

PROMINENT TEACHERS and PLAYERS

*A short biography and photo of some well-known teacher
:: :: :: or player appears here monthly :: :: ::*



J. HOPKINS FLINN
Redlands, Cal.

While on a business trip in Kansas in 1885, Mr. Flinn, having purchased a very good home-made guitar to play accompaniments for the harmonica, thought that a low C was very necessary for good harmony in that key, so he nailed a wooden block on the neck of his instrument, about midway between the body and the head, and used a violin peg and an extra bridge to add the desired tone. The result was so satisfactory and the dimensions of the block being so generous, a low D and a low G were added.

Being quite proud of such a novelty and being able to demonstrate the value of the tones, he went to the J. W. Jenkins Sons store, in Kansas City, and showed his new idea to the "boys," who were at that time "Dan" Polk and "Dunk" Collins (the original Polk and Collins Banjo Team), Ed. Guckert, Lew Geisch, Prof. Best, and later showed it to Wm. C. Stahl, then at St. Joseph, Mo. The first demonstrations were quite amusing, but the extra string attachment did not meet with a very cordial reception.

After a time the Jenkins Co. made one of their grand concert-size instruments and added six bass strings, after a design which Mr. Flinn furnished them. Mr. Flinn has used this instrument for years all over the country. It is still in his possession and in fair condition. He now uses a 19 string harp-guitar, 7 strings on the fingerboard and 12 sub-basses. He has also used low E or octave string below the little E string, and he believes that a great deal of good work can be done with the guitar and concert harmonica by one person, not meaning on the simple idea of blow and make a tone but with the careful consideration of the artistic and musical.

Mr. Flinn is undoubtedly one of the first players in our fraternity to handle a harp-guitar, and, as will be noticed by the above, the first being the one which he made himself.