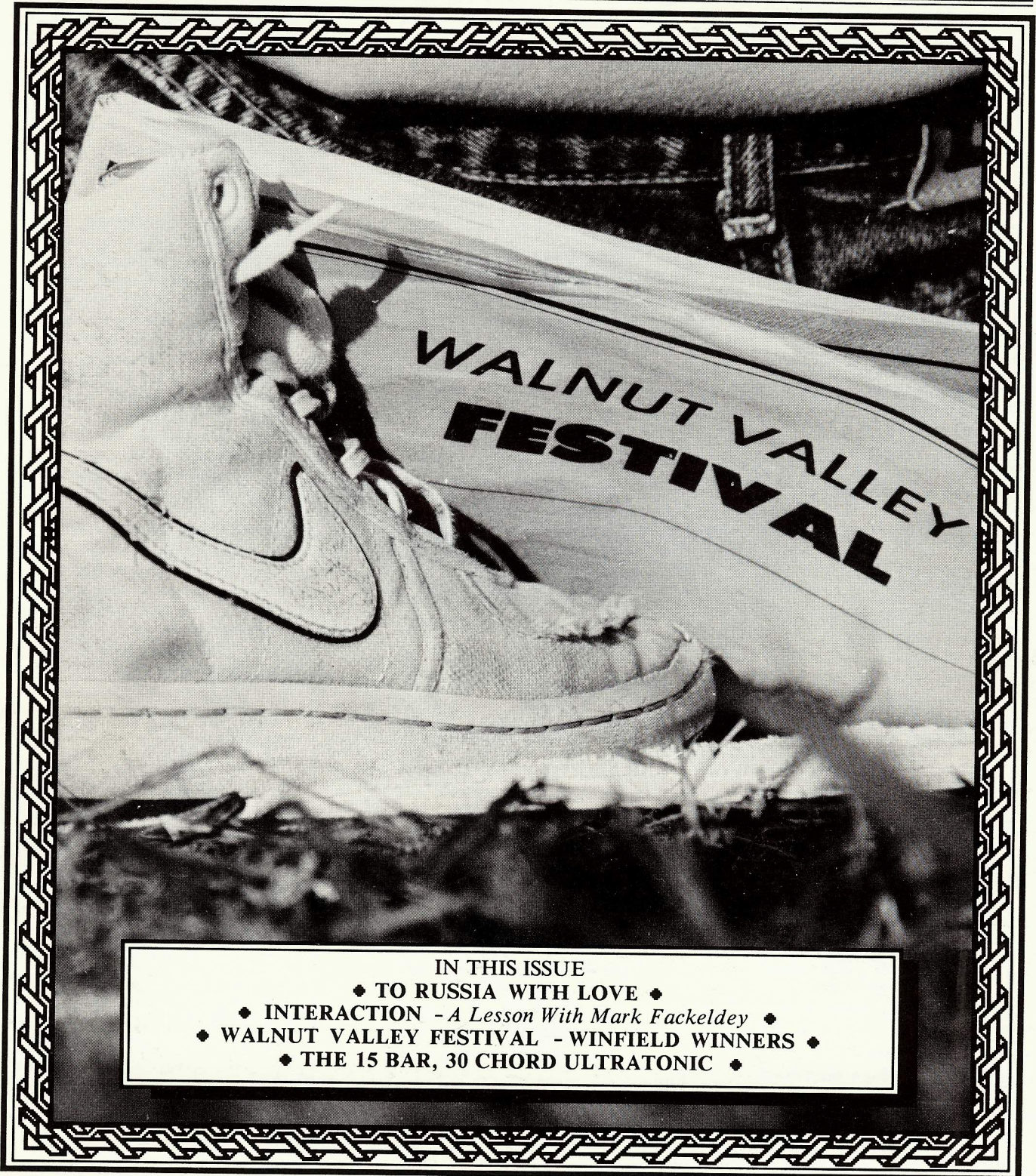


AUTOHARP QUARTERLY

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



IN THIS ISSUE
♦ TO RUSSIA WITH LOVE ♦
♦ INTERACTION - *A Lesson With Mark Fackeldey* ♦
♦ WALNUT VALLEY FESTIVAL - WINFIELD WINNERS ♦
♦ THE 15 BAR, 30 CHORD ULTRATONIC ♦

♦ ♦ ♦ H A P P Y N E W Y E A R ♦ ♦ ♦

AUTOHARP QUARTERLY™

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

Volume One, Number Two
January, 1989



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Autoharp Quarterly is published four times yearly and mailed first class to subscribers the first week of January, April, July, and October. Subscriptions in the United States are \$15.

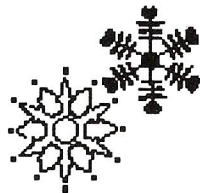
Canada: \$17 (US). Europe: \$19 (US), air mail. Asia: \$21 (US), air mail.

Individual issues in U.S.A.: \$4.

Published by:
Limberjack Productions
PO Box A
Newport, PA 17074
717 567-9469

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EDITORIAL



1989 - Can it be? 1988 went by so fast that, if we had blinked, we would have missed it! The business of consolidating lists of ideas and proposed objectives and ultimately installing that product into print, was a mind boggling experience.

Last year we moved into a new dimension, carrying our dreams with us. Compatibility of computers became almost as paramount as compatibility of personalities. Ideas were boiled down to so many pixels per inch, and conversations turned from music to software. The happy clutter on the kitchen table of finger picks, autoharps and coffee was pushed aside by stacks of printer brochures, mailing lists, - and coffee. The usual relaxed atmosphere became tense as deadlines reared their ugly heads. The coffee got cold and the hour became so late we dared not look at the clock.

This challenging, growing time came to a happy conclusion as we stood in the post office at Winfield, Kansas, watching a friendly, understanding postal clerk hand cancel Volume 1, Number 1. Somewhere in the haze of that moment we knew we had made it!

The rewards came later with so many congratulatory phone calls, cards, and letters. We thank all of you wonderful people who responded to our efforts so warmly. We were pleased with the comments of Byrtis Walter, Florida, whose letter was typical of the mail we received - " I'd say you definitely accomplished the objectives as stated in the editorial page. Keep up the good work . . . ". But her following thought brought us back to reality: " . . . and hurry the next issue!". And so it goes. The next issue was waiting.

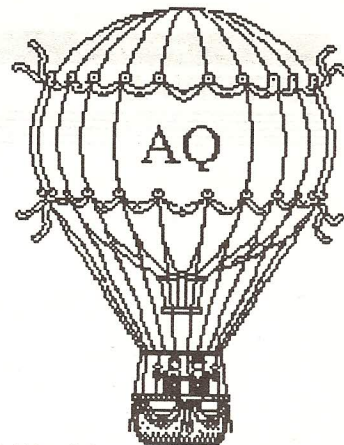
Our lives are still filled with graphics and cold coffee, but the music is creeping back. A section of the table is reserved for it.

We are looking forward in 1989, with expectant pleasure, to receiving your ideas, songs, and friendships, and returning them in kind to you through this, *your* magazine, *Autoharp Quarterly*.

Mary Lou Orthey

Walter

LETTERS TO THE EDITORS



Dear Editors:

Let me add my name to what I am sure is an evergrowing list of delighted subscribers to *AQ*. You did an excellent job in putting together your first issue.

I particularly liked Bob Wey's article on microphones. He gave us a lot of clearly explained, useful information, but he also left me with some unanswered questions. On reading his suggestion to buy "A decent (\$50 - \$100) microphone", I thought, "OK, but how do I select a decent one". He also alluded to certain considerations in installing a magnetic pickup on an autoharp, but allowed that an explanation of that was beyond the scope of the article. All of this whetted my appetite for more information. I think a follow-up article is in order.

Your idea for interactive lessons is intriguing and innovative. I think this format will be especially helpful to those players who are unable to get first-rate instruction locally. When I talked to Drew Smith recently, he seemed very excited about the interactive lesson concept and delighted at having been chosen as your first Interaction instructor.

I was glad to see that you're printing music with the different tab styles used by your contributors. I've never seen a tab system with which

I'm totally pleased, but having the opportunity to see a variety of styles in *AQ* will, I'm sure, help me to improve my own system.

I enjoyed Jeff Trace's photos on the cover and elsewhere in the magazine. While I recognize that they are probably intended to be "generic" shots of people absorbed in their instruments, it would be interesting to know who the people are and where the photos were taken.

Once again, let me congratulate you on an outstanding effort in producing the first issue of *AQ*. Please keep up the good work. All the autoharpists out here are hungry for more music and information.

Alan F. Mager
Annandale, VA

Dear Editors:

I just got my first issue of *AQ*, and it is fantastic. The article, "Take Mi Out is the Ball Game" is just what I'd been looking for. Written so even I, a rank beginner can understand, and all together without the need to wait for the next issue, or to go back to other sources.

Keep up the good work.

Susan Stude
Elkton, MD

Dear Editors:

Congratulations on your very fine publication - a welcome addition to the autoharp

world. I like it!

It is apparent that all of the staff put a lot of work into this new creation, and from those of us who are enjoying the fruits of your labor - thanks - and keep up the good work. Already I'm looking forward to the next issue.

Helen Miller
Danville, PA

Dear Editors:

... am impressed and pleased with your publication. Keep it up. I read it from cover to cover.

Sandy Vortanz
Hayward, WI

Dear Editors:

Great job! Love it!

Mary Ann Johnston
Chester, WV

Dear Readers,

Thank you for your letters. This page contains just a sampling of the mail we have received.

Our "experts" are working on follow-up articles, and our files are overflowing with your ideas.

And we learned a lesson. You, almost to a man do not like "generic" pictures!

We were delighted with the response we received from our first publication, and hope you enjoy our second issue as much as you did the first.

The Editors

Dear Editors:

In response to my article, "From Fingerpicks to Oxide" in the October issue of *AQ*, I have received the following comment and inquiry:

The signal from the OSI pickup is very unbalanced, most noticeably between the wound and smooth strings. Plus, it has a lot of overtones running through everything. A small battery-powered graphic equalizer does wonders in cleaning up and balancing the sound.

Question: What can be done to control the excessive sustain of these pickups?

-Mark Fackeldey

I would like to reply to Mark thusly -

I don't profess to be an expert in autoharp pickups, but I'll try to respond to your comment and question as best I can. (By the way, my article in *AQ* generated enough interest in pickups that the Editors are sponsoring me in a small research project on pickups. The results will appear in a later issue.) Also, many thanks to George Orthey for comments based on his own extensive experience.

A magnetic pickup produces an electrical output when one or more vibrating metal strings disturb its intrinsic magnetic field and induce currents in its coils. Now, from that sentence alone you can deduce all of the variables:

* The fundamental frequency of vibration of the string. This, of course, gives you the musical note of the string.

* The type of metal used in the string. The magnetic properties of the wound strings and solid strings will be different. In fact, a bass string wound with bronze

will have less magnetic material in the pickup's field than a bass string wound with steel, and therefore won't be picked up as loudly even though its diameter might be greater. This will obviously have a lot of influence on your equalization.

* How close the pickup is to the string. If it's farther away, the string's motion won't be sensed as loudly, and this also will affect your overall equalization.

* How the string is vibrating in the region of the pickup's field. Here's what makes the "overtones" issue so complex. How the pickup "hears" the string's vibrations will be influenced by where and how the string is picked, how it interacts with the autoharp's body, where the pickup is located along the string's length, and how close the pickup is to the given string.

* The frequency-response characteristics of the pickup's own coils. We probably have no control over this factor.

Your equalizer is a fine and accepted way to process the pickup's output, but understand that it's influence is after-the-fact. The equalizer is affecting, for better or worse, the signals which are passed along to your amplifier or recorder. It's not changing what the pickup itself is doing.

