

## CONTRIBUTORS

**Chris Algar** ([barleycorn@concertina.co.uk](mailto:barleycorn@concertina.co.uk)) is head of Barleycorn Concertinas (Stoke-on-Trent), which is generally thought to have the largest selection of concertinas in the world, including rare and unusual ones. A longtime Morris musician, he now plays Irish music with various bands.

**Allan Atlas** ([aatlas@gc.cuny.edu](mailto:aatlas@gc.cuny.edu)) teaches music history at The Graduate Center of The City University of New York. He is particularly proud that, with this volume, *PICA* celebrates its fifth birthday!

**Viona Elliott Lane** played concertina, saxophone, and other instruments in The Musical Elliotts trio, which performed in British variety theatres and circuses in the 1940s and 1950s. Viona and husband Raymond D. Lane (former manager of the Derby Hippodrome and the Coliseum and Her Majesty's Theatres in London) reside in West Sussex.

**Alice Little** is Assistant Curator of Musical Instruments at the Horniman Museum, London, where she has been working on a project to catalogue and publish online a number of the Museum's collections, including Neil Wayne's collection of free-reed instruments. Her previous research has included early twentieth-century collectors of musical instruments; the Whit-horn and the whittle-and-dub in nineteenth-century Oxfordshire; the portrayal of death in Victorian broadside ballads from the John Johnson Collection; and the contribution of musical instruments to identity. She holds a Masters degree in Material Anthropology, with Ethnomusicology, from the Pitt Rivers Museum, University of Oxford. Also a ubiquitous musician outside the Museum, Alice both performs and teaches music, although being primarily a fiddler she is a mere wannabe concertina player. (Questions about 'Free and Squeezy' should be addressed to Margaret Birley at [mbirley@horniman.ac.uk](mailto:mbirley@horniman.ac.uk)).

**Randall C. Merris** ([rmerris@imf.org](mailto:rmerris@imf.org)) is an economist at the International Monetary Fund (IMF) and an amateur concertinist. He has been an economist at the Federal Reserve Bank of Chicago, has taught economics and finance at the Kellogg Graduate School of Management, Northwestern University, and has consulted with Asian governments on economic policy and financial reform. He writes mainly on economics and occasionally on the concertina and its history. His latest book is *Monetary and Financial Statistics: Compilation Guide* (IMF, 2008); he is the author of 'Instruction Manuals for the English, Anglo, and Duet Concertina: An Annotated Bibliography', *The Free-Reed Journal*, 4 (2002), which is also available online at [www.concertinas.com/merris/bibliography](http://www.concertinas.com/merris/bibliography).

**Gearóid Ó hAllmhuráin** ([gearoid\\_ohallmhurain@umsl.edu](mailto:gearoid_ohallmhurain@umsl.edu)) is a native of County Clare and a fourth-generation traditional musician. He is the Smurfit-Stone Professor of Irish Studies and Professor of Music at the University of Missouri-St. Louis. A holder of five All-Ireland Championship music titles, he is the author of *A Pocket History of Irish Traditional Music* (Dublin: O'Brien Press, 1998), as well as numerous articles on Irish music and folk culture. His CDs include *Traditional Music from Clare and Beyond* (1996), *Tracin'—Traditional Music from the West of*

*Ireland* (1999), and *The Independence Suite—Traditional Music from Ireland, Scotland and Cape Breton* (2004), all issued on the Celtic Crossings label.

**Jill Stubington** ([jill.stubington@unsw.edu.au](mailto:jill.stubington@unsw.edu.au)) is an Australian ethnomusicologist who taught at the University of New South Wales. Her initial research into the music of Australia's Indigenous people led to her recent book, *Singing the Land: The Power of Performance in Aboriginal Life* (Sydney: Currency House, 2007). Now retired, she is spending time in her second research field, Australian traditional music. She plays concertina and keyboard in the Heritage Ensemble and Loosely Woven, two folk-related performing groups in Sydney, and is investigating the repertoire and performance practices of an Australian folk revival singer.

**Neil Wayne** has been interested in concertinas—their history, players, and music—since a chance purchase of a 67-key Duet *Æola* in 1964 (for £2.10.0!). He soon met Frank Butler and older ICA members at the Battersea Concertina classes led by Frank, and visited Tommy Williams many times. By 1966, he was accumulating a large collection of early and historic concertinas, and by 1969, he had started 'The Concertina Newsletter', which later became *Free Reed Magazine*. This ran for twenty-four issues, and played a part in what has become known as the concertina revival. His Free Reed record label, started in 1976 with many recordings of concertina music, including LPs by Tommy Williams, Gordon Cutty, and (in association with Topic Records) many LPs of Irish concertina players. All of these are now available as remastered CDs at [www.free-reed.co.uk](http://www.free-reed.co.uk). In 1996, his complete collection of 700 concertinas, together with thousands of images, manuscripts, and patents was acquired by the Horniman Museum. Neil's current collecting themes include the very earliest Wheatstone concertinas, instruments by all other pre-1850 makers, and all images relating to the concertina as an icon of English culture and music.

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