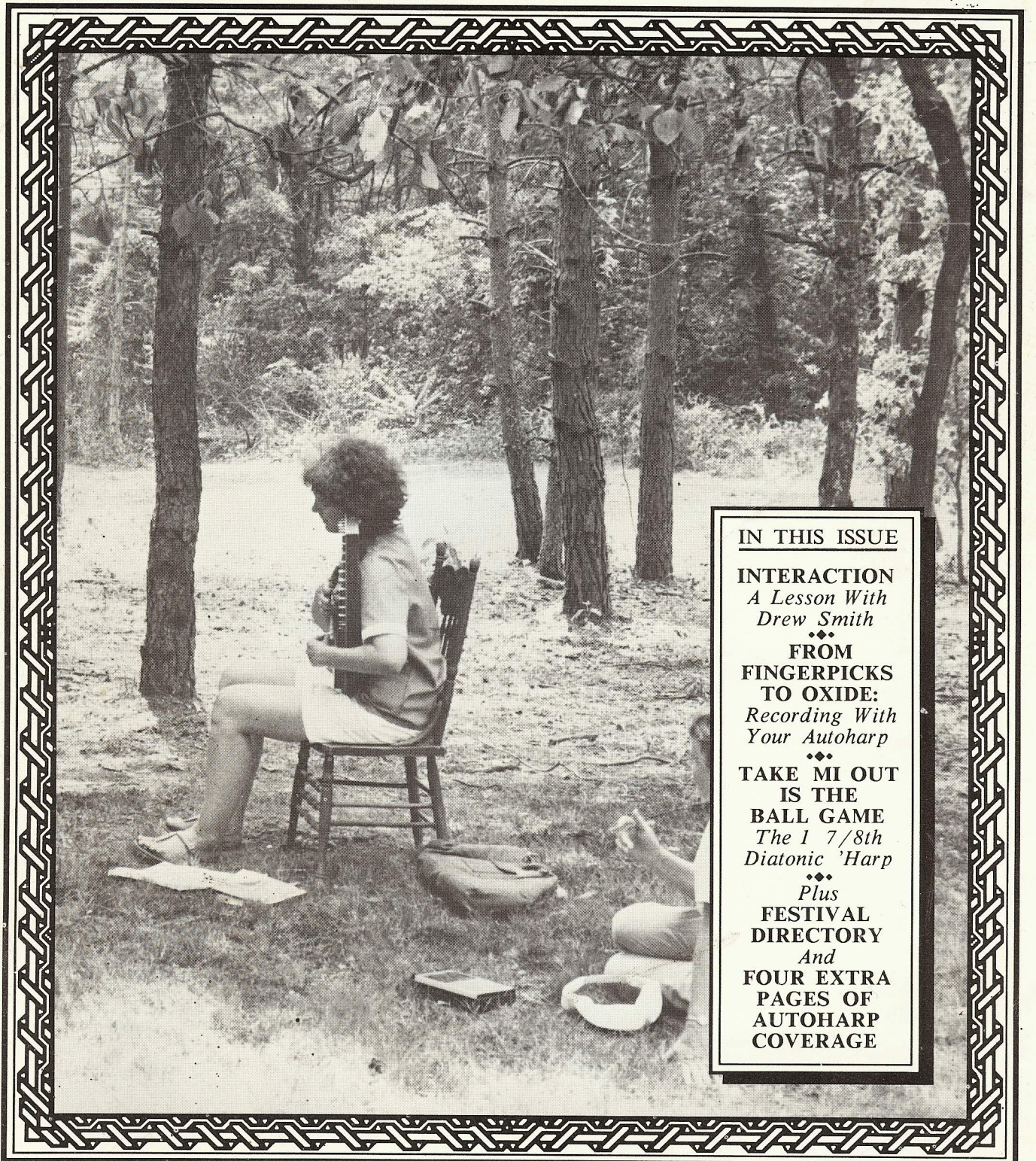


AUTOHARP QUARTERLY

THE • MAGAZINE • DEDICATED • TO • THE • AUTOHARP • ENTHUSIAST •™



IN THIS ISSUE

INTERACTION
*A Lesson With
Drew Smith*

◆◆◆
**FROM
FINGERPICKS
TO OXIDE:**
*Recording With
Your Autoharp*

◆◆◆
**TAKE MI OUT
IS THE
BALL GAME**
*The 1 7/8th
Diatonic 'Harp*

◆◆◆
**Plus
FESTIVAL
DIRECTORY**
And
**FOUR EXTRA
PAGES OF
AUTOHARP
COVERAGE**

◆◆◆ SPECIAL PREMIERE EDITION ◆◆◆

AUTOHARP QUARTERLY™

THE • MAGAZINE • DEDICATED • TO
THE • AUTOHARP • ENTHUSIAST

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October, 1988

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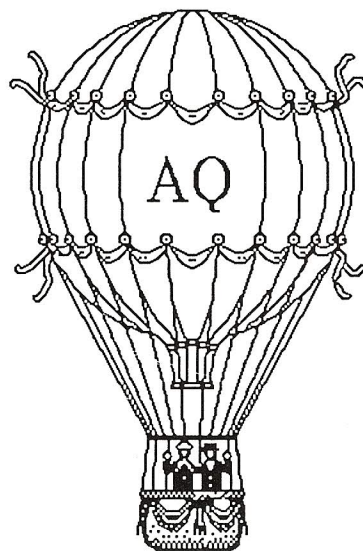
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EDITORIAL



For years, we have been aware of many diversified and informative magazines in the music world, each augmenting the other, depending on the interests of the reader. However, there never seems to be such a thing as too much information. The sharing of ideas, tunes, and friendships is limitless. We began swapping ideas, and gradually, the prospect of a new publication began to take form. In time, our "How about", "What if", and "Why couldn't" changed to "Why not?". With the help and support of people like Joe Riggs and Bob Wey, the invaluable suggestions of Maddie MacNeil, and the encouragement and cooperation of many autoharp devotees, *Autoharp Quarterly* has become a reality.

Autoharp Quarterly, written by, for, and about autoharp enthusiasts is dedicated to you, the reader. Because this is our first issue, we want to share with you, then, the goals of the magazine:

1. Provide timely information for and about the entire autoharp community
2. Broaden the horizons of the individual, and so, the interests of all autoharp enthusiasts
3. Gather the complete autoharp society into one family with common interests, and
4. To do this with integrity and honesty with open accessibility to communication and the sharing of new ideas.

We hope you enjoy *your* new magazine, *Autoharp Quarterly*.

Mary Lou Orney

Wan F. F.

FROM FINGERPICKS TO OXIDE: Capturing Autoharp Sounds With Microphones

By Bob Wey

Bob Wey is the 1977 Winfield International Hammered Dulcimer Champion. He and his professional partner, Pamela Roberts, autoharpist, perform their unique music on stages throughout the northeast. Bob owns Ear-Relevant Sounds, a recording studio in Westford, MA.

Before we say anything at all about autoharps, let's imagine three photographers at the beach, a "realist", an "artist", and an "impressionist". The realist captures images of the beach as it actually is: sand, picnic litter, more sand, dead fish, and a broken surfboard. The artist is more concerned about creating a "pleasing" photograph: he waits for a sunny day, picks up the litter beforehand, and uses an angle which avoids the surfboard. The impressionist, too, wants a pleasing picture, but wants his photo to "make a statement". So he might do a closeup of the dead fish, choose a bizarre camera angle, or use lens filters in order to say, "This is a beach" Audio recordings of autoharps, or any acoustic instrument, for that matter, can take the same approaches. You can take a very sensitive microphone, set it up a few feet from the autoharp, and just capture

literally everything that comes out. Or you can use microphone techniques and equalization to give you an "accurate" yet very pleasing sound that's easily recognized as an autoharp. Or, you can be an impressionist and run the autoharp sound through digital delays, chorus boxes or distortion devices.

This article isn't meant to train you to be an audio engineer, and it's not my assumption that everybody who's reading it wants to make an autoharp LP or CD. You've probably found, though, that recording your own playing is a valuable learning tool: you can hear and re-hear your strong and weak techniques after you've played them. Then you can do them - or avoid them - again.

You may also want to make a short tape to share music with a friend, or as a demonstration of your playing for a coffeehouse. In any case, the net effect will be enhanced if the tape sounds good. A little audio savvy and skill will come in handy.

In my professional partnership with Pamela Roberts over the past five years, I've learned a lot about autoharps (except how to play one). And one thing I've learned is that autoharp

sounds come from three sources. First, we have the sound of the picks contacting the strings. Second, the sound of the strings and soundboard (and back) vibrating. And third, the sounds of the chord bars going up and down. Only Sound #2 is musical. Sound #1, however, seems to be necessary to make the recording sound like an autoharp. And Sound #3 is just noise. So our approach has been to reject #3, concentrate on #2, and put in enough #1 to make it sound right.

If you're doing your recording with a very limited budget, a portable cassette recorder will work fairly well. However, do us all a favor and stretch your finances just enough to buy a decent (\$50 - \$100) microphone. Portable recorders are generally better than they're given credit for, but the tiny mics built into them are dreadful. Moreover, a built-in mic will best pick up that which is closest to it, namely the recorder's motor.

If you're going to record your autoharp with a home-stereo cassette deck, you'll probably find it has microphone inputs. Because you have two inputs, though, doesn't mean you must use two mics. You're probably

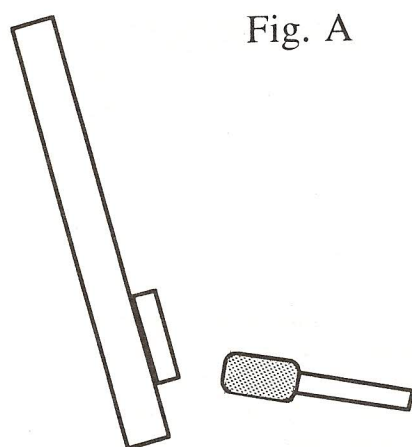


Fig. A

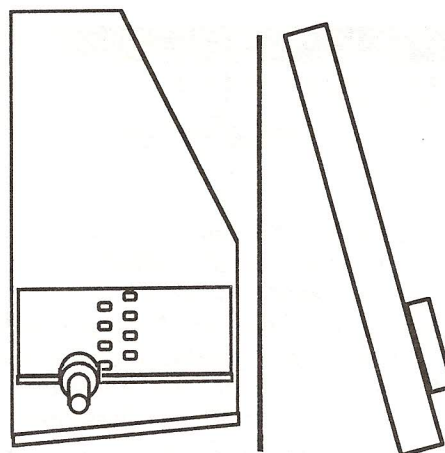
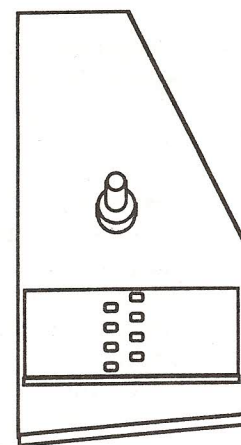


Fig. B



better using just one, anyway. For technical reasons I won't deal with here, it's usually a mistake to use two mics on the same sound source.

So much for basics. Let's get back to those three sound sources I spoke of. From my experience, if you mic an autoharp more than two feet away, you pick up all three of those sounds - picks, music and bars. It will obviously sound very natural, but recording the completely "natural" sound may not be what you're after. If you come in closer, such as less than one foot, you'll not only avoid room noise and room sound coloration, but you'll have more control over the sounds you choose to reproduce.

The key here is experimentation. Try putting the mic below the level of the chord bars, as in Fig. A. You

probably won't get much pick noise, but you may not like the amount of chord bar noise you have. If you go straight in on the soundboard, Fig. B, you'll certainly hear the picking sounds strongly superimposed on some very nice musical sounds. The bass will probably be very full. Perhaps this will be what you'll prefer.