Oscar Schmidt International offers a set of "electric" autoharp strings with steel windings on the bass strings, rather than brass. These will instantly correct a lot of the bass/treble imbalance.

The factor which, I suspect, will have the most to do with the overtones you apparently don't like is the placement of the pickup relative to the strings. For any given string, the pickup will sense less

harmonic information if it's centered on the string's length and more if it's near one end.

If you can, try moving the pickup to different locations and angles along the body and shimming it to different distances from the strings. The basic OSI pickups I've seen are only long enough to go straight across and can't be angled. Also they seem to come with an upward bow to them which would cause their sensitivity to be greater for the mid-range strings than for the bass and high end. This arch can be corrected by *gently* bending the pickup. Be careful to maintain a slight bow. The pickup must not touch the 'harp body. This could cause buzzing.

When you mount the pickup, examine carefully the spacing between its top and the undersides of the strings, and put in a spacer accordingly. Something like an 1/8 inch spacer on the treble end should be about right.

These are the things I'm going to be investigating myself in the future, and I regret I have no prescription to offer right now.

Finally, you ask about sustain. If my explanation has had the desired effect, you've figured out for yourself that the sustain (i.e., the decay time of a string's note once the string has been picked) is not a function of the pickup. The strings themselves would have to be damped somehow to decrease the sustain. To put it very technically: we can influence our results in the frequency domain (e.g., with an equalizer) but not in the time domain (i.e., the frequency and decay envelopes of the strings).

So, I guess the answer to that question is "Nothing".

- Bob Wey

TO RUSSIA WITH LOVE

By Dorothy Wagner

Dorothy Wagner has been playing the autoharp since mid 1980. She had a teacher of sorts for a while, but she was soon left on her own with very few clues of knowledge regarding music, and an ever increasing thirst to learn. From this experience she has progressed to 1988. In that year, she founded the Chicago Center for the Autoharp, where the student population averages sixty. She performs at various children's hospitals weekly and she plays 'harp on the streets, trying to help raise funds for various charities. In 1988, Dorothy went on a sponsored whirlwind mini-tour of the United States. "One day here, one day there, wonderful people everywhere - and radio and television spots". In 1988, she was given a teaching grant by the Chicago Arts Council.

The highlight of Dorothy's year was going on the Volga River Peace Cruise. She was to present a 15-bar Berkshire Autoharp made by Oscar Schmidt, an autoharp case, two sets of model B strings, 35 feet of felt, various accessories, two autoharp instruction books, and ten 7-piece children's Rhythm Band sets - to the Russian people.

Dorothy was one of eight American musicians on the "working" cruise, and she performed on stage with her autoharp in every city she visited.

This is her Russian experience.

Performing in the Soviet Union is beyond a dream come true. Upon entering every city, one is greeted with bread, flowers, music, performing, smiles, hugs, Russian kisses, and more flowers - and with crowds lining the streets. Because this trip was a joint venture between the Soviet Peace Committee and the Americans, our every move was advertised on Russian television. The Russian people seemed hungry to hear our music and to know more about us.

Traveling with us were eight Russian musicians. So, when we would give a concert, there would be sixteen performers, plus a local act or two - or three.

The Peace Cruise itinerary in the Soviet Union was as follows: Moscow, Kazan, Ulyanovsk, Zaslavlye, Togliatti, Devushkin Island, Volgograd, Rostov-On-Don, and Leningrad.

I remember where we were, but for the most part, lost track of days and dates. We left home on September 2, and took off for Belgrad, where there was an overnight stop, and then on to Moscow.

We arrived in Moscow before dawn. Red Square was revealed to me just as the sun was coming up. It was absolutely breath-taking.

From Moscow we flew to Kazan and boarded the

Maxim Gorky Cruise Ship, named for one of Russia's most revered writers. Home was the Maxim Gorky on through to Rostov-On-Don, with stops for sightseeing and performing per the aforementioned itinerary. We then flew from Rostov-On-Don to Leningrad, then on home via Moscow and Belgrad.

Even though I lost track of days and dates, there's one day and city I'll never forget. Tuesday, September 13, 1988, Volgograd. Of all the cities, Volgograd, to me, was the most beautiful, cultured, gentle city - the buildings, people, parks, everything. Volgograd was the city where I was to present the autoharp to the people of Russia.

We were again greeted with bread, flowers, music, smiles, Russian kisses, and hugs. The eight American musicians on the Peace Cruise were whisked off to the Volgograd Arts Center, a true tribute to the Arts. I've never seen such a beautiful arts center, and so well kept. The building sparkled in a manner that told me it was loved.

We were the honored guests at an exquisitely prepared tea. Very formal, except for our dress. We were served tea, coffee, mineral water, and plates of eclairs.

Once again we were surrounded with flowers, and we engaged in very interesting, sometimes heated conversa-

tion; all with the help of excellent interpreters. Our hosts and hostesses constituted our equal of an arts council. Their leader, a striking, intelligent lady, seemed chagrined from time to time by the disagreements between her fellows. At one point, she was clearly embarrassed. I interjected, telling her that she shouldn't feel bad, and explained that I was from Chicago where council wars sometimes turn into fist fights in the aisles, or council members jumping up and down on top of their desks, and so on. My fellow Americans laughed and agreed that this was true, and the remainder of our exchange was much more relaxed and fun. As we were escorted out of the arts building to go to our concert, we all received a poster from the Volgograd Arts Council, and more flowers.

My hostess stayed with me backstage through the concert. Wonderful lady. She showed me the concert hall with great pride. And she had reason to be proud. The hall is the most beautiful concert hall I think I'll ever live to see.

The dressing rooms were large and tasteful, and we were brought tea, and of course, flowers. And all of this before I set foot on stage.

And then I was on. The huge hall was jam-packed, as were all of the concert halls in every one of the nine cities we visited. I addressed the audience, but somehow maintained eye contact with our translator. (This became almost second nature). I played my autoharp for approximately 1/2 hour of the normal three-hour-with-no-intermission concert.

Mother Russia was about to officially receive her first autoharp, and I was only the humble courier. I do mean that. The Soviets asked me who was going to receive the gifts, and I emphatically told them that this was to be given to the Russian people. They were to decide who would receive them. I didn't want to know who it would be until it was time for the announcement.

I addressed the audience again: "On behalf of all the workers at Oscar Schmidt International, headquartered in Buffalo Grove, Illinois, it's my humble honor to present the United Soviet Socialist Republic with her first autoharp, plus accessories . . .".

The recipients, the Ensemble of Ancient Music, Volgograd, were ecstatic! They grouped on stage and sang to me, which almost brought me to my knees. I



had never heard the song before, but translated, it was "May you live a thousand years and then a thousand years more; in peace, happiness, with love and all good things". I hugged each member and thanked them. They also presented a very lovely poster of the Madonna and Child to be shared by all the workers at Oscar Schmidt International. It is now framed, and the property of "All the workers at OSI".

I found that I still had a few more hours in my day - hours of hugs, kisses, flowers, and teaching the excited autoharp recipients the rudimentary beginnings of autoharp playing. Although they had been presented with two instructional books, they spotted my own autoharp books, and poured over them: I came home with two less books than I carried to Russia. I also came home with a verbal offer to teach autoharp for one year at the Moscow Conservatory of Music!



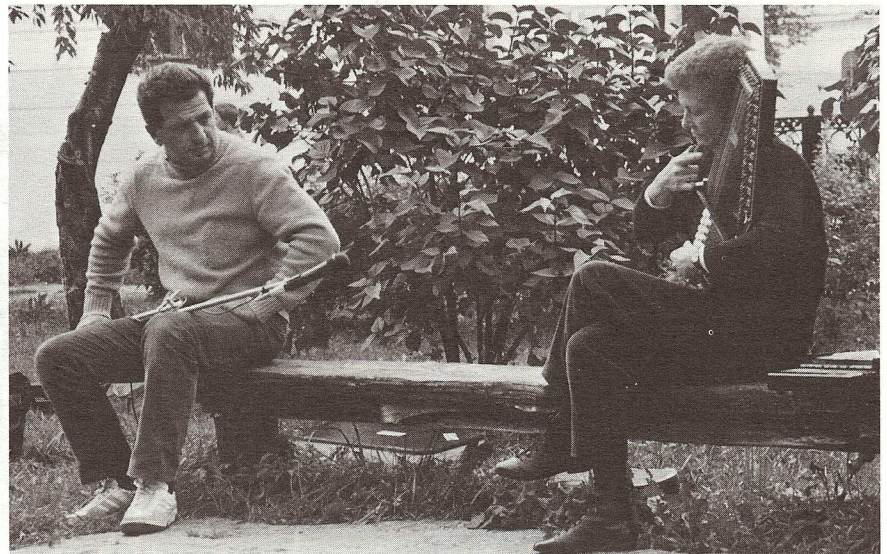
STEPPE ALL AROUND

D / G D / / / G D G
 / A7 / G / D A7 / / / / D
 G A7 / G / D A7 / / / / D
 D7 / G / C G / / / C G C
 / D7 / C / G D7 / / / / G
 C D7 / C / G D7 / / / / G A7 /
 rit:
 G A7 g D / / / G D /

Arrangement copyright 1988, Dorothy Wagner.

This tune is my introduction to you of the Soviet people. As you play this melodic little Russian folk tune, I trust that you'll feel the gentleness and warmth of the Russian people. I'm sure that you, as I, will also feel the universality of this tune.

From a park bench in Kazan to the concert halls, the Russians took every opportunity to record Dorothy and the autoharp.



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 his product: and what is that thing made of anyway?

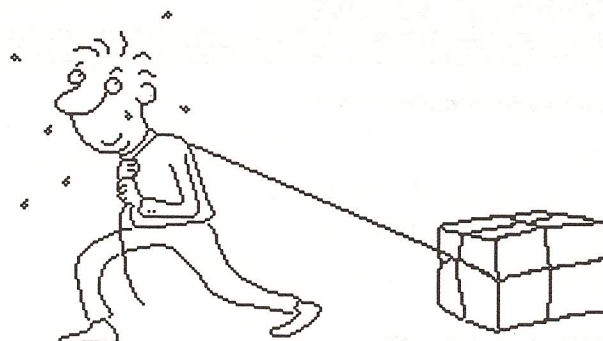
As we said in our last issue, the purpose of this column is to share facts and opinions on the many autoharp products that are on the market today.

We asked you readers to give us an idea of what products you would like to see discussed. The responses we received covered a broad range from microphones to road atlases, (no doubt for locating those festivals that are held in locations off the beaten path).

We thank you for your suggestions, and we will try to cover as many of them as possible as time goes on. In the meantime, keep sending in your proposals for future issues.

ELECTRONIC TUNERS

Little by little, the world of modern electronics is making its way into the world of traditional music. With the autoharp, the most often used electronic "gadget" seems to be the electronic tuner. Since we told you in our last issue we would be discussing tuners, we hope you have been thinking about them. We would like to determine their value, dependability, and accuracy in relation to autoharp tuning. We're asking you to share some of your experiences, and give your opinions:



1. Do you own an electronic tuner? If not, why not?
2. What make/model did you purchase?
3. When did you buy it?
4. How much was it?
5. How well does it respond to your autoharp?
6. Is it set for tempered tuning only, or can it handle alternative tunings as well?
7. What are its strong/weak points?

We're looking forward to your comments. Since we're working on this in conjunction with the Folk Song Society of Greater Boston (FSSGB), feel free to include comments on tuning other instruments as well as your autoharp. Be as brief or as detailed as you like, and include photos/illustrations, if you wish. Responses will be correlated and published in the July 1989 issue.

Please mail your comments concerning electronic tuners to:

Pamela Roberts
174 Hayward Street
Braintree, MA 02184

before April 1, 1989.

Watch for our April "I'll Buy That" article on autoharp cases.

