.A. SEYDEL SÖHNE
HANDMADE IN KLINGENTHAL / GERMANY SINCE 1847

C.A. Seydel Söhne
RUPERT OYSLER
828-505-2346
WWW.SEYDELUSA.COM



Philharmonicas
PHIL SARDO
818-535-0733
contact@philharmonica.com

Jiangyin Qiling Musical
Instrument Co., Ltd.
SUNG-HUA (ALAN) YANG
+86-8662-0102
qiling-harmonica@outlook.com



Golden Bird
Jiangyin Qiling Musical Instrument Co., Ltd.

The Extraordinary Sound
of the Newly Invented

Zsardo CHROMATIC 64



The "Gold Bar" Chromatic 64
All brass comb, reeds, tubular
channel covers all gold-plated
with a stainless steel slide.



The Elite Model

The Stradivarius of Harmonicas

Here are just some of the unique patented features of this orchestral quality instrument.



Rounded Comb Channels

Our new patented comb is machined of solid brass. Sealed sound channels direct maximum air flow by the reed with no leakage. All internal corners are rounded, preventing reflective distortion to preserve tonal quality.



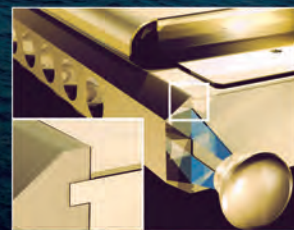
Cylindrical Reed Covers

A unique set of tubular reed covers snap into place between each reed plate creating an airtight chamber for each channel. These air guides shape the sound waves to enrich the tone and reinforce the volume.



Individual Reed Plates

Each two-note reed plate is set into precision pockets in the comb to be easily replaceable, introducing the exclusive ability to custom tune, or repair a single plate, or even change the key of the instrument at will.



Airtight Front Assembly

The front of the comb has protruding edges with a slot the stainless steel slide moves in. This keeps the slide precisely aligned. The mouthpiece interlocks with the comb completing the air tight seal enveloping the slide.

For details of all of the amazing new innovations this harmonica has to offer visit

www.Philharmonicas.com

new

ACE 48

Matthias Hohner

PERFORMANCE

Made in Germany

HOHNER

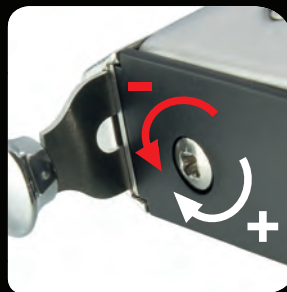


THE REVOLUTION IN CHROMATIC HARMONICA DESIGN

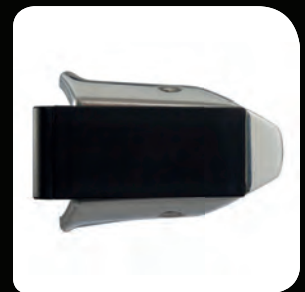
In close cooperation with leading players, we have redefined the standard for chromatic harmonicas in the 21st century. Service-friendly and developed to satisfy the highest musical requirements, the HOHNER ACE 48 also offers two revolutionary features: Patented **Acoustic Coupling Elements (ACE)** enable uniquely variable sound design, while in addition the new **VarioSpring - System** permits exact adjustment of slide spring pressure to suit personal preferences.



Removable Acoustic Coupling Elements (ACE) change mass to shape tonal color and adjust weight distribution according to taste



New revolutionary VarioSpring - System to easily adjust spring pressure to suit individual playing styles



Unparalleled comfort through new ergonomic cover and mouthpiece design



SPAH Inc.

PO Box 551381

Dallas, TX 75355