Try putting the mic up near the tuning pegs, as in Fig. C. Now you'll hear the picks plus a good bit of the musical stuff. The sound will usually be crisp, and the single-note articulation will be better than with the other positions. I say if you're only using one mic, this is the place.

Some interesting and pleasant effects can be had by mic'ing from behind the autoharp, as in Fig. D. Back there, it's all music; but

depending on how active the autoharp back is, the sound may seem muffled or thuddy to you.

If you try a contact microphone, you'll immediately hit the problem of where to put it on the soundboard. This problem is actually twofold: there's no place to put one because of all the strings, and the complex vibrations of a soundboard make it very hard to find a spot which will give a balanced sound. I personally can't recommend contact mics for autoharps.

That brings us to pickups. A magnetic pickup responds to the motion of the strings as they move through its field. (A magnetic pickup is not at all the same as a contact mic, which responds to soundboard vibrations). Thus it's fair to say that my Sound #2 is the only thing that the pickup can "hear".

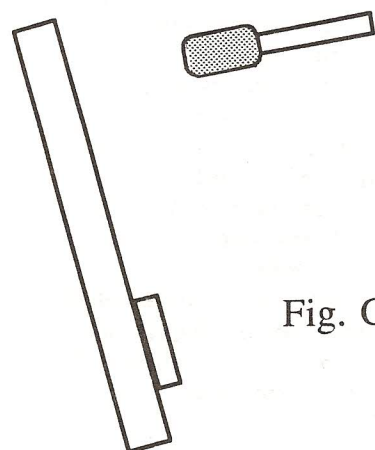


Fig. C

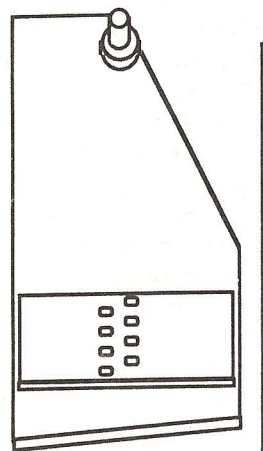
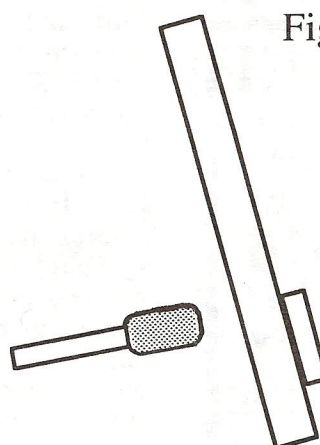


Fig. D



My first experience with magnetic pickups was with one of Pam's Oscar Schmidt instruments. We now use them in her Orthey instruments, and although I've talked to pro auto-harpers who refuse to use them in the studio or out, I happen to think they're great.

But there are two catches. First, the pickup must be installed so as to be in the optimum relationship to strings both radially and longitudinally. I'm afraid I can't go into that in this article. Maybe another time. Second, I would never rely on the pickup for 100% "autoharp" sound. Its output is too sterile. Without the non-musical attack you hear in the pick noise, and the musical information of the soundboard vibrations, it just doesn't sound like an autoharp. It might as well be a low-class synthesizer.

Hence, my personal formula for reinforcement for recording of autoharp sounds: use a directional microphone as shown in Fig. C plus the pickup output in roughly a 50/50 mix. If Pam and I are performing in concert, that's our instruction to the sound-person. If it's an unamplified gig, we use a portable amplifier connected to the pickup only to provide about half of the "autoharp"

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I'LL BUY THAT

Compiled by Pamela Roberts

What's the best make/model for me; what's the right price; will the manufacturer stand behind its product; and what is that thing made of anyway?

In future issues, we'd like to include your input and opinions of the autoharp products you've purchased.

Some of the topics we're planning to cover are; electronic tuners, pick-ups, microphones, and other autoharp accessories. If there's any particular product you would like to see covered, please let us know.

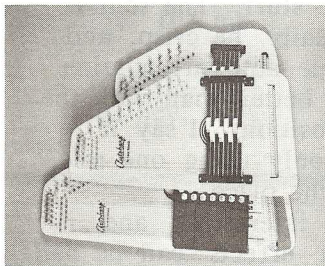
CARRYING CASES

Playing your 'harps is always fun, but carrying them around can get to be a real drag, (literally). At the end of the day, your arms feel two feet longer, your back is protesting, and your favorite tuning wrench is missing.

We'd like your views and opinions on the weighty subject of carrying cases. What do you use for a carrying case? What do you like about it? How would you change it? Do you use any type of wheels or luggage carrier? If you designed the perfect carrying case, what would it be like?

We're looking forward to receiving your comments. Be as detailed or as brief as you like and include photographs or illustrations if you wish. Responses will be correlated and published in an upcoming issue. Please mail your comments by September 30, 1988 to: Pamela Roberts, 174 Hayward Street, Braintree, MA 02184.

NEW PRODUCT



The *Sierra* Autoharp from Oscar Schmidt is a mid-size 4-key 'harp available in two models and assorted colors. With 10 chords and 30 strings, it weighs 5 pounds.

For additional information, contact: Oscar Schmidt Int'l., 2030 Lexington Drive, Buffalo Grove, IL 60089.

sound. This serves two purposes: it creates the pickup/acoustic blend I want, and it balances the autoharp sound with my hammered dulcimer.

In a recording studio, of course, you can have about all the control you'd ever want. If you're working with a stereo home cassette deck, try using your microphone into one channel and the pickup in the other. Then play the tape back in the "mono" mode on your stereo and vary your left/right

settings for more mic and less pickup or vice versa. You can be an "artist", and through experimentation, portray your autoharp on tape as you think it really sounds.

And if you want to be an "impressionist", find a dead fish, tie it to your chord-bar cover, and practice scales.



Editor's Note: Bob's expertise in recording can be heard on "Ear-Relevance", with Pam Roberts. (See Records and Tapes list).

STAR OF COUNTY DOWN

Irish Traditional

Am G Am / F G F C / G Am G Am G Am / G Am

G / Am G Am / F G F C /

G Am G Am G Am / G Am / /

C / / G C G / / Am G Am G Am

/ G Am G / Am G Am / F G F

c / G Am G Am G Am / G Am /

TAKE MI OUT IS THE BALL GAME

How To Convert Your Old 'Harp Into A 1 7/8th Key Diatonic

By Dr. George Orthey

George Orthey has been handcrafting instruments for 25 years. He has made over 1500 lap dulcimers, 30 hammered dulcimers, and over 100 autoharps.

Just got a new 'harp? Why not convert your old one into a 1 7/8th key diatonic? 7/8? Yes! That extra bit enables you to use a 1 key diatonic scale with 7/8th of another key, allowing you to play a break in a fiddle tune, or just play along in a different key. All of the notes of the primary key are present on the diatonic harp. So, only one of the notes of the second key is missing. Therefore, the 1 7/8th key 'harp. You would for example, in a D diatonic 'harp have 7/8th of the key of A, also. So your 'harp would be set up with the following bars: F#m, Em, Bm, E7 (partial), G, A7, D, A. The G, A7, & D with their respective minors make up the standard key of D. The A, E7, & D make up the key of A, minus the third in the E7 chord. In selecting two keys for a 'harp, remember they must be an adjacent pair in the series (circle of 5ths): Eflat, Bflat, F, C, G, D, A, E. (These are the series of fifth interval chords). The second key is always immediately to the right of the primary key in this series. For example, if you want your primary key of the 'harp to be A, the 7/8th key must be E.

Now the nitty gritty mechanics of changing your sow's ear into a silk purse. There are two components

of this exercise: *First, determine the notes of the scale you need. Then retune the notes which are not needed in that scale.*

This can be done quick and dirty by simply taking the key, for example, A, and determining the notes you need for your diatonic scale: A, B, C#, D, E, F#, G#. The key of A has three sharps. Now tune the strings of the unnecessary notes up or down, generally 1/2 step up if the 'harp body is in good condition. Thus, starting at the bottom notes of the harp, in the key of A, you would *retune* the standard strings: F, G, C, D, E, F, F#, G, A, A#, B, C, C#, etc. to F#, G#, C#, D, E, F#, F#, G#, A, B, B, C#, C#, etc, continuing all the way to the top strings of course, ending on the very high C#. This quick and dirty method does not make the most balanced sound quality, however. But it does work, and no string replacements must be made. Also, only a few of the tuning pin note markings must be changed.

If you are into changing some strings and you have your handy-dandy marker (Pilot SC or other glass marking pen) in tow, go for a better balance. See Diatonic Tuning Chart on next page.

You will notice certain requirements/characteristics in the diatonic tunings: 1. Usually the lowest note of

the 'harp is the tonic of the key. That is, the lowest note for the A 'harp would be A, G 'harp is G, etc. 2. The lowest 6 notes are the tonics of the six principal chords. 3. The note at the break of the bridge (the 14th string from the bottom) is the D right above middle C, or very near it. 4. The top note of the 'harp cannot exceed the D two notes above the standard top C.

String replacement requirements you would need: 1. The strings above #14(D) can be used without changing their size (wire gage). 2. Notes in the bass, strings #1-12, can be changed from standard tuning considerably by using larger or smaller wound strings. 3. The bottom bass string (F on a standard 'harp) cannot be tuned more than three notes lower. Keep these guidelines in mind. Remember if you "tune up" too much, you will get excess stress and maybe string breakage. And, too, you may behold the wonders of an instant folding 'harp. On the other hand, if you "tune down" too much, particularly in the lower mid-portion of the 'harp, the sound will be very dead.

The second major project in the "sow's ear to silk purse" transformation is to *felt and notch a set of 8 bars and mount them on the 'harp.*

You must have standard 12- or 15-bar holders. Re-felt 8 bars. Place them in the lower 8 slots. Some people may want to be very neat and cut out the unwanted segment of the holder. This will require cutting off the bar holder cap also to a proper length and drilling a new hole in the cap and in the 'harp body to fix this holder in place. After cutting, plastic cement used for model building will glue the bar holder back together. If you're not handy, don't worry about all this cutting and drilling - it's not necessary at all to reach the last inning of this ball game.



After you have re-felted those 8 bars, the chords can be marked and cut. To do this, simply list the 8 chords you will use in order with notes that play in each chord listed. Place the bars in their respective slots one at a time, marking a small dot on the side of the felt above each string that plays in that chord. Using a very sharp knife or razor blade, cut a V or U in the felt so that the dot you marked is exactly in the center of the piece you cut out. Using this method, the notches will line up precisely with the strings you want to sound.. Secure the bars in the holder. By now the strings you have replaced or retuned have gone out of tune again, so tune it up and give it a strum. You will be amazed at the full grand sound you will get out of that old friend. Now, enjoy your brand new 1 7/8th key diatonic 'harp!