NEW PRODUCT



A "pickup" produced especially for use with chromatic electronic tuners. Just clip on any tuning pin or hard surface of an instrument, and physical vibrating energy of all vibrating strings are amplified without moving from pin to pin. No outside noise is picked up. A must for autoharp, harp, and hammered dulcimer players. For more information about this product, contact: Wood N' Strings, 1513 Baker Road, Burleson, TX 76028, 817 478-6339.

WINFIELD WINNERS

Autobiographical sketches

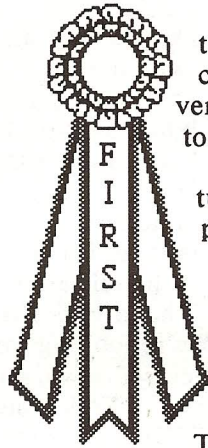
MARK FACKELDEY



My earliest attempt at making music consisted of bouncing a spoon off the rotating spokes of an upside down bicycle, cranking the foot pedal by hand. It got rather sophisticated, with markings on the wheel rim for which spokes made different sounds. I'd play my spokes, humming mysterious chants, sometimes hitting other parts of the bike that made interesting sounds. Little did I know. This type of music would later sell for big bucks under the label of "New Age".

Then I unfolded into my xylophone phase. I emptied the cupboards of tureens, bowls, platters, plates, saucers, and according to pitch, spread them all over. The family broke their necks.

I was banned to the cellar, which proved a boon. With its brick walls and cement floor it had great, peculiar acous-



tics. The china chipped. It was verboten. I turned to the bottle.

Bottles could be tuned! But when played "al forte", they'd tip over, spill the fine tuning and sometimes break. Tin cans were called for.

The garbage was literally full of music! This phase also passed.

Mamma got a guitar. It hung on the wall. Mamma was learning to play. I was not allowed to touch it. It was very valuable. So I only practiced when no one was home. I got caught playing guitar better than Mamma. I was allowed to play. Eventually I got to keep the guitar. Years later it died in a car crash. I was driving. It was a Kalamazoo.

I sang soprano in the church choir and I endured a few grueling violin lessons from Mijnheer De Raaf. I can't do either of those things anymore. We also had a piano. I learned the scales. I learned the chords. I didn't learn to play the piano. I loved to take off its cover and pluck the strings. Guess I was born to pluck.

I mean, I was destined to play autoharp. When I finally got one, twelve years ago, I could play it right away. It's true - ask my kids. They'll

back this up. They love me. Though I think I drove them nuts at times, playing so much.

In '86 I went to Winfield. I didn't place in that contest, but I had a wonderful time. I met Drew Smith and also learned to love diatonic autoharps.

Competition in '88 was tough. I thank all the contestants for showing up. It wouldn't have been the same without them. They played so well it made me sweat. Thank you, Walnut Valley Association, for holding such a prestigious contest. Thank you, George, for the autoharp.

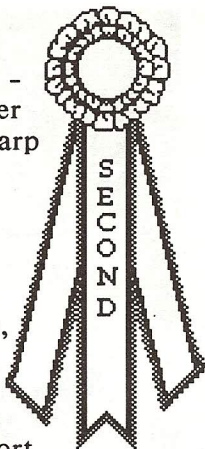
I was interviewed for the Walnut Valley Occasional. The interviewer asked, "Tell me, what does it take to play winning autoharp?". I said, "Fingers". His face dropped. My face didn't. My face had already dropped before the interview. I was flustered. I was incoherent. I had not thought I would win.

God bless Drew Smith and Marty Schuman for telling me what to play. I have atrocious taste. I am just as happy playing "Beer Barrel Polka" as I am playing "Swan Lake". I just love the sound of the 'harp.

I'm still flustered. Where do you go after Winfield? Maybe there's a contest at the "Pearly Gates". To play the Golden Harp on Cloud Nine! I'll die with a happy smile on my face!

DREW SMITH

For just one day - Monday, September 19, 1988 the autoharp claimed the day over the presidential campaign of George Bush and Michael Dukakis - at least in Wichita, Kansas.



This amazing feat came to light at the Wichita airport. My three friends, Mike Resnick, Susan Sterngold, and Pete Peterson were standing with me as I returned the keys of our rented car to the man behind the counter. "Hey," he said, "Was that your picture on the front page of this morning's newspaper?" After he repeated the question again, I cleverly asked, "What are you talking about?". Whereupon, he reached under the counter and unfolded the front page of the *Wichita Eagle-Beacon*, final edition, presenting me with irrefutable evidence that the large photo on the front page was of me! And it was 25 times bigger than that of either presidential candidate on the same page! And there I was, caught right in the act of picking the autoharp!

You could have pushed me over with a feather! I had been totally oblivious to any photographers while I was on stage at the International Autoharp Championship in Winfield, Kansas. Well, of course, I looked for the nearest newsstand and bought a couple of the issues to bring home to Ho-Ho-Kus, NJ and save for posterity.

Actually, it didn't seem to make too much difference to George and The Duke. On November 8th, election day, the results showed I wasn't even in the running.

Now, I intend to continue producing my "Winfield Winners! Autoharp" series of cassette albums, expanding into Volumes Three and Four. I have had such

People

The dough isn't bad at the top
Michael Jackson 1st on list/2A

Sports

Chiefs wave magic wand over Broncos
DeBerg fires up offense for win/1B

U.S. swims to 1st gold at Olympics
Janet Evans in 400-meter medley/1B

Business Monday

Medical benefits a la carte
Employees want flexibility/7D

THE WEATHER: Windy, becoming partly cloudy. High 82. Low 54 Details 4A. Weatherline, 838-2222 Final Edition

The Wichita **Eagle-Beacon**

MONDAY SEPTEMBER 19 1988 33 CENTS

Music man
Autoharper Drew Smith of Ho-Ho-Kus, N.J., smiles in response to the applause from the audience while competing in the International Autoharp Competition at the Walnut Valley Bluegrass Festival in Winfield on Sunday. Story, 1C.

Military in charge after Burma coup

By Nick B. Williams Jr., Washington Post Staff Writer
BANGKOK, Thailand — The armed forces seized power in Burma on Sunday, ending a 10-month period of military rule and order in the rebellious country and the hold military elections.

Army Chief of Staff Saw Mawng declared in a brief statement read over official Burmese Radio. "The defense forces have assumed all power in the state."

According to reports from Bangkok, the coup apparently was bloodless. Witnesses said army trucks controlled the capital, repeating the radio announcement over loudspeakers, but took no action against demonstrators who shouted the protests against the embattled government. No big troop movements were reported.

LATER, ACCORDING TO one report, protesters blocked roads with felled trees in defiance of military rule. Shortly before midnight, automatic rifle fire was heard in the city, a Reuters reporter in Rangoon said in a phone call to Bangkok.

The radio broadcast identified Saw Mawng, 56, who also has been defense minister in the government of the new martial-law regime, the Peace Restoration Committee. He is reported to be a hardliner, according to reports from Rangoon, and becomes the country's fourth leader in less than two months.

The 4 p.m. broadcast declared the military was taking power to "halt deteriorating conditions all over the country and for the sake and interest of the people." It called on the Burmese to begin

Foreclosure sale averted, Slawson says

27.7% back Dukakis, survey says

Presidential Survey Results

Results of a Kansas Survey taken of 1,013 people within the Wichita metropolitan area (Sedgwick, Butler and Harvey counties) between Sept. 6 and Sept. 15.

If the presidential election were held today, for whom would you vote: George Bush, the Republican, or Michael Dukakis, the Democrat?

● STUDENTS, 4A, Col. 1

How the autoharp upstaged the 1988 Presidential Election
-- Courtesy of The Wichita Eagle-Beacon, used by permission.

But I did get second place in the International Autoharp Championship, and I'm proud of that. My new trophy sits beside my 1984 champion trophy, and my 1986 second place one.

My congratulations go to Mark Fackeldey who won this year! He is a fine player, who I first met in 1986 at the Wichita Airport where we swapped tunes. We've been friends ever since.

My congratulations also go to Fredona Currie, (third place), and runners up Bill Bryant and Ivan Stiles. This was a very close contest, with a lot of talent heard in the many playing styles of all those competing.

Now, I intend to continue producing my "Winfield Winners! Autoharp" series of cassette albums, expanding into Volumes Three and Four. I have had such

tremendous response to my Volumes One and Two that I now call upon all former winners and finalists to contact me, so I may include them in a continuing series.

Everyone interested in information on the present two volumes, (each is one hour long on chrome tape, and features six different winners from 1981 to 1985), can write: Drew Smith c/o The Great All-American Autoharp Series, 529 Ardmore Road, Ho-Ho-Kus, NJ 07423.

I will send an information sheet which shows tune titles for the 41 winning tunes, including information on my two hour "Play-by-Ear Cassette Workshop", and shows some of the best autoharp accessories you'll ever find. My thanks to one and all for your support over the years.

FREDONA CURRIE

My background in music is a mixture of Kentucky Bluegrass, Texas "swing", and "down-home" gospel.

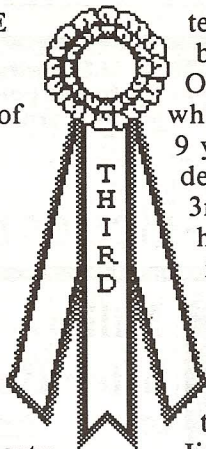
As a child, I lived in the hills of Kentucky, where every two months or so, folks from far and wide would gather at this farm or that farm for a party.

I can remember riding on my daddy's back (with my feet stuck in his back pockets) down to the pond, where all the countryside's farmers would seine the pond and haul the fish (and turtles, too) back up to the farmhouse for a big fish fry! Then the fun would start!

Out came the musical instruments - fiddles, guitars, banjos - oh, - and just a little touch of corn squeezins. Grandpa Jump would get real happy and jig dance for us!

I'll never forget sitting up in the loft, overlooking all that fun, enjoying every minute of music, song and dance, knowing in my heart that someday, somewhere, somehow, I would be singing, dancing, and playing something.

Well, my folks moved us all back to San Antonio, Texas when I was around eight years old. We'd occasionally gather together on Sundays with all of Daddy's brothers and sisters, and they'd play all kinds of musical instruments - fiddles, guitars, up-right bass, steel guitar, piano, and harmonicas. They'd sing old time country gospel and all those Texas songs. I loved it. Mom and Dad noticed my interest, and began teaching me lots of songs. I soon became an award winner in city wide talent shows, and appeared on local radio and



television shows. I remember being involved in a Grand Ole Opry Talent Search in which I placed 3rd. I was only 9 years old, and I was devastated at placing only 3rd. I didn't realize what an honor it was. I was even invited backstage to meet Slim Whitman and Little Jimmy Dickens. I didn't really pay any attention to anything except the fact that I was as tall as Little Jimmy Dickens. I felt quite grown up.

By the time I was 12, there were 6 kids in our family, and we moved to Houston, Texas. That's where I spent my teen years, singing in school musicals and marching in the high school band.

I put music on the "back burner" when James and I married, as my family became my number one priority.

Thirteen years ago, we moved from Houston to Arkansas, to raise our three sons in a wholesome environment. We fell in love with the mountains, the people, the music, and the Ozark Folk Center, in Mountain View, Arkansas.

In 1981, I found an old Oscar Schmidt harp at a flea market for \$55.00. I never had played one. (I never had touched one), but somehow, I knew I could play that thing. So I tinkered with it, and within an hour, I was playing the melody to "Red Wing". I was immediately addicted, but not until 3 years later, when I entered the Southern Regional Autoharp Championships and attended the workshops, did I realize that there were others like me. I was amazed and so happy to find that there were people ready and willing to "talk shop" with me! I had an extra thrill and blessing that year when I won the Southern



Regionals. I went on to Winfield from there, and promptly got shot right out of the saddle, but I sure enjoyed listening to the contestants, especially Karen Mueller.

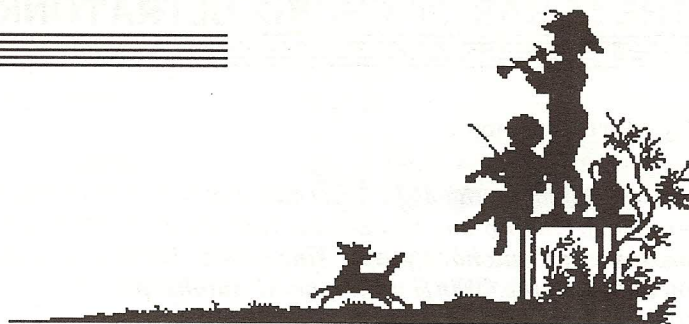
I decided competition was not for me. I auditioned at the Ozark Folk Center, and became a regular performer there. Last year, my 13 year old son, Britt, and my dad, Merton Keith, joined me on stage as regular performers. We are called "The Ozark Express".

A word about our sons - Britt is not only a fine musician, but he is also an award-winning cross country runner. John, age 15, is a National Scholarship Achievement, and a National Leadership Award winner, and is on the high school football, baseball, tennis, and track teams. Keith, age 17, is also involved in track. He plans to break the state record in the mile this year, and has been selected for the McDonald's All American High School Band.

James, my husband, is an incredibly terrific person. I thank the Lord for him. This September, he said, "Honey, we're going to Winfield!" and so we did. We left home at 3 a.m. the morning of the competition, arriving 15 minutes before the entry deadline.

It's a wonderful thrill to be listed as a Winfield Winner!

FROM THE COCOAHOUSE



The CocoaHouse meets at the Beechwood Community Life Center, 225 Fenno Street, Quincy, MA 02170. During after-school hours and school vacations, Cheryl Ange and the Beechwood staff present a series of children's "coffeehouses", including music, theater and dance presentations.

Boys and girls both love the story of poor Henry's bucket, and Liza's futile attempts to help him out of his predicament.

When you play this, a suggestion is to keep the accompaniment simple, using the long sweeps on the autoharp only as a back up to enhance the "dramatics" of the song and story.

"There's a Hole In My Bucket" also makes a good beginning song for learning or teaching the autoharp.

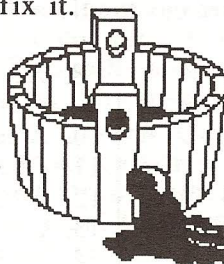
THERE'S A HOLE IN MY BUCKET

Traditional

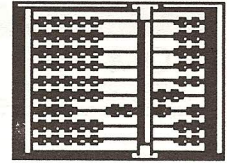
There's a hole in my bucket, dear Liza, dear Liza. There's a hole in my bucket, dear Liza, a hole.

Verses:

1. There's a hole in my bucket, dear Liza, dear Liza
There's a hole in my bucket, dear Liza, a hole.
2. Then fix it, dear Henry, dear Henry, dear Henry
Then fix it, dear Henry, dear Henry, fix it.
3. With what shall I fix it, dear Liza, etc.
4. With a straw, dear Henry, etc.
5. The straw is too long, dear Liza, etc.
6. Then cut it, dear Henry, etc.
7. With what shall I cut it, dear Liza, etc.
8. With a knife, dear Henry, etc.
9. The knife is too dull, dear Liza, etc.
10. Then sharpen it, dear Henry, etc.
11. With what shall I sharpen it, dear Liza, etc.
12. With a stone, dear Henry, etc.
13. The stone is too dry, dear Liza, etc.
14. Then wet it, dear Henry, etc.
15. With what shall I wet it, dear Liza, etc.
16. With water, dear Henry, etc.
17. In what shall I carry it, dear Liza, etc.
18. In a bucket, dear Henry, etc.
19. There's a hole in my bucket, dear Liza ...



THE 15 BAR, 30 CHORD ULTRATONIC



By Marty Schuman

Marty Schuman, the 1981 International Autoharp Champion, has been a full-time professional autoharp player since 1986. He is included on the "Winfield Winners! Autoharp" tape and his new cassette is expected to be released soon.

During the thirty years I've been playing autoharp, I've never, never been totally satisfied. No autoharp ever had all the features or versatility I was looking for. In my experiments to get more bass, range, volume, and chords, I've worked with various tunings, pairings of strings, and squeezing in extra strings and extra-narrow chord bars. I've also been involved in the development of two experimental oversized 'harps, one made of wood, and one of space-age materials.

For the past ten years, I've been playing diatonic autoharp, and again, not content with the standard chords, I developed an additional range of "color chords"; that is, supporting chords around the main key that produce subtle shadings. This opens up the diatonic autoharp to new dimensions.

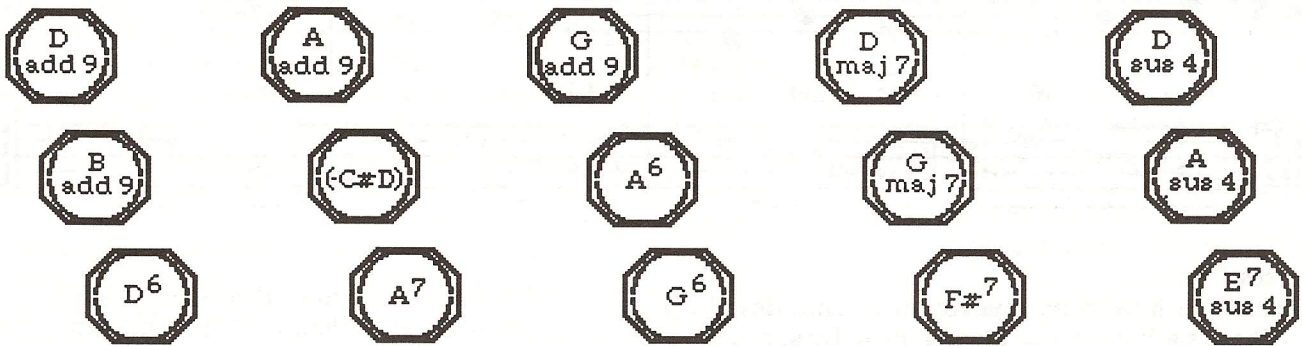
The usual method for adding more chords to your autoharp is to add more chord bars, which reduces the amount of playing room on the treble strings. And I wanted so many additional "color chords" that I would have run out of playing space altogether.

To get around this problem, I developed a system whereby I double the selection of chords - without adding any additional chord bars to my autoharp.

My harp is tuned to the key of D, (D, E, F#, G, A, B, C#, D), but one can, of course, transfer the principles described here to a diatonic 'harp tuned to other keys.

I use a three-tiered chord system with a cover (sometimes referred to as "C" style) with 15 chord bars. I have three inches of playing space for the top string.

CHORD BAR LAYOUT



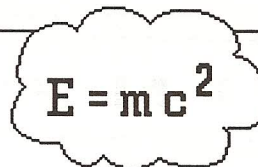
The felts in each chord bar are cut to allow the following strings to sound:

- | | | | |
|--|------------|------------------------------|-----------|
| 1. D add 9 | D F# A E | 8. A6 | A C# E F# |
| 2. A add 9 | A C# E B | 9. G maj 7 | G B D F# |
| 3. G add 9 | G B D A | 10. A sus 4 | A D E |
| 4. D maj 7 | D F# A C# | 11. D6 | D F# A B |
| 5. D sus 4 | D G A | 12. A7 | A C# E G |
| 6. B add 9 (less the 3rd) | B C# F# | 13. G6 | G B D E |
| 7. (-C#D) | E F# G A B | 14. F#7 (less the 3rd) | F# C E |
| (A "block chord". Not useful by itself.) | | 15. E7 sus 4 | E A B D |

The key to this system is that half of the chords are produced by pressing two or more

chord bars at once. The combinations and chords they produce are as follows:

- | | |
|--------------------------|---------------------|
| 1. D6 + Dmaj7 | = D |
| 2. G6 + Gmaj7 | = G |
| 3. A7 + A6 | = A |
| 4. Gmaj7 + D6 | = Bm |
| 5. G6 + (-C#D) | = Em |
| 6. A6 + Dmaj7 | = F#m |
| 7. E7sus4 + G6 | = E7 (less the 3rd) |
| 8. D6 + (-C#D) | = B7 (less the 3rd) |
| 9. E7sus4 + (-C#D) | = Esus4 |
| 10. D6 + Asus4 | = D (less the 3rd) |
| 11. E7sus4 + G6 + (-C#D) | = E (less the 3rd) |
| 12. F#7 + Dmaj7 | = F# (less the 3rd) |
| 13. G6 + Gmaj7 + Dsus4 | = G (less the 3rd) |
| 14. A7 + Asus4 | = A (less the 3rd) |
| 15. D6 + Gmaj7 + (-C#D) | = B (less the 3rd) |
| 16. Badd9 + F#7 + (-C#D) | = C# (less the 3rd) |



Thus, with the 14 chords produced by using one bar alone, plus the 16 chords possible through combinations, a total of 30 chords are achieved, all surrounding one key.

The arrangement of the bars themselves was carefully worked out to allow for the most rapid movement of the fingers from one combination to another. After getting used to the system, I find that it does not impede my speed or accuracy.

It's amusing to see another 'harper pick up

my instrument and try to play a tune. They're baffled at first because they can't get a "straight" chord out of it. But after the system is explained, it usually doesn't take too long to get used to the combinations.

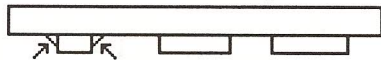
After all, we autoharpers have had it kind of easy all these years - with one finger producing a whole chord. Now, by using two or even three fingers, one can greatly expand the selection of chords on the diatonic autoharp.

'HARPRESCRIPTION

By Dr. George Orthey

When you re-string a 'harp, always bring the strings up to pitch immediately. Strings have "memory", so they tend to hold well where they are first set. If you leave it for days in random tuning, it will take many tunings to get it to hold. If you tune it right, immediately, it will hold pitch after a few tunings.

If your single string dumper felts don't damp well, put a shoulder of silicone glue



here to bolster it.

Do you want to build up short felt? Put a thin smear of

silicone glue on each side of the felt and prick the felt on each side with a pin. When the glue sets, the felt stays fluffed, and is hardened. This will help the harmonics, as well.

12/15 bar 'harp chord bars loose between plastic and metal? Make a strip of cloth 1/2 by 3 inches. Put a stripe of silicone glue on it and stuff it in the hole in the end of the bar.

12/15 bar 'harp chord bars have end play causing clicking when playing? Cut a strip of plastic from a plastic cottage cheese tub. Slip it in place between the end of the bar and the bar holder. Then

put the bar holder cap back on. - Real loose? Put one or more at each end. Make it the same height and width as the face of the bar holder that the bar end rides against. If you want it there permanently, put a dab of silicone glue on the face that goes against the bar end holder.

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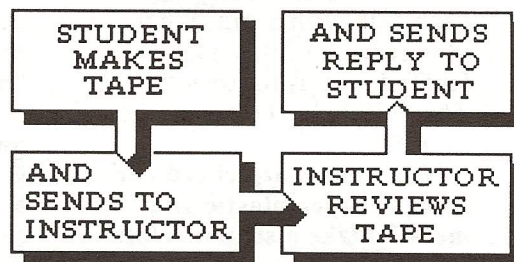
MARK FACKELDEY



Mark Fackeldey has been playing auto-harp for twelve years. His unique, bare-fingered picking style evolved from his early experience with classical guitar, and enables him to employ a technique which ranges from single-note melody playing to complex five-finger patterns. This year's Walnut Valley Winfield Winner, he also took first place in the 1986 World



Championship at the Western States Country Music Association, and again at the Pioneer Florida Old Time Music Championship in 1988. He and his wife, Linda, perform together at festivals throughout Florida as "Harpbeat", and have recorded a cassette by the same name. He is presently working on a book/cassette for advanced 'harpers. We are honored to have Mark as our Interaction Instructor.