DIATONIC TUNING CHART

A	B	KEY OF F	B	KEY OF C	B	KEY OF G	B	KEY OF D*	B	KEY OF A	B	KEY OF E
36	36	C	36	C	36	C	36	B	36	C#	36	C#
35	35	A#	35	B	35	B	35	A	34	B	35	B
34	34	A	34	A	34	A	34	A	32	A	34	A
33	33	G	33	G	33	G	33	G	31	A	33	A
32	32	F	32	F	32	G	32	G	30	G#	32	G#
31	31	F	31	E	31	F#	31	F#	29	F#	31	F#
30	30	E	30	E	30	E	30	E	28	E	30	F#
29	29	E	29	D	29	E	29	D	26	E	29	E
28	28	D	28	D	28	D	28	D	25	D	28	E
27	27	D	27	C	27	D	27	C#	24	D	27	D#
26	26	C	26	C	26	C	26	C#	23	C#	26	D#
25	25	C	25	B	25	B	25	B	22	C#	25	C#
24	24	A#	24	B	24	B	24	B	21	B	24	C#
23	23	A#	23	A	23	A	23	A	20	A	23	B
22	22	A	22	A	22	A	22	A	19	A	22	B
21	21	A	21	G	21	G	21	G	18	G	21	A
20	20	G	20	G	20	G	20	G	17	G#	20	A
19	19	G	19	F	19	F#	19	F#	16	F#	19	G#
18	18	F	18	F	18	F#	18	F#	15	F#	18	G#
17	17	F	17	E	17	E	17	E	14	E	17	F#
16	16	E	16	E	16	E	16	E	13	E	16	F#
15	12	D	14	D	15	D	15	D	15	D	15	E
14	11	C	13	D	14	D	14	D	14	D	14	E
13	9	A#	12	C	12	C	11	C#	12	C#	13	D#
12	9	A	11	C	12	C	10	B	12	C#	12	C#
11	8	G	9	B	11	B	9	A	10	B	11	B
10	8	G	8	A	9	A	8	G	10	B	9	A
9	6	F	7	G	9	A	7	F#	9	A	8	G#
8	6	F	6	F	8	G	5	E	9	A	6	F#
7	5	E	5	E	7	F#	4	D	8	G#	5	E
6	4	D	4	D	5	E	3	B	7	F#	3	C#
5	3	C	3	C	4	D	2	A	5	E	3	B
4	3	A#	3	B	3	C	2	G	4	D	2	A
3	2	A	2	A	3	B	1	F#	3	C#	2	G#
2	2	G	2	G	2	A	1	E	3	B	1	F#
1	1	F	1	F	2	G	1	D	2	A	1	E

KEY TO CHART:

A = string # of standard chromatic autoharp
 B = standard Oscar Schmidt string # used in adjacent diatonic tuning

*D tuning developed by Paul E. Bowes for the Oscar Schmidt Wildwood Flower Autoharp

AUTOHARP RECORDS AND TAPES

Records and Tapes Editor:

Eileen Roys
Rt. 2, Box 85
Stevensville, MD 21666

If you know of a record/tape we have missed, please send the information to the Records and Tapes Editor. This list will be published every October, and updated in each issue.

♫ *The following records/tapes feature the autoharp.*

ACROSS THE SEVEN SEAS

Will Smith
Virginia Arts
Box 800
Louisa, Va 23093

AUTOHARP CENTENNIAL CELEBRATION

Bill Clifton
ELF-101

AUTOHARP CE SOIR

Patrick Couton, Georges Fischer
Iris Productions-France
Down Home Music
10341 San Pablo Ave.
El Cerrito, CA 94530
IRIS TR 1012

AUTOHARPIN'

Bonnie Phipps
Kicking Mule Records, Inc.
PO Box 158
Alderpoint, CA 95411
KM-228

AUTOHARP MELODIES

Ron Wall

(AUTO) HARPS ALIVE

Lindsay Haisley
Further Music Productions, Inc.
2406 B, Winstead lane
Austin, TX 78703

BILLY GARRISON

DIATONIC AUTOHARP
366 Cottage Road, #4
S. Portland, ME 04106

BY HEART

Bryan Bowers
Flying Fish Records, Inc.
FF-313

CHRISTMAS ON THE AUTOHARP

Lindsay Haisley
Armadillo Records
7093 Comanche Trail
Austin, TX 78732
ARLP-82-1

COUNTRY SONGS AND TUNES WITH AUTOHARP

Kilby Snow
Folkways Records
FA-3902

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David Morris

MOTHER MAYBELLE CARTER

Maybelle Carter, 2-record set
Columbia Records/CBS, Inc.
51 West 52nd Street
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CG-32436

MOUNTAIN MUSIC PLAYED ON THE AUTOHARP

Ernest Stoneman, Kilby Snow, Neriah and Kenneth Benfield
"The Autoharp as Played by the Old Masters"
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FA-2365

MOUNTAIN STATE MUSIC

Andrew F. Boarman
"Traditional Banjo and Autoharp Music from WV"
June Appal Recordings
JA 025

MY PRIVILEGE

Mike Fenton
Heritage Records
053

A RARE FIND
Ernest V. "Pop" Stoneman
Stonehouse Records
NR 10817

ROUNDING
PICKERING BEND
Ivan Stiles
Orthey Instruments
Box 34A, Newport, PA 17074


SELF-SONG
Richard Blackman
3718 Banks Street
New Orleans, LA 70119

TRADITIONAL
AUTOHARP
Clay Jones
Sunny Mt. Records
PO Box 14592
Gainesville, FL 32604
EB 1006
(Companion book available)

THE VIEW FROM HOME
Bryan Bowers
Flying Fish Records
1304 West Schubert
Chicago, IL 60614
FF-037

WHITMER AND
LANGSTON, VOL. 1
Charles Whitmer, autoharp
Charles Whitmer
25650 IH 45 #1107
Spring, TX 77386

WINFIELD WINNERS !
AUTOHARP
Volumes 1 - 2
Marty Schuman, Drew Smith,
Tom Schroeder, Will Smith,
Billy Garrison, Mike Fenton
Drew Smith
529 Ardmore Road
Ho-ho-kus, NJ 07423
WW-1001, WW-1002

 *The following records/
tapes include the autoharp*

APPALWOOD
Susan Francis, Sylvia
DeLaney & Friends
Appalwood
Box 3-C, Rt. 2
Independence, VA 24348

BLUEGRASSGOLD
Roger Sprung and the
Progressive Bluegrassers
Ginny Laengle, autoharp
Sprung Enterprises
Rt. 5, Papoose Hill Rd.
Newtown, CT 06470
S-4

CHICKENS IN THE YARD
The Mill Run Dulcimer
Band
3815 Kendale Road
Annandale, VA 22003
MRDB-102

THE CHRISTMAS PROJECT
Harvey Reid

COLBURN & STUART
NEVER REALLY
GREW UP!
David Colburn and
Deborah Stuart
Macy Coffey Productions
20 Riverside Dr.
Ashland, NH 03217
(Companion book available)

COUNTRY HAM
Country Ham
c/o Carl Pagter
KB 2462
Lakeside Drive
Oakland, CA 94612
Vetco-512

COUNTRY SAMPLER
Carol Stober
Box 1275
Talladega, AL 35160
SG-102

COWTOWNS AND OTHER
PLANETS
Michael Stanwood,
Bruce Bowers
Biscuit City Records
3974 Waterhouse Road
Oakland, CA 94602

CUTTIN' THE GRASS
The Stonemans
CMH Records
PO Box 39439
Los Angeles, CA 90039
CMH-6210

DEEP SHADY GROVE
Evo Bluestein
Swallow Records
2002

EAR-RELEVANCE
Bob Wey and
Pamela Roberts
Ear-Relevant Sounds
One Nutting Lane
Westford, MA 01886

THE FIRST FAMILY OF
COUNTRY MUSIC
The Stonemans
2-record set
CMH Records
PO Box 39439
Los Angeles, CA 90039
CMH-9029

FIFTY MILES OF
ELBOW ROOM
Paul Fotsch Grace and
Win Horner-Grace
Wellspring Music
Rt. 1, Box 182
Columbia, MO 65201

HAVIN' FUN
The Memorial String Band
Monogram Records
Rt. 1, Box 240
Cape Girardeau, MO 63701
M-363

HOMESPUN CHRISTMAS
The Mill Run Dulcimer
Band
MRDB-104

A HORSE NAMED BILL
The Bluestein Family
"A Children's Record"
Greenhays Recordings
GR-709

HOWDAYADO!
Janette Carter
Traditional Records
PO Box 8
Cosby, TN 37722
JC-573

I WUV YOU!
Bonnie Phipps
Children's songs
PO Box 9656
Denver, CO 80209



THE IRISH-BLUEGRASS
CONNECTION
Roger Sprung and the
Progressive Bluegrassers
with the Irish Crystal Band
Drew Smith, autoharp
Showcase Records S-7

IRISH GRASS
Roger Sprung and the
Progressive Bluegrassers
with the Irish Crystal Band
Drew Smith, autoharp
Showcase Records S-6

JANETTE AND JOE
CARTER
Janette and Joe Carter
County 706

JUST A ROSE WILL DO
Betty and Mark Waldron
Outlet Recordings
Box 594
Rocky Mount, VA 24151
Outlet 1053

KEEP ON THE
SUNNY SIDE
Jean and Lee Schilling
Traditional Records
PO Box 8
Cosby, TN 37722
TR-021

LAY DOWN, MY DEAR
SISTER
Full Circle
Karen Mueller
1216 Tennessee
Lawrence, KS 66044

LET THE DOVE COME IN
The Bluestein Family
Fretless Records
FR 156

LISTEN TO MY SONG
Dick Staber
Philo Records
The Barn
N. Ferrisburg, VT 05473

LIVE AT THE CARTER
FOLD
Janette and Joe Carter
County 706

MEETING IN THE AIR
The Red Clay Ramblers
"Songs of the Carter Family"
Flying Fish Records
FF-219

MY OLD PAINT MARE
Country Ham
Vetco-517

OLD AND NEW
Full Circle
Karen Mueller

THE OLD COUNTRY
CHURCH
Country Ham
Vetco-519

OLD-TIME COUNTRY
MUSIC
Mike Seeger
FA-2325

OLD TIME MOUNTAIN
MUSIC
Country Ham
Vetco-510

OLD-TIME TUNES OF THE
SOUTH
The Stonemans
Four autoharp cuts by
Pop Stoneman
FA-2315

ON A DAY LIKE TODAY
Cathy Barton and Dave Para
Folk Legacy Records
FSI-107

THE ORIGINAL CARTER
FAMILY IN TEXAS
VOLS. 1-7
The Carter Family

PARLOUR PICKING
Betty and Mark Waldron
Outlet Recordings
Outlet 1028

PATCHWORK
Carol Stober
SG-101

A PLACE IN THE CHOIR
Paul Fotsch Grace and
Win Horner-Grace
Wellspring Music

PORTRAIT OF LIFE
The Simmons Family
Dancing Doll Record 412
PO Box 68
Mountain View, AR 72560

REFLECTIONS ON THE
CARTER FAMILY
Cathy Barton, Dave Para,
Ron Penix and Jay Round
Take 2 Productions
T2T-002

RHYTHM 'N' BLISS
Laraaji (Edward Larry
Gordon)
SWN Records
SWN 52824

ROGER AND JOAN
Roger Sprung and the
Progressive Bluegrassers
Roger Sprung, autoharp
S-3

SONGS OF MOTHER AND
HOME
Country Ham
Vetco-526

SONGS OF THE FAMOUS
CARTER FAMILY
Lester Flatt, Earl Scruggs,
Mother Maybelle Carter
Columbia P 13263
County Sales
Box 191
Floyd, VA 24091

SONGS OF YESTERDAY
Country Ham
Vetco-522

SOUTHWEST WINDS
Roger Sprung and the
Progressive Bluegrassers
Drew Smith, autoharp
Showcase Records S-8

SOWIN' ON THE
MOUNTAIN
The Bluestein Family
Fretless Records
FR-141



SUNDAY AT THE MILL
The Mill Run Dulcimer
Band
Major Recording Co.
PO Box 2072
Waynesboro, VA 22980
LRLP-3094

SUPER PICKIN'
Little Roy Lewis
Caanan Records
CC-9870
The Lewis Family
Rt. 1, Box 75
Lincolnton, GA 30817

SWEET SONGS FROM
YESTERDAY
The Mill Run Dulcimer
Band
MRDB-103

TRAVELIN' BLUES
The Bluestein Family
Swallow-2003

TOO NEAR TO TURN
BACK NOW
Paul Hill, Jack Moose, Clyde
Robinson, Morris Herbert
Old Homestead Records
Box 100
Brighton, MI 48116
OHS-70031

TRIO
Dolly Parton, Linda
Ronstadt, Emmylou Harris
David Lindley, autoharp
Warner Bros. Records
WB 25491-4

UNCLE HYRAM'S
INCREDIBLE JUMPING
MULES AND TRAVELING
SHOW
Dan Weithop
The Memorial String Band
and Company
Monogram Records

A VERY OLD SONG
Harvey Reid
Woodpecker Records
PO Box 1134
Portsmouth, NH 03801

WANDERING THROUGH
THE RACKENSACK
The Simmons Family
Traditional V-3053

WHERE DOES LOVE COME
FROM?
The Bluestein Family
Greenhays Records
GR 716
Marketed by Flying Fish

WHERE THE MOUNTAIN
LAUREL BLOOMS
Country Ham
Vetco-515

WILDWOOD FLOWER
Cleo McNutt
112 Elm Street
Weber City, VA 24251

WILL THE CIRCLE BE
UNBROKEN
Miscellaneous artists
including Mother Maybelle
Carter, 2-record set
United Artists Records, Inc.
Los Angeles, CA 90028
UAS-9801



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THE COCOAHOUSE

By Cheryl Ange



In the spring of 1981, the Beechwood Knoll School, a small neighborhood elementary school in Quincy, MA was marked for closing due to a drop in enrollment and tax cuts. When members of the surrounding community heard this, they agreed that their school, a neighborhood focal point, was too important to be allowed to stand empty or sold to a private developer. Through their efforts and determination, the school was reopened in the fall of 1981 as the Beechwood Community Life Center. With a small regular staff and many volunteers, Beechwood now offers year-round programs for all ages, including pre-school and after-school day care, elder programs, and the music school. The Beechwood Music School offers a wide range of musical activities, not the least of which are the evening coffeehouse, and its junior counterpart, the after-school/school vacation Cocoahouse.