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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.

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THE INTERACTION LESSON: "PLANXTY IRWIN"

Mark Fackeldey
2008 East Clifton Street
Tampa, FL 33610

When you first look over this music, please don't feel intimidated by all the chords and notes. This tune can be played as a cheerful ditty, or strummed slowly with an air of melancholy. If you haven't quite mastered the pinch/strum technique, try a slow graceful strum with a thumb pick, flat pick, or finger nail. Just end each strum on a melody note.

But don't limit yourself to just one interpretation. The melody covers two octaves, and in one place it goes even one note higher - where you can see those high notes growing above the trellis. Position your 'harp so you can reach for the high ones with ease.

As an added bonus, you'll find that by mastering the first line, you will have learned pretty near three quarters of the entire tune - melody and chords. The second line is basically a repeat of the first, with the exception of the last few notes, and fourth line is an exact repeat of the second.

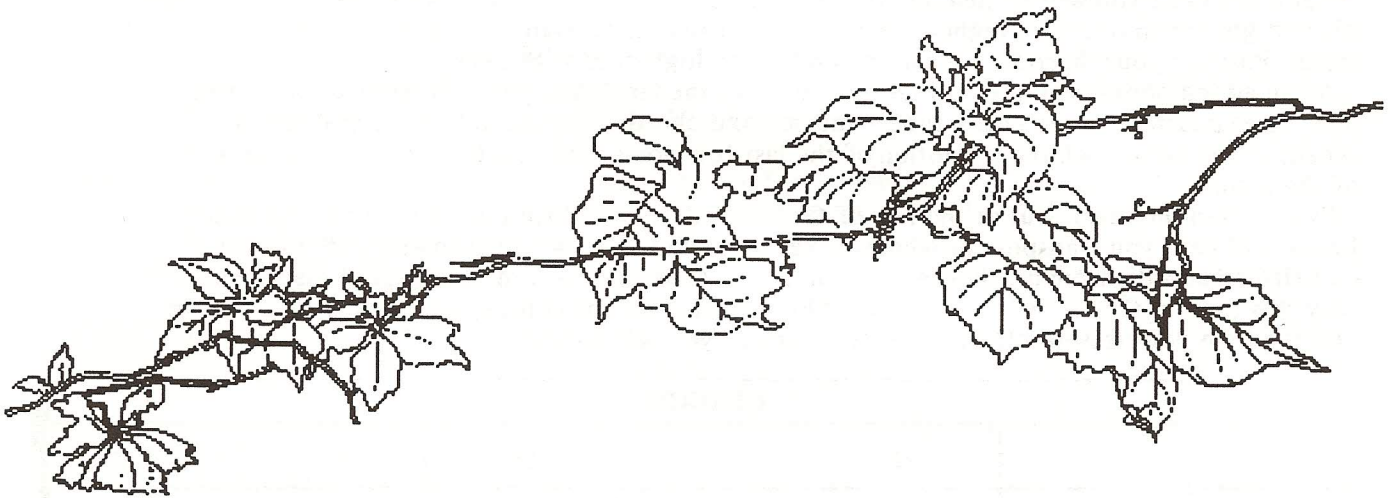
I've written the music out in the key of G, but if that key doesn't work for you, the chart below will help you transpose to whatever key suits you and your instrument best. Twelve and fifteen chord chromatic 'harpers may not have a Bm and/or Em, and should therefore play this tune in the key of F. Wildwood Flower folks, will of course, use the key of D. When you send me your lesson, please indicate what key you are using.

KEY	CHORDS					
	I	II	III	IV	V	VI
G	G	Am	Bm	C	D	Em
F	F	Gm	Am	B flat	C	Dm
D	D	Em	F#m	G	A	Bm
C	C	Dm	Em	F	G	Am

PLANXTY IRWIN

Turlough O'Carolan

G / Bm C D C D Am G D G Am D G Am D D / / / /
 G Bm C D C D Am G D G Am D G Am G D Em D G
 G / Am G Em Am Em Am Em Am D / / G Am G Am Em D Em D /
 G Bm C D C D Am G D G Am D G Am G D Em D G



Turlough O'Carolan was Ireland's premier harper. He lived from 1670 to 1738 and, although totally blind, traveled throughout Ireland playing the harp and writing hundreds of tunes. "Planxty" is Gaelic for "Thank you", and O'Carolan wrote these tunes in appreciation for a favor given.

TAB:

Along with the music notation, I also included a basic tab. It's been my experience that more advanced players tend to ignore tab and use their own picking style. And beginners, upon seeing an elaborate tab, tend to think the tune is meant for advanced players. Thus, writing out tab with a lot of different symbols seems rather self-defeating.

I used an "X" to indicate the pinch for two reasons: (1) it looks less cluttered, less confusing without the usual pinch arrows (we don't really need a pictograph *every* time), and (2) the "X" is intended to remind you to keep the pinches very small, keeping the thumb and melody pickin' finger close together. The combination of lots of minor chords and small pinches will give rise to a beautiful harmony. Later on, when you're more familiar with the melody and the chord sequence, you might like to sound a creative low bass note here and there.

The single note symbols (●) are meant to indicate that these notes should *stand out clearly*. You may jolly well use a pinch there too, if you wish, or pick them separately.

You'll also see the symbol "O" under some of the chords. Diatonic folks may wish to experiment with open chords here.

And finally, the symbol \wedge represents a rhythm strum.

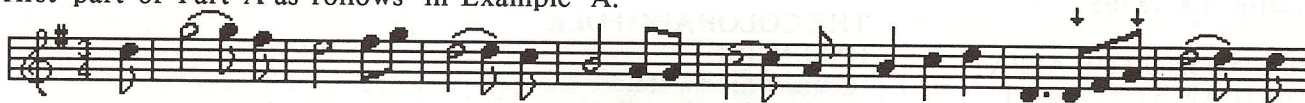
RHYTHM:

The \downarrow notes (half notes), get two counts each. In the tab, they are written as a pinch followed by a rhythm strum. You may choose to omit this rhythm strum, but then don't forget to allow the half notes to count for two counts.

The \downarrow notes (quarter notes), get one count each.

This is a waltz - 3/4 time - $\underline{1} 2 3 / \underline{1} 2 3 / \underline{1} 2 3$

For the sake of simplicity and ease, I deliberately rewrote this tune with half and quarter notes only. This shows the melody, and the relationship between the melody notes and the chords. It was not written this way originally. Although it's perfectly playable this way, what is lacking is the lilt of the tune. It ain't got that swing! Lilt (or cadence) is achieved by lengthening and shortening the duration of notes within the measures - very much like rhythmically stressing certain syllables when reading poetry. For example, you could play the first part of Part A as follows in Example A:



Even if you're not very quick at reading little gnat (\downarrow) notes, you can probably see that in this example the lilt goes:

dit / daaah dit / daah dit - dit / daaah dit / daah dit - dit / daah dit / da da da / daah dit - dit - dit / daah dit
BEAT 1 2 3 & 1 2 3 & 1 2 3 & 1 2 3 & 1 2 3 1 2 3 1 2 & 3 & 1 2 3

And now we've turned this tune into a sweeping waltz. - Be a musical poet!

Traditional Irish musicians tend to play this Planxty in 6/8 time like this:



Create further interest by occasionally substituting a quick arpeggio for a melody note, or by adding a few extra, quick notes (\downarrow), like the ones I snuck into examples A and B.
Example B:



Am Em / D

Other tricks and embellishments would take a few more pages to describe, but are easily explained on a cassette. So, I'm expecting to hear from y'all, and looking forward to hearing your interpretation of "Planxty Irwin". Now, be creative! Go for it!



Mark Fackeldey

Editors' note: To hear Mark's style, see Updates - Records and Tapes for his tape, "Harpeat".

RECORDS AND TAPES UPDATE

Records and Tapes Editor:
Eileen Roys
Rt. 2 , Box 85
Stevensville, MD 21666

The following is an update of the full Records and Tapes list which was published in our October issue. If you know of one we have missed, please send the information to the Records and Tapes Editor. The complete list will be published every October, and updated in each issue.

The following tapes/records feature the autoharp:

AUTOHARP
Instructional: Book included
Carol Stober
Workshop Records
PO Box 49507
Austin, TX 78765

BEGINNING THE APPALACHIAN AUTOHARP WITH EVO BLUESTEIN A VIDEO MUSIC LESSON
Kicking Mule
PO Box 158
Alderpoint, CA 95411

DAVID MORRIS IN CONCERT
Augusta Heritage Workshop, July 1982

HARPBEAT
Mark Fackledy, autoharp
Linda Fackledy, guitar, vocals
2008 East Clifton Street
Tampa, FL 33610

LEARN FROM MIKE SEEGER - HOW TO PLAY THE AUTOHARP
Homespun Tapes
Box 694
Woodstock, NY 12498

The following tapes/records include the autoharp:

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

BEV KING AND JOE KNIGHT PICK THE WILDWOOD FLOWER
Country Heritage Prod.
RR 1, Box 320
Madill, OK 73446

BLUE RIDGE MOUNTAIN BLUES
Bill Clifton and the Dixie Mountain Boys
Mike Seeger, autoharp
County Records, Floyd, VA
County 740

THE BRISTOL SESSIONS
Carter Family/Pop Stoneman
CMF Records
4 Music Square, East
Nashville, TN 37203

THE COLORADO FOLK ENSEMBLE
Bonnie Phipps, etc.
664 South Grant
Denver, CO 80209

COME BY THE HILLS
Bill Clifton
Mike Seeger, autoharp
County 751

THE COMING OF WINTER
Harvey Reid
Woodpecker Records

CROSSING THE LINES
Full Circle
Karen Mueller, autoharp
Prairie Music
927 1/2 Massachusetts
Lawrence, KS 66044

FIFTY MILES OF ELBOW ROOM
Judie Pagter and Joe Boucher
Webco WLPS 3311C
Judie Pagter
Rt. 7, Box 280
Barboursville, VA 22923

FIRST HARVEST
Circle of Friends
Sharon Naumann, autoharp
See PASSAGES for address

GOLDEN RING
Howie Mitchell, George and Gerry Armstrong, Ed Trickett, etc.
Folk-Legacy Records, Inc.
Sharon, CT
FS1-16

THE HEART OF THE MINSTREL ON CHRISTMAS DAY
Harvey Reid
Woodpecker Records

IT STARTED AS A TREE
Steve Mayfield
5610 South 89th East Street
Tulsa, OK 74145

LEAVE A LOT OF HAPPY TRACKS
Bev King, autoharp, dobro
RR 1, Box 320
Madill, OK 73446

LET'S PICK
Roger Sprung and the Progressive Bluegrassers
Drew Smith, autoharp
Roger Sprung
Rt. 5, Papoose Hill Rd.
Newtown, CT 06470

MIKE SEEGER
Vanguard Recording Society, Inc. New York
VSD-79150

MOUNTAIN MEMORIES
Valta Saxton, autoharp
3643 Wilma Avenue
Fort Smith, AR 72904

A MOUNTAIN MUSIC SAMPLER
John and Kathie
Hollandsworth
Rt. 2, Box 40-A
Christiansburg, VA 24073

MUSIC FOR CLOGGING

Judie Pagter, autoharp
Country Ham
Vetco - PL-210

OF WIND AND WATER

Harvey Reid, autoharp,
guitar, banjo, mandolin,
vocals
Woodpecker Records

PASSAGES

Southwind
Sharon Naumann
Sandra Jenison
1135 Pasadena Ave. S. #125
St. Petersburg, FL 33707

SONGS OF LOVE,**SONGS OF JOY**

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KB 2462
Lakeside Drive
Oakland, CA 94612

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SUNNY SIDE OF LIFE

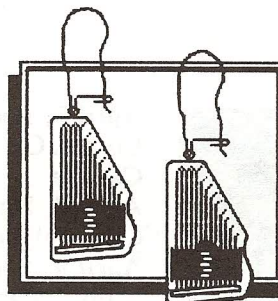
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PRO-FILES

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



The name **Bryan Bowers** and the autoharp are almost synonymous.

Bryan was born and raised in Virginia. In the summer, he worked the fields, learning to sing the call-and-answer type of songs. His first instrument was the guitar. Then he played dulcimer, a little bit of mandocello, and in the 60s, he discovered the autoharp. The rest is history.

Bryan travels extensively, giving workshops, and performing in coffeehouses, music festivals, and concert halls. His five-finger picking style is his trademark. He has made several records on the Flying Fish label. (See *Records and Tapes* list, October, 1988.)

Performance Schedule:

March 5, Sawtooth Center, Winston-Salem, NC

March 17, Yost Center, Hesston, KS

March 18, Music Emporium, El Dorado, KS

April 7, Beddington Heights Comm. Ctr., Calgary, Alb., Canada

April 8, Hayaboro Comm. Ctr., Calgary, Alb., Canada

April 9, Foothills Bluegrass Club, Calgary, Alb., Canada

June 10, TBA, Wooster, OH

June 23 and 24, Rapid City Bluegrass Festival, Rapid City, SD



Bob Wey and Pamela Roberts are a unique team of folk musicians offering the unusual but effective combination of hammered dulcimer and autoharp. They present a wide variety of music - folk, traditional, modern selections, and even a few classical compositions. Bob and Pam began playing music together in 1982, and since then have become well-known throughout the eastern states for their coffeehouse concerts, workshops, and festival appearances.

Independently, Pam works

with senior citizens, introducing and sharing the music of the autoharp. Pam is also the Features Editor of *Autoharp Quarterly*. Bob operates Ear-Relevant Sounds, a recording studio specializing in folk and acoustic music.

Bob and Pam's record, "Ear Relevance", was produced in Bob's studio in Westford, MA.

For performance schedule, contact:

Ear-Relevant Sounds
One Nutting Lane
Westford, MA 01886



As a professional storyteller, **Marcia Bowers** uses her autoharp to accompany her in her craft. She performs at colleges, schools, concert halls, and festivals.

In addition to storytelling, she also teaches the autoharp and Appalachian dulcimer. Marcia is an Artist-in-Residence for the PA Council on the Arts. Her tape, "Galamanders! Galamanders!" has

been accepted by the National Association for the Preservation and Perpetuation of Storytelling, and is listed in their current catalog. She writes a column about storytelling for the "Journal of The Children's Literature Council of Central PA", and has been published in the "National Journal of Storytelling".

For performance schedule, contact:

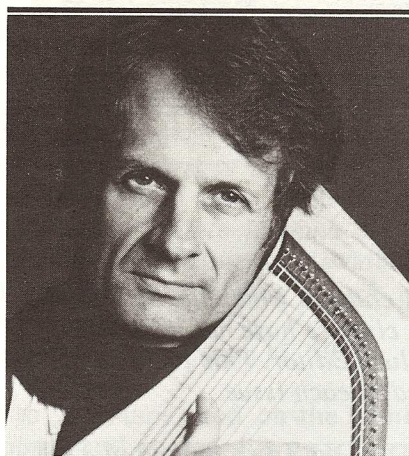
Marcia Bowers
10 South Broad Street
Mechanicsburg, PA 17055

Born in 1954 in California, Harvey Reid got his first guitar in about 1968, and spent several years playing recreationally in Adelphi, Maryland before he became seriously interested in music. He began absorbing the rich local bluegrass and country music scene, along with the folk and popular guitar music of the era, and in 1974 he began a full-scale concentration on his music. During the next decade he took up mandolin, fiddle, dobro, and banjo, playing street music, small clubs, and concerts all over the United States as a solo and in various groups. Based in New Hampshire since 1979, Harvey travels extensively. He has supported himself entirely with music since 1975 and to date he has give more that 2500 professional performances. He has written several guitar books, including a college textbook.

He was the 1981 National Fingerpicking Guitar champion and second place winner of the 1982 International Autoharp Championship.

For performance schedule, contact:

New Renaissance Prod.
PO Box 1134
Portsmouth, NH 03801



Mike Seeger, born 1933, was raised in Maryland, near Washington, D.C. His parents, composers and musicologists, Charles and Ruth Crawford Seeger, raised Mike and his three sisters, Peggy, Barbara and Penny, with traditional folk music and introduced brother Pete to it as well. As a child, he listened widely to early field recordings of traditional music, and family singing was daily musical fare.

He started teaching himself to play instruments by ear about age 17, collecting from nearby traditional musicians with tape recorder at age 20, and produced his first Folkways documentary LP and recorded with his sister, Peggy, at age 23. He has absorbed traditional music styles through direct association with master traditional musicians such as Elizabeth Cotten, Maybelle Carter, Dock Boggs and Eck Robertson. He was a founding member of the vanguard old time string band, the New Lost City Ramblers (1958-1979).

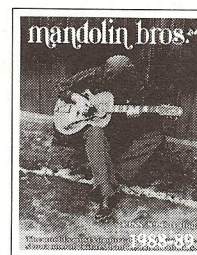
Mike has been a full-time musician-performer since 1960, touring throughout the United States, Europe, Africa, Australia, New Zealand and Japan, either solo, with the New Lost City Ramblers, with traditional artists such as Tommy Jarrell

or Roscoe Holcomb, or as director of traditional music festivals. He sings a wide variety of traditional rural songs and plays a number of styles on autoharp, banjo, fiddle, guitar, mandolin, dulcimer, jaw harp, french harp and quills (pan pipes). He has produced more than 25 documentary LPs of traditional music and another 25 of his own music. He is a recipient of three grants from the National Endowment for the Arts, a Smithsonian Research Fellowship grant and a Guggenheim Foundation Fellowship.

He makes his home near Lexington, Virginia.

For performance schedule, see *Bluegrass Unlimited* magazine.

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CLUBS

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

This list includes autoharp clubs and clubs in which the autoharp player is welcome. If you know of a club we have not included, 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

BRITISH COLUMBIA
Victoria Folk Music Society
 96539 Pandora Avenue
 Victoria, BC, Canada

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 Fox Valley Folklore Society
 c/o Juel Ulven
 755 N. Evanslawn Avenue
 Aurora, IL 60506

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

MARYLAND
The Eastern Shore Autoharp Club
 c/o Eileen Roys
 Route 2, Box 85
 Stevensville, MD 21666

MASSACHUSETTS
Country Dance and Song Society
 c/o Brad Foster
 17 New South Street
 Northampton, MA 01060

Folk Song Society of Greater Boston (FSSGB)
 PO Box 492
 Somerville, MA 02143

New England Folk Fest. Assn.
 1950 Massachusetts Avenue
 Cambridge, MA 02140

NEW YORK
Adirondak Bluegrass League, Inc.
 PO Box 901
 Corinth, NY 12822

New York Pinewoods Folk Music Club
 FM Society of N.Y., Inc.
 31 West 95th Street
 New York, NY 10025

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 Road
 Jamestown, OH 45335

Toledo Dulcimer Club
 c/o Mrs. Gene Lyons
 1521 Watova Street
 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

Bald Eagle Folk Collective
 PO Box 633
 Lock Haven, PA 17745

Lancaster Folk Music and Fiddlers Society
 524 Spruce Street
 Lancaster, PA 17603

Susquehanna Folk Music Society
 3109 N. Second Street
 Harrisburg, PA 17110

TENNESSEE
The Nashville Autoharp, Zither, and Rarely Encountered Instrument Society
 c/o Gail Schafer
 900 Riverside Drive
 Nashville, TN 37206



DONA NOBIS PACEM
(Grant Us Peace)

1
 G / / D7 / / G D7 G / D7* C D7 / G D7 G D7 G / D7* G D7 G
 Do - na no - bis pa - cem, pa - cem Do - - na - no - bis pa - - - cem.

2
 G D7 G D7 G / D7* C / G / / D7* G D7 G
 Do - - na no - bis pa - cem Do - na no - bis pa - - - cem.

3
 G D7 G D7 G D7 D7 / C / G / D7 / / / G
 Do - - na no - bis - pa - cem Do - na no - bis pa - - - cem.

The words and music to this three-part round go back four hundred years, and are traditionally attributed to Giovanni Palestrina. Around 1545, Palestrina became choirmaster to the Pope, and was known henceforth as the "Composer of Beautiful Music".

On the autoharp, play it slowly, pick the melody carefully, and add some long sweeps, covering a wide range of strings. Try playing it as a round with two other autoharps.

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

VIRGINIA
The Capital Area Bluegrass and Old-Time Music Assn. (CABOMA) Arlington, VA
c/o Elizabeth Nelson
6808 Supreme Court
Springfield, VA 22150

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

Folk and Traditional Music Jam Session, Fairfax
c/o Sheri Burghart
9137 Rockefeller Lane
Springfield, VA 22153

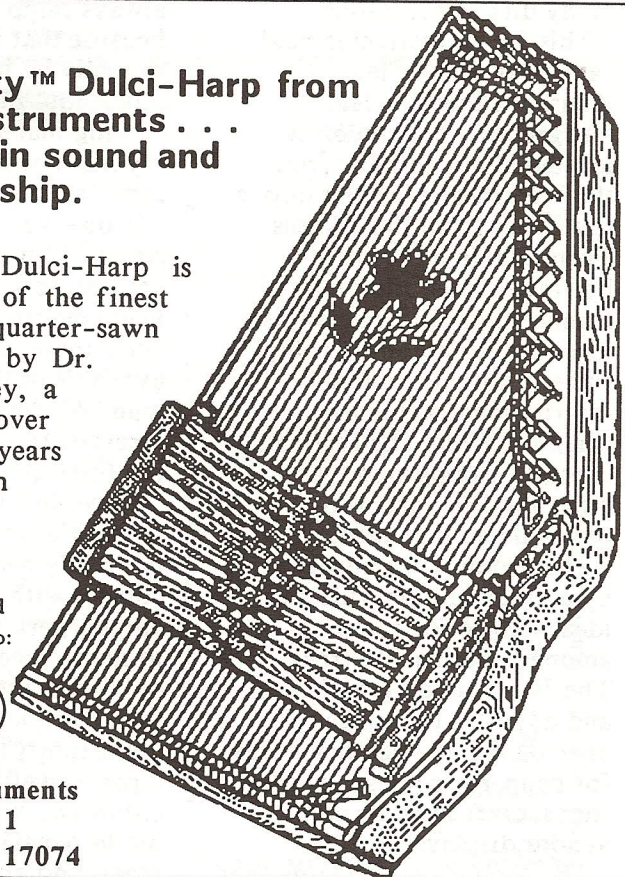
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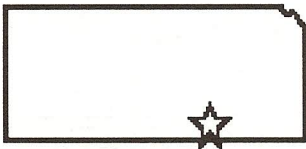
Orthey Instruments
Box 34A, RD 1
Newport, PA 17074



'HARPERS - AT - LARGE

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

Festival:
Walnut Valley Festival
Winfield, KS



Reporting: Bob Lewis
Newbury Park, CA

The 17th Annual Walnut Valley National Flatpicking Championships are now history and will be memorable to a lot of people for many different reasons.