Everyone knows that a Saturday night coffeehouse program can make for a very enjoyable evening --- listening to music, joining in with the singing, and having a cup of coffee with a little homemade pastry.

But what if you're eight years old, enjoy sing-along music a lot, but you don't

like coffee, and have to be in bed by nine?

A few years ago, some of us in the Music School of the Beechwood Community Life Center began to recognize this situation. We found that our regular Saturday night coffeehouse, possibly because of our community "image" and residential setting, was attracting a lot of families who brought along their school-age children. Children were always welcome (and still are) at our coffeehouse, but some of us began to think that there may be a better way to incorporate children into the coffee-house/folk music setting. As one of our staff put it, "Our evening coffeehouse is geared towards grown-ups who are welcome to bring children, so why not an afternoon coffeehouse geared towards children who are welcome to bring grown-ups?".

So out of the evening Beechwood Coffeehouse evolved the idea of the Cocoahouse, an after-school/school vacation "coffeehouse" for school age and preschool boys and girls.



To make this idea a reality, we settled in to do some planning. Mark Leighton and I got together to decide on what music the

boys and girls would like to sing and listen to, what instruments to play (being a 'harper myself, the autoharp was immediately included), and what kind of "feature" performers we should present. Keven Foley, Peter Fedukowski and Cathy Thornley then joined us to organize seating, lighting and publicity. And finally, with some contributions (financial and otherwise) from a few of our local organizations and merchants, plus a helping hand from our Beechwood staff, the Cocoahouse came together and opened its doors in the February, 1987 school vacation week.

The Cocoahouse was originally held during school vacations, but is now expanding to include after-school performances as well. Each Cocoahouse begins with a sing-along, led by our staff, accompanied on autoharp, guitar, and our homemade percussion instruments. Many of our "can't miss" sing-alongs are the traditionals - "Comin' Round the Mountain", "On Top of Spaghetti", "Old MacDonald", and so on. Along with these, we add some contemporary children's songs, plus a few original tunes written by our Beechwood Music School staff. Our boys and girls

(and adults, too) tend to like the songs with repeating lines and choruses. Other favorites are the "fill in the blank" songs, and those that tell a ridiculous story, such as "Aiken Drum".

The sing-along continues until everyone is in and settled (mats in the front, and coffeehouse tables and chairs in the back rows). When everyone's ready, and in a musical frame of mind,

we present our featured performance. By working with some of our local agencies, and informal networking, we've been able to present puppeteers, mimes, magicians, storytellers, and of course, lots of singers and musicians.

The success of Cocoahouse has been truly gratifying. What started out as a school/vacation sing-along with autoharp accompaniment,

now draws an audience that has been as high as 250 eager listeners.

At the Cocoahouse, we've found, more than ever, that music and children go together naturally. Our Beechwood Cocoahouse setting and the simple folk tunes we share have gone a long way in helping children (of all ages) to discover the joy of making music together.

AIKEN DRUM

Scottish Traditional

There was a man lived on the moon lived on the moon lived on the moon, there was a man lived on the moon and his name was Aiken Drum.

CHORUS:

And he played upon a ladle, a ladle, a ladle,
And he played upon a ladle, and his name was Aiken Drum.

VERSES:

His head was made of _____ (cabbage or lettuce, e.g.)
His eyes were made of _____ (berries or oranges, e.g.)
His ears were made of _____ (turnips or potatoes, e.g.)
His fingers were made of _____ (stringbeans or peppers, e.g.)
and so on . . .

His coat was made of _____ (roses or daisies, e.g.)
His hat was made of _____ (leaves or lilacs, e.g.)
His shoes were made of _____ (buttercups or pansies, e.g.)
His socks were made of _____ (milkweed or ragweed, e.g.)
and so on . . .



Let the boys and girls create their own verses and themes by filling in the blanks. Your singers will come up with so many new ideas, that the song will never be sung the same way twice.

Arrangement for Autoharp Copyright 1988, Ivan Stiles. All rights reserved.

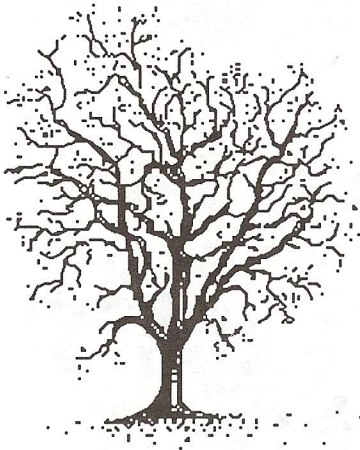
The success of the Beechwood Community Life Center and its Cocoahouse has become a local legend. If you would like to communicate with Cheryl directly, she is the 'Harper-in-residence of the Beechwood Community Life Center, 225 Fenno Street, Quincy, MA 02170. In upcoming issues of Autoharp Quarterly, Cheryl will be sharing more of her Cocoahouse "Top 40" with autoharp accompaniment and her suggestions for presenting children's musical programs.

FESTIVALS

Festivals Editor:
Ubi Adams
2659 Kissel Hill Road
Lititz, PA 17543

Code:	AW	Autoharp Workshops
	BG	Bluegrass
	C	Concert
	CA	Children's Activities
	CC	Clogging/Contra Dance
	CD	Craft Demonstrations
	CS	Craft Sales
	FM	Folk Music
	IC	Instrument Construction
	OF	Oldtime Fun
	OS	Open Stage
	S	Story Telling
	TD	Traditional Music and Dance

For our first issue, we are listing all festivals which we know, and those who responded to our request for the names of "festivals in which the autoharp player is welcome". Unless specific dates are noted, the festivals will occur during the month under which they are listed. If you know of a festival we have not included on this list, please send the information to the Festivals Editor. This list will be published every April, and updated in each issue.



JANUARY 1989

Festival : Backbone Bluegrass
Date: Jan. 20 - 21
Place: Strawberry Point, IA
Code: BG CA CC
Contact : Backbone Bluegrass Pro. Asso.
Box 400
Strawberry Point, IA 52076

MARCH 1989

Festival : Stringalong Weekend
Date: March 10 - 12
Place: East Troy, WI
Code: AW CC FM TD
Contact : UMW Folk Center,
Ann Schmid, Dir.
M.A.P., PO Box 413
Milwaukee, WI 53201

APRIL 1989

Festival : The Great Black Swamp Dulcimer Festival
Date: April 28 - 30
Code: AW C CA CC FM OS
Place: OSU, Lima OH
Contact : Susan Porter, OSU
4240 Campus Drive
Lima, OH 45804

Festival : New England Folk Festival
Date: April 15 - 16
Code: AW C CA CC CD CS
Place: Natick High School
Contact : New England Folk Festival Association
1950 Mass. Ave.
Boston, MA 02140

MAY 1989

Festival : Stringalong Weekend
Date: May 27 - 29
Place: East Troy, WI
Code: AW CC FM TD
Contact : UMW Folk Center,
Ann Schmid, Dir.
M.A.P., PO Box 413
Milwaukee, WI 53201

Festival : Northwest Folklife Festival
Place: Seattle, WA
Code: AW TD
Contact : Northwest Folklife Festival
305 Harrison St.
Seattle, WA 98109

JUNE 1989

Festival: The Schroonb Valley Bluegrass Roundup
Place: Northeast NY
Code: BG
Contact : Adirondack Bluegrass League, Inc.
PO Box 901
Corinth, NY 12822

Festival : Cosby Dulcimer & Harp Convention
Place: Cosby, TN
Code: AW C CA FM IC S
Contact : Folk Life Center of the Smokies Inc.
Jean & Lee Schilling,
Directors
PO Box 8, Highway 32
Cosby, TN 37722

Festival : Mountain Folks' Music Festival
Place: Silver Dollar City, MO
Code: BG C CC CD FM OF
Contact : Rex Burdett
417 338-8261

Festival : Southern Michigan Dulcimer Festival
Place: Marshall, MI
Code: AW
Contact : Pat Hesselgrave
517 750-3472

Festival : CA Traditional Music Society Summer Solstice
Place: CA State University, Northridge
Code: AW C CC CD
Contact : CA Traditional Music Society
 4401 Trancas Place
 Tarzana, CA 91356

Festival : Fiddlehead Music & Dance Week
Place: Baltimore, MD
Code: CC FM TD
Contact : Fiddlehead Music & Dance Week
 3106 Barclay St.
 Baltimore, MD 21218

Festival : Annual Bluegrass Festival of the Southwest Bluegrass Club
Place: Glen Rose, TX
Code: BG CA CD
Contact : Larry Witt
 Tres Rios, PO Box 278
 Glen Rose, TX 76043

Festival : Charlotte Folk Music Society Lotta Festival
Place: Latta Plantation Park, Charlotte, NC
Code: AW BG C CA CC CD CS FM S TD
Contact : Joe Cline
 500 North Graham #8
 Charlotte, NC 28202

Festival : Bill Harrell's Bluegrass Festival
Place: Fredericksburg, VA
Code: C
Contact : Bill Harrell
 703 274-1291

JULY 1989

Festival : Augusta Heritage Arts Workshops
Date: Summer, 1989
Place: Elkins, WV
Code: AW BG C CA CC CD FM IC TD S
Contact : Augusta Heritage Center
 D & E College
 Elkins, WV 26241-3996

Festival : Breakneck Mountain Bluegrass Festival
Place: Crawford, ME
Code: BG
Contact : Joe and Nellie Kennedy
 RFD 1, Box 1210
 Harmony, ME 04942

Festival : Cranberry Dulcimer Gathering
Place: Binghamton, NY
Code: AW C FM
Contact : Ed Ware c/o Unitarian Univ. Church
 183 Riverside Dr.
 Binghamton, NY 13905

Festival : Backbone Bluegrass Festival
Place: Strawberry Point, IA
Code: BG CA CC
Contact : Backbone Bluegrass Pro. Assn.
 Box 400
 Strawberry Point, IA 56207



Festival : Swallow Hill Dulcimer & Autoharp Festival
Place: Denver, CO
Code: AW C FM
Contact : Swallow Hill Music Association
 1905 S. Pearl
 Denver, CO 80210

AUGUST 1989

Festival : Carter Family Memorial Weekend
Place: Hiltons, VA
Code: AW C
Contact : Janette Carter
 PO Box 111
 Hilton, VA 24258

Festival : Galax Annual Oldtime Fiddlers Convention
Place: Galax, VA
Code: AW BG CC FM TD
Contact : Oscar Hall
 328 A Kenbrook Dr.
 Galax, VA 24333



Festival : Ozark Folk Center
 Autoharp Weekend
Place: Mountain View, AR
Code: AW C CD
Contact : Elliot Hancock,
 Ozark Folk Center
 Mountain View, AR 72560

Festival : Valley of the Moon
 Scottish Fiddling School
Code: TD
Contact : Jan Tappan, SFC
 1938 Rose Villa St.
 Pasadena, CA 91107

Festival : Champlain Valley
 Festival
Place: Ferrisburg, VT
Code: AW CA CD CS S TD
Contact : Champlain Valley
 Festival
 PO Box 163
 Fairfax, VT 05454

Festival : The Michigan
 Festival
Place: MSU, E. Lansing, MI
Code: C CA CC S
Contact : The Michigan
 Festival, Inc.