This major festival is held each year in Winfield, Kansas at the Winfield Fairgrounds, conveniently located about an hour from the Wichita airport and only a few miles from the Kansas Turnpike. In addition to hosting several other major competitions, this festival is legendary to autoharp folk, since it hosts the annual International Autoharp Championship. The festival, contests, campgrounds and other facilities are well planned and managed.

The grounds are bordered by a creek and provide an ideal setting for camping among beautiful old trees. The fairground's grandstand and adjacent buildings provide the all-weather stages for concerts, contests, workshops, craft exhibits and vendor displays.

The grounds are so large that

the festival also provides a quiet area for those who want a peaceful sleep away from the more crowded camping areas. The one drawback I noticed was that the fairgrounds are not far from a train crossing with trains whistling through all night long.

The availability of showers for the campers was a first for me. I'm one of those people whose idea of roughing it is when room service is late. However, I always camp at festivals because that is the only way to really be involved in the music into the wee hours. Having that shower removed my main objection to camping at 4-day festivals.

If one were to prefer staying in a motel, reservations would have to be made months in advance, since there are few rooms available in the area and many of the rooms are reserved for performers by the festival association.

Since this was my first visit to Winfield and since I have not really had much previous contact with other serious autoharpers, it was exciting to me to meet folks that I had only read about or hadn't seen for a long time. I had the opportunity to buy several tapes as well as books about autoharps, which will allow me to benefit from the talent, ideas, and efforts of other

autoharp players.

In this year's contest, all the entrants had every right to be proud of their performances. The repertoire in the competition was quite varied and interesting. It appeared that, in general, the more intricate, imaginative and original arrangements received the most attention. The selection of tunes was varied from familiar autoharp arrangements to marches, ragtime, Celtic, old favorites, traditional folk, and familiar melodies often heard on the radio. I'm sure there were others, but these categories come to mind.

The contest's five semi-finalists were Mark Fackeldey, Drew Smith, Fredona Currie, Bill Bryant and Ivan Stiles. First place and the 1988 International Championship went to Mark Fackeldey, with second place awarded to Drew Smith and third place awarded to Fredona Currie. Each of the three winners received a large trophy, a new autoharp, cash, and numerous other prizes.

For those of you who may not be familiar with the contest, I will explain the contest procedure, as follows:

- Anyone may enter up to one hour prior to the scheduled start of the contest.
- Contestants draw numbers to determine the order of performance.

The judges are in a sound trailer and cannot see the contestants and the contestants are not allowed to speak while on stage. The contestants play seated at a microphone and perform before an audience.

All tunings are allowed but only one instrument may be taken on stage for each set. All brands of autoharps are allowed, but are limited to 36 or 37 strings.

Each contestant is advised to be prepared to perform four numbers with two to be performed in the first round and two more, if selected for the final round. (What the rules didn't state was that winners and those who tie in the scoring are expected to perform at least one additional number).

Each contestant is allowed to have one acoustic stringed accompaniment other than another autoharp. The judges' sound system does not have the accompanist track.

Each performer plays two numbers in the preliminary round. Five finalists are announced and the final round begins immediately. After each of the finalists has performed, what seems like an eternity to the contestants passes, and if there are no ties in the scoring, the winners are announced and asked to perform again, followed by the awards presentation. (If there are any ties for 1st, 2nd or 3rd place, the contestants are asked to perform a single number without being told for which place they are competing. This requires some steady nerves, but really provides a lot of fun and excitement.)

I'm sure the contestants would like to have known that they might have to perform more than four numbers in competition,

especially if the extra number would make or break their chances of winning. The two tie-breaking performances were excellent, nonetheless.

One thing I noticed immediately upon arrival at the festival was that all the sound systems were tuned very dry, with no reverb or echo and very little bass. This is the best setup for hearing the intonation of picking, but the music is not as enjoyable. It was very difficult to hear the autoharps except from directly in front of the speakers. The loud music from the main stage and the noise from the rain storm made it even more difficult to hear and impossible to get a decent recording.

I would prefer to have conditions a bit more favorable to the audience and to the delicate sound of the 'harps. I would like to see the competition held in a quieter area or at a time different than when a loud electric band is playing western swing music on the main stage. There is nothing anyone can be expected to do about the weather except to hold the contest somewhere other than under a tin roof.


Of special interest to me was to see the various ways that people have modified their 'harps to improve the action, and to quiet noises from the bars. Also of interest was the artwork and refinishing on some of the instruments.

I have attended many festivals on the east and west coasts and consider my trip to Winfield to be my best festival yet. The greatest impression to me was that autoharps not only were more than welcome, but were an integral part of the festival and recognized as a worthy instrument.


I plan to return and highly recommend the festival at Winfield, Kansas to everyone. See you next year at Winfield!




There will be some important changes in the autoharp world at Winfield in 1989:

 *The Walnut Valley Association reports that **THE INTERNATIONAL AUTOHARP COMPETITION WILL BE HELD ON THURSDAY, SEPTEMBER 14, 1989.***

Many campers come several days ahead of the festival, and on Sunday they're anxious to start packing. Sunday will be a short day in 1989. It will be a welcome change to have the contest at the beginning of the festival, rather than on the last day when things are winding down.

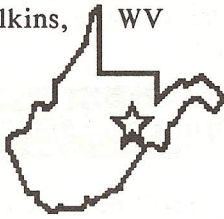
 *Another welcome variation will be a **SEPARATE BOOTH FOR OSCAR SCHMIDT AUTOHARPS.** The other prize-awarding autoharp maker, Orthey Instruments, as well as all prize-awarding instrument makers, have their own booths. The editors feel that this change is important to the credibility of the autoharp at Winfield.*

 *By popular demand, **BRYAN BOWERS IS BACK FOR 1989.***

In the meantime, if you want more information about the Walnut Valley Festival, and the autoharp events scheduled for 1989, you can receive the Walnut Valley Occasional (a comprehensive newspaper detailing the various events, performers, exhibitors, and more) by writing to the Walnut Valley Festival, c/o the Walnut Valley Association at Box 245, Winfield, KS 67156.

Workshops: Augusta Heritage Arts Workshops

Place: Davis and Elkins College, Elkins, WV



Reporting:
Mary Ann Johnston
Chester, WV

The ads say "Experience Augusta". It is a suggestion that should not be ignored.

For five weeks each summer the hills of West Virginia echo the sounds of musicians and crafts people from across the country and around the world. The campus of Davis and Elkins College is home to craft workshops as diverse as wood carving and weaving. It is alive with musical styles as different as Cajun fiddle and Scottish pipes.

Taking its place in this musical melange in 1988 was a three-week series of autoharp classes. The classes ranged from beginning strums and melody picking to "patting" techniques to transposing and arranging. Instructors coordinated by Becky Blackley included beginners' teacher extraordinaire, Charles Whitmer, Will Smith, and Winfield winners Tom Schroeder, Bonnie Phipps, and England's Mike Fenton.

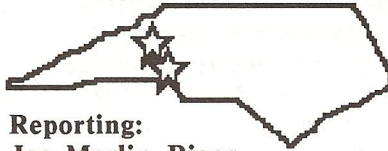
Days were filled with study from 9 a.m. to 4 p.m. and impromptu jams often continued until 2 or 3 a.m. Then after a few hours sleep, we were up to start again. Special concerts and lectures featuring the week's Augusta staff were held nightly, and mini-classes were available in the evenings.

Augusta students are housed in the college dorms, and are fed in the school

cafeteria.

Many lasting friendships begin at Augusta. Rare is the person who leaves at the end of the week dry-eyed and rarer still the person who doesn't return again and again.

Festival: CFMS Latta Festival
Place: Charlotte, NC



Reporting:
Joe Marlin Riggs
Charlotte, NC

The Charlotte Folk Music Society holds its annual festival about the second week of June. This growing event takes place at the historic Latta Plantation, just a few miles north of Charlotte. It is a free, family festival, open to the public, from mid-morning till dark.

The featured performers, the Critton Hollow String Band, gave workshops on hammered dulcimer, guitar, banjo, and fiddle. Ivan Stiles gave autoharp workshops on Celtic and Old Time techniques. Tony Blanton, the Lazy Acres Racket Maker from Shelby, NC gave workshops on how to make music from almost anything - drinking straws, tree leaves, empty soft drink containers, as well as conventional instruments. The biggest hits of Tony's are the songs he makes with drinking glasses filled and partially filled with water. Kids and adults alike stare in awe as Tony evokes the crystal tones with his fingers on the glass rims, but "Yankee Doodle Dandy" on an empty large shampoo tube ain't bad, either!

Vendors from far and wide converge to peddle records, instruments, hand made

stationery, crafts, and other items. Jam sessions abound, and there is abundant food and drink.

A free, fun, family festival, CFMS-Latta is typical of the Charlotte area. Plenty of friendly players ready to jam and listen, and the kind of day that makes you mark your calendar a year ahead.

Festival: Ole-Time Fiddlers and Bluegrass Festival
Place: Union Grove, NC

Fiddlers Grove is located a few miles north of Statesville, NC, about 2 songs off I-77 on Route 901, Exit 65. There are competitions in autoharp, banjo, dobro, dulcimer, fiddle, guitar, hammered dulcimer, harmonica, singing and bands. Workshops in many of the same categories take place.

Special concerts include Doc Watson, (a regular). There is gospel and shape-note singing.

There are craft, instrument, and record sales. Camping is available, and, of course, plenty of jamming.

A really great one. More and more of the old-time bands now include autoharps!

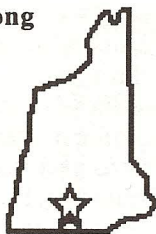
Workshop: Mike Fenton
Place: Charlotte Autoharp Club

Mike Fenton visited the Charlotte Autoharp Club on September 26. Mike spent the evening playing and demonstrating some of the tips and techniques that contributed to his 1987 Winfield and 1988 Galax first place winnings.

36 PAGES . . . AGAIN

No, you haven't counted wrong. We couldn't fit it all into 32 pages, so we decided to give you four more . . . again.

Gathering: Folk Song Society of Greater Boston Fall Getaway Weekend
Place:
Camp Interlocken,
Hillsboro, NH



Reporting: Pamela Roberts
Braintree, MA

For the past fifteen years, Camp Interlocken has hosted the annual Fall Getaway Weekend for the Folk Song Society of Greater Boston (FSSGB).

This year, about 80 FSSGBers and friends made their way up to New Hampshire, where Dick Herman, the camp's owner and a born "folkie", made us all feel welcome.

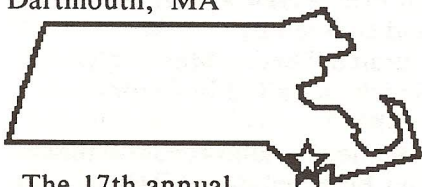
The "formal" schedule included workshops on ballads, guitar, gospel, harmony, music theory, and others, plus a Saturday night square and contra dance. The "informal" schedule included jamming, song swapping, renewing friendships, hiking and canoeing.

And adding to the enjoyment was the weather -- three perfect New England fall days with the leaves just beginning to turn, and two crisp clear evenings with an incredible moon rising over the lake.

Good music, good food, good weather, and good friends made it a great weekend.

See you there next year!

Festival: Eisteddfod
Place: Southeastern MA Univ.
Dartmouth, MA



The 17th annual Eisteddfod, (from the Welsh, meaning a gathering of the

bards), was held on three beautiful days in September.

Folk musicians, dancers, magicians and jugglers performed their traditional arts on the grounds. Inside the main building, craft people presented their wares.

Music was everywhere, both organized and impromptu. Workshops ran all day long, featuring all kinds of folk music on all manner of instruments. Autoharp did not happen to be featured this year, (it has been in the past), but that did not stop any of the 'harpers who attended from joining in on the jams, and attending any of the workshops on music and song -- early music, medieval, Cape Breton, Scottish, Cajun, sea songs, rounds, etc.