4990 Northwind Dr. Suite 230
 East Lansing, MI 48823

SEPTEMBER 1989

Festival : Walnut Valley
 Festival
Place: Winfield, KS
Code: AW C (International
 Autoharp Contest)
Contact : Walnut Valley
 Association
 PO Box 245
 Winfield, KS 67156

Festival : Old-Time Country
 Music Contest & Festival
Place: Avoca, IA (National
 Autoharp Contest)
Code: BG CA CC CD CS FM
 S TD
Contact : Bob Everhart
 106 Navajo
 Council Bluffs, IA 51501

Festival : Annual Fall
 Bluegrass Music Festival
Place: Tres Rios, TX
Code: BG CC
Contact : Larry Witt

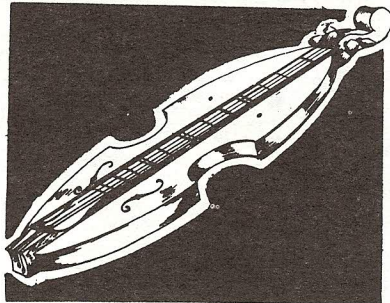
Tres Rios, PO Box 278
 Glen Rose, TX 76043

Festival : Autumn Hills
 Dulcimer Festival
Place: Winsted, CT
Code: C CC FM TD
Contact : Autumn Hills
 Box 807
 Winsted, CT 06098

Festiva l: Arcadia Annual
 Bluegrass Festival
Place: Arcadia, MD
Code: BG
Contact : Arcadia Bluegrass
 Festival,
 c/o Wm. Hale
 15723 Dover Rd.
 Upperco, MD 21155

OCTOBER 1989

Festival : Calico Days
Place: Yermo, CA
Code: OF
Contact : Don Tucker
 DVT Marketing Enter. Inc.
 PO Box 56419
 Riverside, CA 92517



jeanalee Schilling
Jean's Dulcimer Shop

P.O. BOX #8, HIGHWAY 32
 COSBY, TENNESSEE 37722
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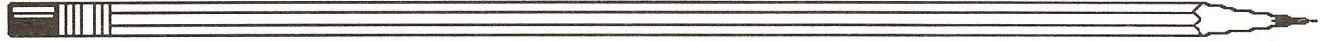
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FIDDLIN' AROUND

by Pamela Roberts



Across

- 1. _____ the Baker
- 6. Boys of _____
- 8. 2nd syllable of the scale
- 9. _____ of Punch
- 10. Ragtime _____
- 12. _____ Before Breakfast
- 14. _____ River Belle
- 15. _____ on a Gate
- 18. Year of _____
- 19. Morpeth _____
- 24. _____ the Waterfall
- 26. Flop- _____ Mule
- 27. Rakes of _____
- 28. Hog _____
- 31. Road to _____
- 34. _____-Haired Boy
- 36. 3rd syllable of the scale
- 38. _____ the Plough
- 39. Planxty George _____
- 41. Bobby _____
- 43. Old Mother _____
- 44. Come Dance and _____
- 47. Jenny Lind _____
- 50. 4th syllable of the scale
- 51. Golden _____
- 52. Old _____ Clark
- 53. _____ Wing
- 55. _____ Hill
- 56. Too _____ to Marry

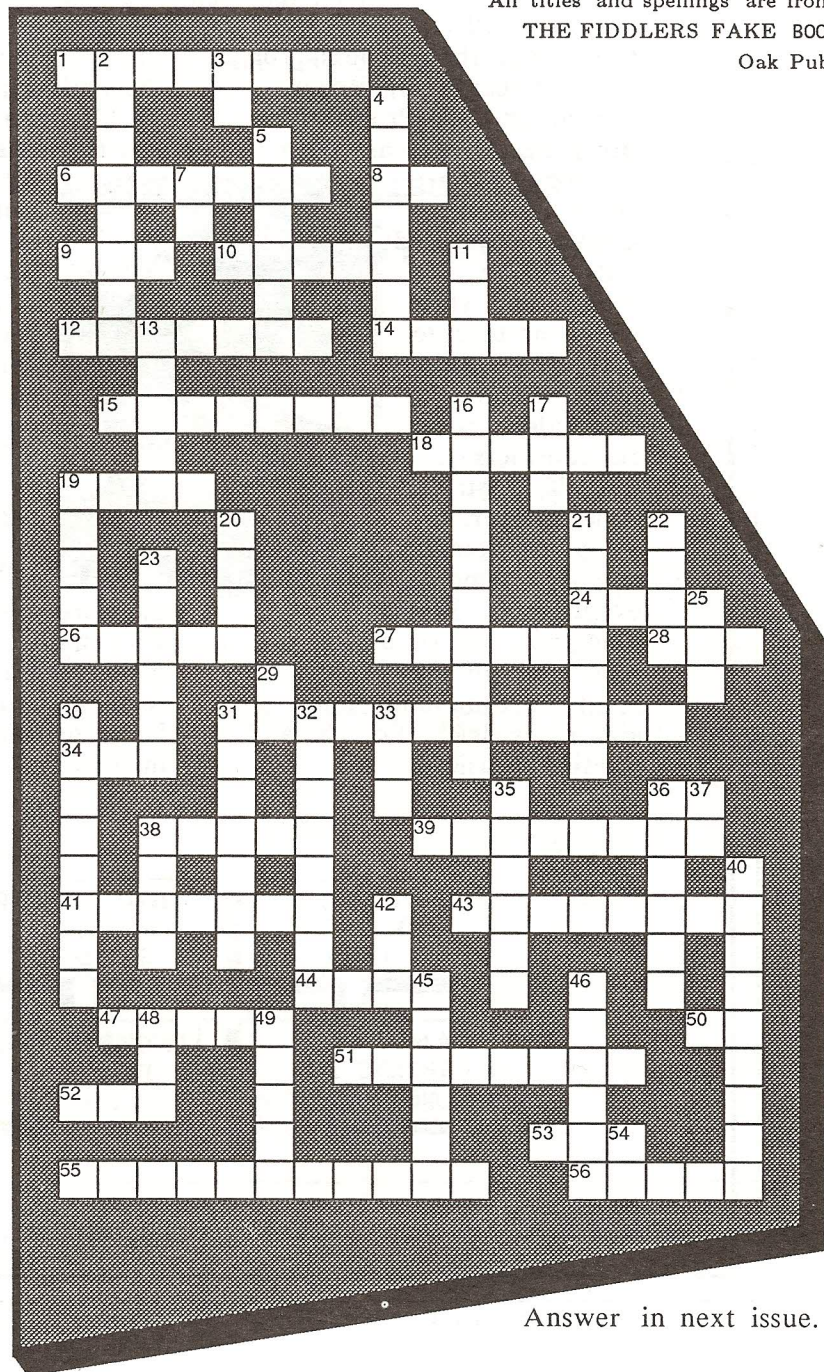
- 32. _____ Joy
- 33. _____ Joe Clark
- 35. Hawks and _____
- 36. _____ Magan
- 37. Opposite of out
- 38. _____ of County Down
- 40. Believe Me If All Those _____ Young Charms

- 42. Cluck Old _____
- 45. Six-stringed instrument
- 46. _____ in the Straw
- 48. _____ More River to Cross
- 49. Mason's _____
- 54. 1st syllable of the scale

All titles and spellings are from
THE FIDDLERS FAKE BOOK
Oak Pub.

Down

- 2. 1600s John Playford tune
- 3. 6th syllable of the scale
- 4. Sally _____
- 5. _____ Blossom Special
- 7. 4th syllable of the scale
- 11. Rights of _____
- 13. Planxty _____
- 16. _____ Gap
- 17. Chorus _____
- 19. Bonaparte Crossing the _____
- 20. _____ Behind the Bar
- 21. _____ of Edinburgh
- 22. Rose _____
- 23. _____ Deer
- 25. _____ Straw
- 29. 7th syllable of the scale
- 30. _____ Traveler
- 31. Freedom



Answer in next issue.

INTERACTION

YOU ARE INVITED TO PARTICIPATE IN
AN INTERACTIVE LESSON WITH

DREW SMITH



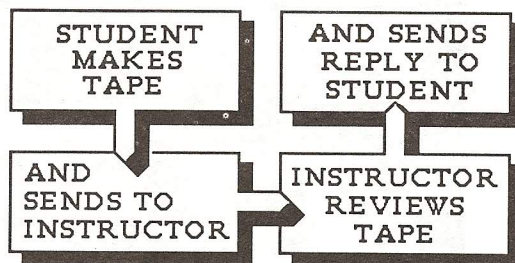
Drew Smith has performed throughout the northeast for over 10 years with Roger Sprung and the Progressive Bluegrassers. He has been playing autoharp about 20 years, and has developed a distinctive thumb-lead style which he uses to play single string melody notes for fast fiddle tunes. He considers himself a "string band" player, using a chromatic autoharp almost exclusively. Besides bluegrass, he has a large repertoire of Old Time Southern Mountain tunes, and also plays Irish, French, and Russian music.



He has performed at such places as Lincoln Center and the Philadelphia Folk Festival. He also is a workshop instructor. He has founded the

"Great All-American Autoharp" Play-by-Ear Home Workshop Lesson Series, as well as two excellent hour-long cassettes, "Winfield Winners! Autoharp", featuring six different winners at Winfield, Kansas, including Drew, the 1984 Champion. A forthcoming album will feature the

autoharp played one-on-one with many varied instruments. We are most happy and fortunate to welcome Drew Smith as our first Interaction instructor.



Interaction is your opportunity to have a personalized lesson with a top-notch performer.

HERE'S HOW INTERACTION WORKS

1. Record your rendition of the lesson, along with your questions on a good quality cassette tape. Record on *one side - up to 15 minutes*. Leave the other side blank.

2. Mail the cassette (in a small padded envelope available at the post office) along with \$11.25 (lesson fee plus return postage) to the instructor. Make check payable to the instructor.

The instructor will listen to your tape, and on the blank side, critique your playing, answer your questions and record his own rendition of the tune (or portion of the tune) with explanation and comments - no less than 15 minutes, and mail the tape back to you.

YOU WILL RECEIVE YOUR PERSONALIZED REPLY IN 3 - 4 WEEKS

THE INTERACTION LESSON: "JENNY LIND POLKA"


Drew Smith
529 Ardmore Road
Ho-ho-kus, NJ 07423


Here's a sprightly dance tune that can't help but make you tap your foot to its beat, "Jenny Lind Polka". I have played it in autoharp contests at Galax, Virginia, and at Winfield, Kansas. You may also recognize this tune by the title, "Heel and Toe Polka".

I have developed a tablature for illustrating the notes of the scale, and the hand movements for melody picking and rhythm strums. For the notes of the scale, I use a generic system of numbers. It works regardless of the key you are playing in. The notes of the major scale are all found in the I, IV, V and V7 chords.





Notes of the scale:	1	2	3	4	5	6	7	8 (1)
	(do)	(re)	(mi)	(fa)	(sol)	(la)	(ti)	(do)
Found in chords:	I	V	I	IV V7	I	IV	V	I IV

Hand movements for melody picking:

PINCH Melody Note  ↓ - middle finger plays melody note
3 - the note the middle finger plays
↑ - thumb stroke

SINGLE Melody Note  ↓ - middle (or index) finger alone plays the melody note
3 - the note the above finger plays

Rhythm strums and fills:

 - thumb brush ( high strings,  low strings)
 - index finger "back scratch"

Examples of stroke tab:

count - 1 2 3 4 or 1 2 3 4 or 1 2 3 & 4 or 1 2 & 3 & 4 &

The examples show rhythmic patterns with fingerings (1-4) and accents (downward arrows). The first pattern is a simple 1-2-3-4 sequence. The second pattern uses a triplet of 3 notes followed by a 4th note. The third pattern uses a triplet of 3 notes followed by a 4th note with an accent. The fourth pattern uses a triplet of 3 notes followed by a 4th note with an accent.

You can play almost any tune in any key in which you have the I, IV, V and/or V7 chords. Decide which key you will play in, and stroke the key (I chord) to establish your "do" or 1 note. The tune in this lesson starts on the "mi" or 3 note of the scale.

In order to make it as easy as possible, I've written out the entire tune, including the repeats, in both my own tab and standard music notation.

JENNY LIND POLKA

Traditional

Generic scale (major) regardless of key

A diagram of a six-string guitar showing the fret positions for a generic major scale. The strings are numbered 1 to 6 from bottom to top. The frets are numbered 1 to 7. The notes are: do (1), re (2), mi (3), fa (4), sol (5), la (6), ti (7), do (1).

A

The first system of notation includes a TAB line with fret numbers and fingerings, a chord line with circled Roman numerals (I, IV, I, V7, I) and chord symbols (C, F, G, C), and a standard musical staff in 4/4 time. The melody starts on the 3rd fret (mi).

The second system of notation includes a TAB line with fret numbers and fingerings, a chord line with circled Roman numerals (I, IV, I, V7, I) and chord symbols (C, F, G, C), and a standard musical staff in 4/4 time. The melody continues with a repeat sign.

The third system of notation includes a TAB line with fret numbers and fingerings, a chord line with circled Roman numerals (I, IV, I, V7, I) and chord symbols (C, F, G, C), and a standard musical staff in 4/4 time. The melody concludes with a final chord.

① ④ ① ⑦ ①

TAB

① 2 3 4 ① 2 3 4 ① 2 3 4 ① 2 3 4 &

B

④ V⁷ IV ① ⑦ I V⁷ ④ ①

TAB

① 2 3 & 4 & ① 2 3 4 & ① 2 3 & 4 & ① 2 3 4

④ V⁷ IV ① IV ⑤ ⑦ ①

TAB

① 2 3 & 4 & ① 2 3 4 & ① 2 3 4 ① 2 3 4 &

④ V⁷ IV ① ⑦ I V⁷ ④ ①

TAB

① 2 3 & 4 & ① 2 3 4 & ① 2 3 & 4 & ① 2 3 4

④ V⁷ IV ① IV ⑤ ⑦ ①

TAB

① 2 3 & 4 & ① 2 3 4 & ① 2 3 4 ① 2 3 4 &

In the musical notation/tab shown,

- the A part is played fairly simply with:
 1. All pinches (e.g. the first measure)
 2. Pinches with thumb stroke to maintain the beat (e.g. the second measure)
 3. Pinch with thumb strokes and back scratches used as rhythm fillers (e.g. eighth measure)
- the B part gets a bit fancier by adding 1/8 melody notes (played with your index or middle finger) before or after the pinches. For example, in the first measure in part B:

count - 1 2 3 & 4 &

Don't be fooled by this - pinches and thumb strokes continue to occur in the exact same 1/4 note timing. You can think of your thumb as a metronome, keeping the rhythm beat. The melody or rhythm notes *not* on the thumb beats are 1/8 notes, and fall in between.

Never feel that you *must* be limited to playing this tune (or any tune, for that matter) exactly as it is written. You can add 1/8 melody notes for faster melodies, or for syncopating wherever you feel appropriate, as long as you keep your thumb beat steady. You may pinch your melody note *with* the thumb beat, or for variety, strike the melody note with your middle or index finger just *before or after* the thumb beat. When you get used to doing this, it gets easier and easier - and will add a lot of interest to your playing.

Thumb Lead is another style of playing that can be exciting. I developed this style so that I could play fast tunes up to fiddle speeds. In this style, the melody is picked primarily by the thumb. Try substituting melody thumb strikes for the melody pinches in "Jenny Lind Polka". Catch the 1/8 melody notes with your index finger. Do this by making a loose fist with your thumb and index finger slightly extended, so that they form a reverse "C". Then swivel your wrist slightly so that the thumb strikes the melody note with the upward motion, and the index finger strikes the next melody note with a downward motion. You'll find that with this technique you can really pick up some speed, and keep up with those fast fiddle tunes. Don't be discouraged if at first it seems difficult as it will improve with *practice*. Also, when you want to extend the note you have struck with your thumb, you can move into a rhythm fill in the lower string area: e.g.

count - 1 2 & 3 & 4

using alternate thumb strokes and index finger "back scratches".

Try playing "Jenny Lind Polka" in a plain style, and when you feel comfortable with that, try embellishing it with syncopations and/or thumb lead. Use your *creativity!*

I'll be interested to see how you have mastered this lesson, and hope that you will send me your tape, even (and especially), if you seem to be having trouble. I will review your tape and send you my comments, rendition, and *encouragement*.

Drew Smith

Editors' Note: See "Winfield Winners! Autoharp", Volumes 1 and 2, and the "Great All-American Autoharp" Play-By-Ear Home Workshop Lesson Series, (Records and Tapes).



AUTOHARP BOOKS

Books Editor:
Eileen Roys
Route 2, Box 85
Stevensville, MD 21666

If you know an autoharp book which we have missed, please send the information to the Books Editor. This list will be published every July, and updated in each issue.

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Alexander Shealy
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Collection of Children's
Songs. Mary Lou Colgin
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Mon Lius, NY 13104

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Oak Publications
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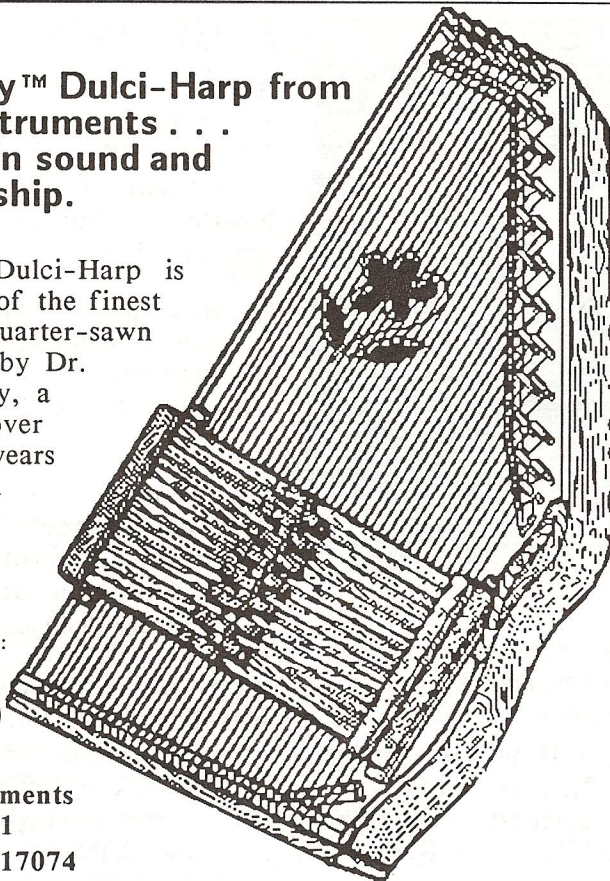
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WHISPERING HOPE Verse 2

If in the dusk of the twilight,
dim be the region afar,
Will not be deepening darkness
brighten the glimmering star?
Then, when the night is upon us,
why should the heart sink away?
When the dark midnight is over,
watch for the breaking of day.

REFRAIN



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WHISPERING HOPE

Septimus Winner

Soft as the voice of an angel, breathing a lesson un- heard.

Hope, with a gentle persuasion, whispers a comforting word.

Wait till the darkness is over, wait till the tempest is done.

Hope for the sun-shine to-morrow after the shower is gone.

REFRAIN

Whispering hope, oh how welcome thy voice,

Making my heart in its sorrow rejoice.

Words continued on facing page.

Arrangement for Autoharp Copyright 1988, Pamela Roberts and Ivan Stiles. All rights reserved.

'HARPERS-AT-LARGE

On-The-Spot Reports from Festivals, Concerts,
Workshops, and other Autoharp Events

MIKE HERR

210 Reservoir Rd., Beckley, WV 25801

Festival: Bill Harrell's
Bluegrass Festival

Place: Fredericksburg, VA

Frantic - the first, and best word that came to mind. Frantically got my things packed the night before. Frantically drove six hours, stopping only at the side of the road to make a stand for relief. Finally, frantically getting the tent pitched while hearing the Osborne Brothers' music across the motocross raceway at Bill Harrell's 9th Annual Bluegrass Festival.

Aaaaah - to sit on the folding chair, lean back and relax to some gentle strains of bluegrass music. Right? *Wrong!* After the Osborne Brothers, a genteel family from Georgia - the Lewis Family - strolled out on stage to perform. Genteel, that is, except for one Little Roy Lewis. What was the first-and- best word that came to mind to describe him? You've got it! I found myself sitting straight up, feet *and* fingers tapping to this guy who was frantically hopping around stage while playing; frantically changing instruments three, four, five and *six* times during *one* tune; frantically telling jokes and rattling off stories

while tuning three different instruments; frantically playing with his bright red suspenders during one tune and tying himself up with them before another tune. What a show! One of his favorite tricks was to progress down the row of Family women and - while standing behind each one - "play" their necks with the left hand and "strum" their right legs with his right hand, perfectly in time with the bass player. The crowd was obviously quite at home with and appreciative of his antics.

Now, Little Roy also plays the autoharp (in addition to several types of guitars, banjos, mandolins and dobros). What can I say about his autoharp playing? Lord, was it *frantic* - fit right in with the rest of the tunes. In between signing albums and personally - designed capos, he remembered that he'd started with the autoharp in 1959, one that he and his sister "didn't know what to do with". But an Army buddy showed him how to play, and within "...three or four days I was playin' pretty good." Eileen Roys has become a close friend and has introduced the diatonic 'harp to Little Roy- he loves it, but "I can't play it with the Group, 'cause it doesn't have

enough keys."

During "Glory Land", Little Roy had thrown several guitars and banjos off his shoulders, finally arriving at the autoharp. As he lifted it up to the mike and played one break - at break-neck speed, (break-string, break-chord bars, break-sound barrier), I was amazed at the swell of cheers and excitement that rose from the crowd! It was clearly a response to the presence of the autoharp. I mentioned it later to Little Roy and he said: "You can play a banjo all day long and you can play one autoharp song and they'll like it better than they do the banjo. They really do!"



In closing, thank goodness the whole weekend didn't continue as frantically as it started. Little Roy and the Lewis Family entertained the crowd in more ways than any of the other worthy Festival players. And it was obvious that the autoharp continues to increase in stature as a "real" instrument, worthy of our fingers and ears.

PAUL PETER

Box 573, Woodsfield, OH 43793

Festival: The Great Black Swamp Dulcimer Festival
Place: Campus of OSU
Lima, OH

In prehistoric times the site of Lima, Ohio was smack in the middle of the Great Black Swamp. Thanks to the draining efforts of farmers in the late 1800s, Lima is now the site of an annual dulcimer festival - The Great Black Swamp Dulcimer Festival. This year was the tenth annual and was held on the campus of Ohio State University.

While the festival originally focused on the mountain and hammered dulcimer, it has evolved into a weekend of over eighty workshop classes spanning a much wider spectrum. Of particular interest here were the nine classes and concerts dealing with autoharp music.

Topping the list of harp performers/instructors was the 1987 World Autoharp Champion, Ivan Stiles. Ivan taught two classes: Jigs and Reels, and Autoharp Ornamentation for Vocals. Both classes were eagerly and well attended. However, each class was only an hour long, which was too short for Ivan's presentation and the participants' practice.

On Saturday afternoon, Ivan gave a one hour "mini-concert". His selections included "Arkansas Traveler", "Rounding Pickering Bend", "Ragtime Annie", "Swallow Tail" and "Oh Daddy".

A second autoharp performer/instructor was Wanda Degen from Michigan. Ms. Degen, a music education student, employee of Elderly Instruments and a member of the performing group

"Lady of the Lake", taught two classes, one dealing with playing the autoharp, and the other dealing with using the autoharp as a demonstration instrument. The first class, Traditional and Contemporary Folksongs with the Autoharp, really dealt with the use of the autoharp to accompany and augment singing. While labeled as "Hands-on", the presentation covered basic chords, tunings, picks and a demonstration of some of the techniques Wanda uses with the songs in the handout. Her second class addressed children's music, and she demonstrated several of the songs in her handout with the autoharp. Ms. Degen also gave a "mini-concert" on Saturday afternoon with several of her songs utilizing the autoharp.

Gail Ruhl from Nashville, Tennessee, taught the Beginner/Intermediate Autoharp classes to a packed classroom. The instruction was reduced, however, as the range of ability/experience was too great to be accommodated in a single class period.

Finally, Brenda Vetter led a spirited Singalong from Tin Pan Alley, focusing on songs from the 1890 to 1930 eras.

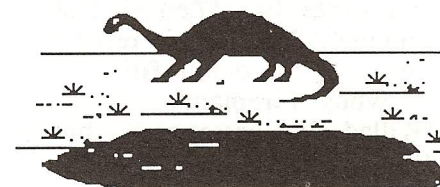
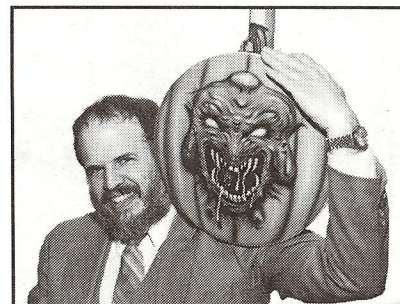
Within the main classroom building was an area for displays of instruments, equipment, music, recordings, and a cafeteria with an eating area that doubled as a spot to swap songs and techniques.

All of the autoharp classes and concerts were very well attended even though this festival is primarily dedicated to dulcimers.

I have several observations. First, these classes were much too short. A person coming to this festi-

val intent on learning something about playing the autoharp, especially at the beginning level, needs a half - or a full-day class. Next, beginners need to have classes of their own. Too much time is lost to players of more experience. Furthermore, given the number of people who were interested in playing the autoharp, the festival organizers could well allot more class time to autoharp instruction/performance.

Despite the aforementioned observations, The Great Black Swamp Dulcimer Festival was a well organized, wide-ranging and enjoyable experience.

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KATHY FERGUSON

9033 Lee Highway, Fairfax, VA 22031

Concert: Bryan Bowers

Place: Wolf Trap/DC area

Autoharp music lovers in the Washington area had a real treat when Bryan Bowers played at the Barns of Wolf Trap. He opened his show with the story about getting a dog whom he named Hairy, "Just because that's how he is, that's how he was, and that's how the house gets more and more as days go by." The program had a grand mix of love songs like "Hot Buttered Rum", folk songs - eg. "Gold Watch and Chain", gospel songs, and fun songs like "Zen Gospel Singing". New to his repertory was the delightful "Cowboy Fireman," who "Killed 300 passengers, but thank God he saved the child".



Concert: Mill Run Dulcimer Band

Place: Fairfax County Colvin Run Park

Contact: Keith Young
3815 Kendale Road
Annandale, VA 22003
703 941-1071

The Mill Run Dulcimer Band, headed by Keith Young, continues its outstanding performances at the Park. On the evening of March 26th, despite a horrendous thunder storm, they played to a packed, standing-room-only crowd in the barn. And on April 17th and May 15th, they performed on the outdoor stage to an enthusiastic audience. Autoharpist Woody Padgett does a rendition of Scott Joplin's "The Entertainer" that just knocks your socks off!

Club: The Dulcimer Disorganization of Greater Washington (DDGW)

Contact: Keith Young
3815 Kendale Road,
Annandale, VA 22003
703 941-1071

The Dulcimer Disorganization of Greater Washington, (DDGW), sponsors a jam session at the Pohick Library which welcomes autoharpists, hammer and lap dulcimer players, and guitarists, etc. DDGW has pot luck get-togethers and camp-out weekends with open stages to give folk musicians a chance to perform before a friendly, non-threatening audience.

Keith Young organizes group lessons in the spring and fall on Wednesday evenings for dulcimers, and yes, the autoharp! Michael King instructs the 'harpists and offers a wide variety of music and techniques.

BILL BRYANT

PO Box 840, Grizzly Flats, CA 95636

Club: Slippery Fingers Autoharp Club

Place: Sacramento, CA
Contact: Paul Lyle
7017 Larchmont Dr.
N. Highlands, CA 95660

Slippery Fingers, run by Paul Lyle, has for the past two years been represented at almost every major and minor festival. Also they have had a strong part in participating in contests. Each regular member, in the last year, has appeared on TV. Yes, playing autoharps!

I've been told that there's an impressive number of Canadian 'harpers on the West side. I'll keep you informed!

Festival: Pow Wow

Place: Valley Springs, CA
Contact: Bill Bryant

On the West Coast there are a number of large festivals that have autoharpers in attendance, but never overlook the small festivals. One in mind was the 13th Annual Pow Wow at Snyders Ranch, Valley Springs, CA in May. Inclement weather did not dampen the spirits of the hearty autoharpers, who joined in with the Old-Time Fiddlers to provide music for the festival.

Festival: NW Folklife Fest.
Place: Seattle WA

This is a good festival to go to - there is at least one autoharp workshop. Sure, it's fun to seek out other autoharpers to jam with at festivals, but think about this - staying in small, select groups doesn't do much for promoting our instrument. In fact, it makes us reclusive.

By joining in with other instruments, other people learn about the autoharp, while you learn more about other instruments. Don't stop jamming with other 'harpers, but expand to a variety of groups. Go to small festivals, fairs, parades - whatever, and you will enlighten people that have probably never seen an autoharp!

Festival: CA Trad. Music Society Summer Solstice
Place: CA State Univ.
Northridge Campus

The CTMS Festival has passed with some disappointments, but mostly worthwhile. One disappointment was the cancelling of the autoharp contest. None the less, autoharpers appeared in large numbers to attend the many workshops. I won't expound on every 'harp class, but a couple need to be mentioned.

Stevie Beck's and Becky Blackley's classes for beginners were always full and received rave reviews - clear, understandable lectures and good worksheets.

Will Smith's playing ability and musical knowledge are well known. However, the topics for his workshops were difficult and needed a clearer presentation.

An interesting note: watching a professional perform on stage, one rarely notices an error. During this festival, however, I noticed one autoharpist make faces as a mistake was made, and another even say "Oops!" to an error. Most people would never have noticed those goofs if the performers didn't tell them.



PRO-FILES

If you are a professional autoharp player and wish to be featured in this column, please send your picture and information to Ivan Stiles, Route 29 - RD2, Phoenixville, PA 19460.



Louise Hamon Heilig is a native of eastern Kentucky. She grew up on a farm near the small town of Grayson, the county seat for Carter County, in the Appalachian Foothills. Her early musical experiences centered around the local Methodist church. First acquainted with the folk music of that area in her childhood, it has become a lifelong interest.

Louise has collected the ballads for her programs from many sources. Her selections are both secular and religious, reflecting variously the British heritage of the mountaineers, the isolation, difficult life, and a dependent closeness to nature and God. Ms. Heilig brings to the music the insight of a native of that region. In her performances, she accompanies herself on the autoharp and mountain dulcimer.

For further information and performance schedule, contact:

Louise H. Heilig
Box 1995
Media, PA 19063



Paul Fotsch Grace and **Win Horner Grace** have been performing together for over twelve years. They began playing professionally after they were "discovered" while on vacation in a small town in Colorado. They have entertained at music festivals, craft fairs, folklife festivals, concerts, weddings, dances, and more.

Their music includes a large repertoire of American Old Time and Traditional music and a unique genre they have dubbed New Old Time. They like to keep their music varied and have been known to throw in bluegrass, cajun, country, Irish and gospel music. Paul and Win combine fiddle,

accordion, mandolin, autoharp, and guitar with their singing, and have two recordings, "A Place In The Choir" and "Fifty Miles Of Elbow Room".

Paul and Win live on a farm near Columbia, Missouri with their two daughters, Leela and Eleanor.

Performance Schedule

October 1-2, Louisburg Cider Fest, Louisburg, Kentucky

October 7, Dance,

**Champaign-Urbana, Illinois
October 12, Greencastle of Elmhurst, Elmhurst, Illinois**

October 17, Jam & Sing Class, Milwaukee, Wisconsin

October 21, 22, 23, Antique Extravaganza, Bartle Hall, Kansas City, Missouri

November 18, Focal Point, St. Louis, Missouri

November 20, Childgrove Country Dancers, St. Louis, Missouri

For further information and performance schedule update, contact:

Paul & Win Grace
Route 1, Box 182
11990 E. Baker Road
Columbia, MO 65201



Mike Fenton is the 1987 International Autoharp Champion and makes his living providing workshops and concerts to schools and other institutions in England

and abroad. He employs a variety of melodic styles on the autoharp, specializing in a two-finger "open-string" style which allows him to play at a true "fiddle speed". Mike's first recording, "My Privilege" is produced by Heritage Records of Galax, Virginia. He can also be heard on "Winfield Winners! Autoharp", Volumes 1 and 2, and "Galax International", a two-LP set collection of old time and bluegrass music by non-Americans.

Mike is usually in the United States in August and September for convention, folk center, and school performances.

For more information and performance schedule, contact:

Mike Fenton
High Park Cottage
Pershore Road
Whittington
Worcester, WORCS. WR5-2RT
ENGLAND



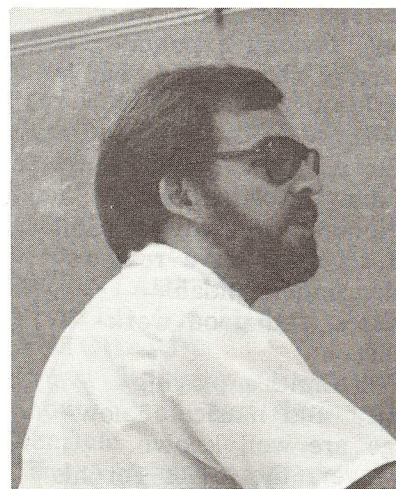
Marty Schuman, 1981 International Autoharp Champion, is a graduate of the University of Florida with several degrees and 23 years of social service work. He now enjoys his semi-retirement travelling and playing music. His acquaintance with Woody Guthrie strongly influences his style on autoharp, guitar,

5-string banjo, dobro, and bouzouki. Marty's music covers a wide range of traditional, old time, country, blues, Celtic, New Orleans jazz, and his favorite, the old standards.

His autoharp chord bar set-up is as unique as his playing style, enabling him to play over twenty chords with just 15 bars. He is currently working on a multi-track, multi-instrumental album, featuring the autoharp. He is also included in the "Winfield Winners! Autoharp", Volumes 1 and 2.

For further information and performance schedule, contact:

Marty Schuman
1645 Rocky Pt. Road
Gainesville, FL 32608



Tom Schroeder, the 1985 International Autoharp Champion, is a performer, writer, and music arranger. He is the author of *Music from Missouri - Dance Tunes For The Autoharp*. Tom performs on both the chromatic and diatonic autoharp doing music from his home state of Missouri as well as Celtic music. He is featured on "Winfield Winners! Autoharp", Volumes 1 and 2. **Performance Schedule** **November 26, Jamesport Christmas, Jamesport, MO.**

For further information and performance schedule update, contact:
Tom Schroeder
819 W. 77th Street
Kansas City, MO 64114



Carol Stober performs on the autoharp and leads workshops at festivals throughout the south and midwest. With her daughter, Jackie, Carol's music reminds listeners of simpler, less stressful times, and reflects a way of life that Americans yearn for.

Carol has two recordings, "Patchwork", and "Country Sampler", featuring a variety of mountain music and country-flavor originals. In addition to the autoharp, Carol plays the guitar and mountain dulcimer. She has also been a finalist in the 1986 and 1987 National Songwriting Championship Contest at the Walnut Valley Festival in Winfield, Kansas.

Performance Schedule
October 22-23, Renaissance Faire, Florence, Alabama
November 26-27, December 3-4, 17-18, 24, 26, De Sota Caverns Christmas Festival of Lights, Childersburg, Alabama

For further information and performance schedule update, contact:

Carol Stober
Box 1275
Talladega, AL 35160



Evo Bluestein has been performing and teaching folk music since the mid '70s. He and his brother, Jemmy, are multi-instrumental and deliver a variety of music and vocal styles. Evo has more recordings than space allows (see Records and Tapes) as well as a video on how to play the autoharp.

Evo and Jemmy have performed from the U. S. to Europe to the Far East.

For further information and performance schedule, contact:

Evo Bluestein
4414 E. Alamos
Fresno, CA 93726

Ivan Stiles is the 1987 World Autoharp Champion and the Third Place winner in the



1987 International Autoharp Championship. He brings a unique blend of folk music to his audiences incorporating old time, jigs and reels, traditional ballads, and original songs.

Ivan plays the autoharp, mountain dulcimer, bowed psaltery, and, on occasion, the musical saw.

Stiles has a recording, "Rounding Pickering Bend", and has authored *Jigs & Reels for the Autoharp*.

Performance Schedule
October 16, Lancaster Folk Music & Fiddlers Society, Lancaster, Pennsylvania
October 17, Bothy Folk Club, Philadelphia, Pennsylvania
November 14-18, Coffeyville, Kansas

For further information and performance schedule update, contact:

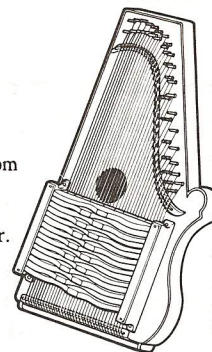
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NANCY DILL

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This tune has been arranged for a diatonically-tuned autoharp in the key of G. You may wish to transpose to another key if you have the option.

Tablature: * = Pinch o = Finger Pluck ∩ = Strum

Chords: "Letter" = Play chord indicated "o" = Play "open chord" (No bar depressed)
 "/" = Play chord released prior to "open chord"

TABLATURE EXPLANATIONS

The songs presented in *Autoharp Quarterly* come from many sources using different tablature systems. If you would like a complete explanation of any of the tablatures, simply send us a self-addressed, stamped envelope (business-size, please). Be sure to indicate the song associated with the tablature that you are interested in having, so that we will know which explanation to send you.

CLUBS

Clubs Editor:

Ubi Adams
2659 Kissel Hill Road
Lititz, PA 17543

For our first issue, we are listing all clubs we are aware of, and clubs who responded to our request for "Names of organizations in which the autoharp player is welcome". If you know of a club we have not included on this list, please send the information to the Clubs Editor. This list will be published every January, and updated in each issue.

ARKANSAS

Old Time Music Association
c/o Valta Sexton
3643 Wilma or 4818 Grand
Ft. Smith, AR 72904

CALIFORNIA

California Traditional Music Society
c/o Elaine Weissman
4401 Trancas Place
Tarzana, CA 91356
El Dorado County Autoharp Club
c/o Lynn Wick
4197 East Road
Placerville, CA 95667
Scottish Fiddlers of California
1938 Rose Villa Street
Pasadena, CA 91107

COLORADO

Denver Area Autoharp and Zither Club
c/o Margaret Bakker
1501 S. Estes Street
Lakewood, CO 80226

ILLINOIS

The Old Town School of Folk Music
909 W. Armitage Ave.
Chicago, IL 60614

NEW YORK

Adirondak Bluegrass League
PO Box 901
Corinth, NY 12822

NORTH CAROLINA

Charlotte Autoharp Club
c/o Martha Kiker
1336 Harding Place
Charlotte, NC 28204

OHIO

Buckeye Autoharp Club
c/o Lisa Chandler
1876 Mt. Carmel Rd.
Jamestown, OH 45335
Toledo Dulcimer Club
c/o Mrs. Gene Lyons
1521 Watova St.
Toledo, OH 43614

OKLAHOMA

Flying Fingers Autoharp Club - Ok City TMA
c/o Anita Roesler
823 N.W. 43rd
Oklahoma City, OK 73118

PENNSYLVANIA

Appalachian Folk Club, Inc.

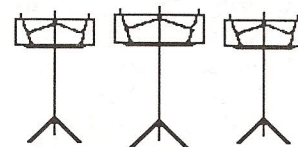
PO Box 169
Hookstown, PA 15050
Lancaster Folk Music & Fiddlers Society
524 Spruce St.
Lancaster, PA 17603
Susquehanna Folk Music Society
3109 N. 2nd St.
Harrisburg, PA 17110

TEXAS

The Southwest Bluegrass Club
Hugh Childress, Pres.
PO Box 278
Glen Rose, TX 76043

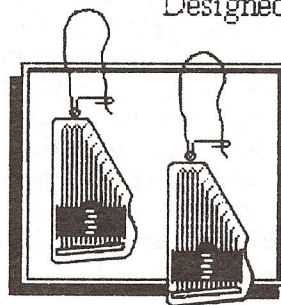
VIRGINIA

Dulcimer Disorganization of Greater Washington (DC)
c/o Keith Young
3815 Kendale Rd.
Annandale, VA 22003



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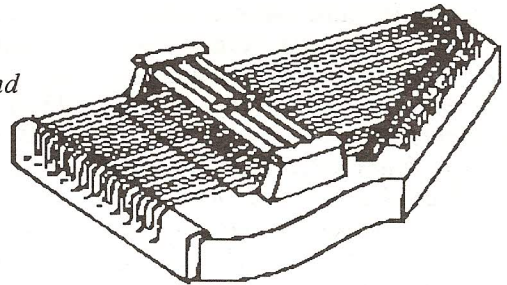
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215 935-9062

AUTO-SUGGESTION

Many folk musicians have developed a lot of time-savers and shortcuts for tuning, transporting instruments, maintenance, and much more. We invite you to share your ideas with your fellow readers. Please send them (with or without photos or illustrations) to; Pamela Roberts, 174 Hayward Street, Braintree, MA 02184.



Dear AQ,

When I'm writing for the 'harp, or jotting down notes for a program, I like to strum a few 'bars, then write a little, strum a little, and so on. Taking my picks off is inconvenient and time-consuming, but if I try to write with them, the pencil just slips through my grip.

One solution is a pencil "gripper". This small, plastic cylinder (sold in most stationery stores) fits over the pencil, making it much easier to hold. The pencil "gripper" was originally designed for people with arthritis, but it sure has been the "cure" for me.

Cheryl Ange
Quincy, MA

P.S. They're inexpensive. Mine cost 25 cents.

Dear AQ,

For all the assorted small items that 'harpers are required to carry around, some kind of small carrying case is very useful, often essential. I use a small, clear plastic zippered pencil case. It's the right size for picks and wrenches, and will lie flat or fold up to fit in my case or pocket. Also, because it's clear, I can see if I'm missing anything without dumping everything out.

Besides pencil cases, you can also use cosmetic bags. They are a bit sturdier, but are also more expensive, and they don't always come in clear plastic.

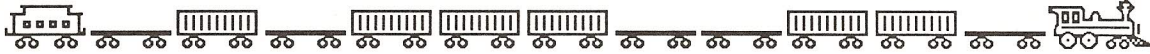
Both pencil cases and cosmetic bags are sold just about everywhere, and are inexpensive.

Susan Mrozak
Newton, MA

Dear AQ Readers,

Never underestimate the usefulness of a checklist. I keep one in each of my cases, and always give it a brief once-over when I'm packing for a long trip, important booking, or a practice or playing session. My list runs from the most to the least important items, such as: all autoharps I will need, picks, tuning wrenches, electronic tuner, AC cord, batteries, repertoire list, etc. Yes, it does list autoharps, ever since the day I packed in a rush for a practice session and arrived with two diatonic 'harps, and no chromatic. Your list will reflect what's necessary for you. It takes a minute to type one up and for just a small investment of time, it might save your day!

Pamela Roberts
Braintree, MA



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ANNOUNCEMENTS

BEGINNING LEVEL AUTOHARP WORKSHOP. Charles Whitmer, leader. October 22nd, 9:30am - 3:30pm. Tomball, Texas (35 miles NW of Houston). For information write Charles Whitmer, 25650 IH 45N #1107, Spring, TX 77386.

NOTICE: Autoharp Quarterly is sent via first-class mail. If you do not receive your issue within five days of postmark we'd like you to call this to our attention.

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Autoharp Quarterly is the perfect place to reach a dedicated autoharp audience. To advertise your product or service, send inquiry to *Autoharp Quarterly*, c/o Ivan Stiles, Route 29 - RD2, Phoenixville, PA 19460. Advertising closes sixty days prior to issue date.

EDITORIAL INQUIRIES

Editorial inquiries should be addressed to: Editors, *Autoharp Quarterly*, PO Box A, Newport, PA 17074

MUSIC CONTRIBUTIONS

Autoharp Quarterly welcomes contributions from its readers. Submissions must be in the public domain or your own original material. *Autoharp Quarterly* cannot be responsible for unsolicited manuscripts or guarantee publication. We retain first rights only. Send to: Ivan Stiles, Route 29 - RD2, Phoenixville, PA 19460.

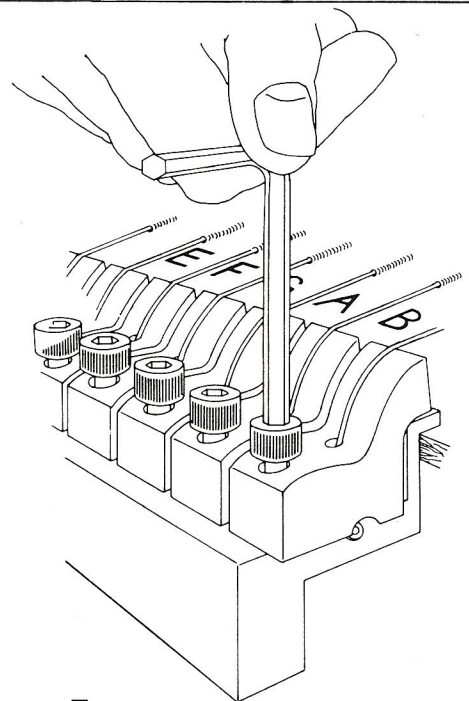
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