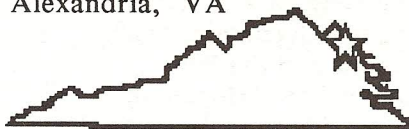
Each day ended with a concert in the university auditorium, featuring four to five well-known artists.

Some people chose to attend as many workshops as possible, running from one end of the campus to the other, while others (this one included) chose to sit on the front steps and take in the constantly changing mini-concerts, dances and demonstrations happening on the grounds.

If you're in the neighborhood next September, take this one in. Even if you're not planning on it, consider making the trip. There really is something for everyone at this festival.



Concert: Bryan Bowers
Place: The Birchmere,
Alexandria, VA



Reporting: Kathy Ferguson
Fairfax, VA

My definition of a really good year is one in which you see Bryan Bowers in person twice -- and 1988 was such a year. He performed at the Barns of Wolf Trap in February, and at the Birchmere in October. He played fun songs, instrumentals, and love songs, my favorite being the one about the couple who danced like old lovers and "His arms neither pushed nor pulled her, and her eyes never left his face". This song will be on his new album due out next spring. In the informal, cozy atmosphere of the Birchmere, his music and comments on music and life in general made for a truly delightful evening.

Concerts: Mill Run Dulcimer Band
Place: Colvin Run Mill Park,
Fairfax, VA

The band performed their annual Fathers' Day Concert at Colvin Run Mill on June 19th. There's certainly no finer way to spend a balmy, Sunday afternoon than stretched out on a shady slope listening to a MRDB concert. Their "Silver-Haired Daddy of Mine" was a touching tribute to fathers, and was balanced, (appropriately or not - take your pick), by the "Stern Old Bachelor - (from matrimony free)".

During the band's Sept. 18th performance at the Mill, the first set included "The Roseville Fair", "Turn Your Radio On", and "Going to

Scotland". The second set previewed their new album, "You've Been A Friend To Me", which contains "The Bramble and the Rose", "Supertime", "Hopalong Peter", "There's a Lock on the Chicken Coop Door", and "The Entertainer", featuring Woody Padgett on autoharp. For this Scott Joplin piece, Woody uses 14 of the 15 chords on a standard autoharp, and it is fantastic.

Also on the band's busy schedule this fall, were the Waterford Home Tour and Craft Exhibit in Waterford, VA in October; square and contra dances at Colvin Run Mill Park in November; and two more concerts in the barn at the park in November and December.

Camp Out/Workshop: 6th Annual Labor Day Musical Weekend

Place:
Cedarville
State Park,
Brandywine, MD



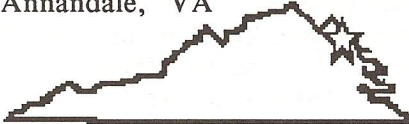
The Dulcimer Disorganization of Greater Washington, (DDGW), sponsored this camp out. Saturday there were workshops on fretted dulcimer, autoharp, hammered dulcimer, guitar, old time 5-string banjo, playing music together, and shape note singing.

The autoharp workshop was given by Michael King of Alexandria, VA, who placed second in the Old Time Fiddlers Contest in Galax, VA this year, playing "Whiskey Before Breakfast" on his G diatonic autoharp. Mike teaches autoharp with Keith Young's group lessons. In the evening, an open stage gave participants a chance to play before a friendly, non-threatening audience --

and then the rains came. Sunday morning concluded the camp out with a gospel sing, (luckily under shelter). A great time was had by all, and we're looking forward to the 7th annual.

Workshop: Ivan Stiles

Place : Alan Mager, Host,
Annandale, VA



Ivan Stiles gave an outstanding workshop at Alan Mager's home in June. He demonstrated the use of hammering on, drag notes and back slurs to produce an "old-time music" sound. He also gave tips on jigs and reels and the use of syncopation and chord substitution to add variety. Later we jammed, and he played the saw - what a beautiful, haunting sound! It was fun getting together and jamming with other 'harpists.

The host, Alan Mager, is currently teaching autoharp with the Fairfax County Department of Recreation, and his students are fortunate indeed to have such a skilled, patient instructor.

Festival:

The Old Fiddlers' Convention
Place: Felts Park, Galax, VA



Reporting: Shirley Gilliam
Valley Cottage, NY

On August 10,11,12 and 13, the 53rd Annual Old Fiddlers' Convention, sponsored by the Galax Moose Lodge, was held in Felts Park, Galax, VA. This festival is a Wednesday through Saturday event, and is centered around contests starting at 7 p.m.

every weekday evening, and 12 noon on Saturday.

This year's contest schedule: Wednesday, old time fiddle, autoharp, clawhammer banjo, dobro and mandolin; Thursday, bluegrass fiddle, guitar, bluegrass banjo and dulcimer; Friday, all bands and dance; Saturday noon, folk song; Saturday evening, bands and dance.

Because there are as many as 50 participants in each contest, the "evenings" can stretch to 2 or 3 o'clock in the morning. There is camping on the festival site, and the area does not come to life until 9 or 10 a.m., depending on the lateness of the contests and the jamming of the night before.

This year there were approximately 25 participants in the autoharp contest. The top 10 winners were announced and received cash awards Saturday night after the last contest of the festival was completed. The first three winners were (1) Mike Fenton, (2) Michael King, and (3) Evelyn Farmer.

On Friday morning, an autoharp workshop was held, run by Drew Smith and Mike Fenton. This was a sharing of songs, ideas and experiences.

If you plan to make Galax a 1989 festival on your agenda, I would suggest you bring a warm sweater, (the days are normally hot, but the nights are cool), and a tight-fitting pair of rubbers or boots (it invariably rains sometime during the week).

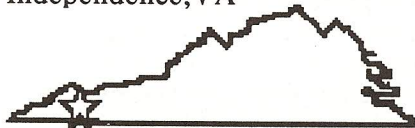
Galax is a large, bustling festival, having been written up in *The New Yorker* in 1987, and covered by Charles Curalt's "Sunday Morning", which was aired in October, 1988.

While the main focus of the Old Fiddlers' Convention is centered around the contests, it is the opportunity to swap

songs and jam day and night with players from around the country and the world that draws many people back year after year.

Concert and Jam with Bryan Bowers

Place: Grayson County Folk Music Society, Independence, VA



Reporting: Mike Herr
Beckley, WV

Occasionally in life, I run across something that is so amazing that when I first experience it, I feel goose-bumpy all over, awed to the point of feeling very small, yet attracted to it with a sense of challenge, as if I, too, can make that experience mine. One example of this is hearing the beauty of Bryan Bower's 'harp and striving to caress the strings as cleanly and smoothly as does the Master.

After first meeting Bryan at the Augusta Autoharp Workshop six years ago, I've been fortunate enough to run across him on multiple occasions. Most recently, on August 7, I heard him play at Independence, VA for the Grayson County Folk Music Society, hosted by Susan Francis, an excellent 'harper herself, and her husband, Jerry Kandeas.

To be truthful, the main purpose of my attendance

was to keep a long-distance friendship alive, with the concert being somewhat lower on my list of priorities. But, during the concert I was humbled by several realizations: this man has played these songs hundreds of times, and he still feels them - he still sends emotions through them! It didn't matter that every phrase and every word of most of the songs were as familiar as children's nursery rhymes - the music was as clean and crisp as ever, the evolution of finger motion to string motion to eardrum motion to my ultimate appreciation was as effortless and breath-taking as I remember my first experience in Bryan's audience. A Master is still a Master.

After the concert, during the late-night jam, several additional aspects of Bryan became apparent. This guy was very open to creative effort by anyone. He was very appreciative of musical attempts no matter how polished or rough. No fancy airs or self-serving comparisons here. Just friendly, honest warmth and caring. There was harmonizing on several of his old standard tunes; there were attempts at show-casing struggling amateur talents; there were the wondrous sounds of both dobro and 'harp of Marty Schuman; all accepted on their own merits.

This experience has stimulated me to keep working at

allowing my own (hidden) talents to evolve. If Bryan's presence strikes a similar chord in any reader, you understand the richness of his example.

Festival: The Midsummer Bluegrass Festival

Place: Grass Valley, CA



Reporting: Bill Bryant
Grizzly Flat, CA

This is one of the nicest family-oriented, camp-out-type festivals in California. Well run, well managed, good shows and good security.

Bryan Bowers gave an impeccably professional autoharp performance. He enthralled the crowd with his warm humor. His excellent workshop befitted beginners and intermediate players alike. Besides many first-class shows, jam sessions all over the festival grounds ran into the wee hours of the morning, with autoharps sounding off from every corner!

Festival: The 14th Annual Grass Valley Bluegrass Festival

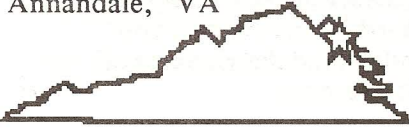
Place: Nevada County Fairgrounds, Grass Valley, CA

In the tentative plans for 1989, is an autoharp contest and a workshop or two. This is a prestigious festival, with many top-name bluegrass entertainers.



1988 Walnut Valley Festival, Winfield, Kansas

Workshop: Drew Smith
Place: Alan Mager, Host,
Annandale, VA



Reporter: Eileen Roys
Stevensville, MD

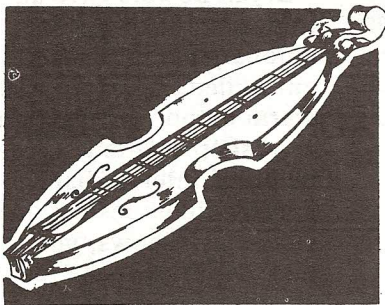
Despite weather that can only be described as *foul*, fourteen enthusiastic students of the autoharp congregated in Annandale, Virginia on November 19th for a long-awaited workshop led by Drew Smith. This was the second in what, we hope, will be a continuing series of such events to take place in the metropolitan Washington area. All levels of players were represented ranging from almost rank beginners to some to the region's finest.

Anticipating that this would be the case, Smith rose to the occasion by adequately challenging the more accomplished instrumentalists while, at the same time, patiently, clearly addressing all questions from the less-experienced members of the group.

Topics included playing the thumb-lead style, re-arranging chord bars for maximum ease and convenience in playing, the pros and cons of chromatic versus diatonic 'harps, varying rhythm fills by gradually and intermittently adding embellishments, how to effectively choose between using the V or V7 chords, playing melodies by ear by memorizing and utilizing the scales, adapting blues tunes to the autoharp using only seventh chords, uses for the

I7 and flatted seventh chords and experimenting with playing in different modes. As is usually the case at these happenings, some of the more-advanced participants contributed valuable input to the class as well.

Following the two and one half hour workshop, a feast of a potluck supper was spread. To quote host Alan Mager, "This will serve to prime our digestive systems for Thanksgiving dinner", and that, it did! As the evening drew to a close, Drew led a "circle of songs" in which everyone had the opportunity to either play or sing a solo or to suggest a tune for the group to play together. I think it would be safe to say that we all took home much more than we brought with us--both musically and gastronomically!



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FESTIVALS UPDATE

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

The following is an update of the full festival list which was published in our October issue. If you know of a festival which features autoharp in workshop, concert, and/or contest, please send the information to the Festivals Editor. The complete list will be published every April, and updated in each issue.*

Code :

AC - Autoharp Contest
AP - Autoharp Performance
AW - Autoharp Workshop
BG - Bluegrass
C - Concerts
CA - Children's Activities
CC - Clogging/Contra Dance
CS - Craft Sales
FM - Folk Music
OF - Oldtime Fun
OS - Open Stage
S - Storytelling

FEBRUARY 1989

Festival: Winterfest
Date: February 11
Place: Garland, TX
Code: AW C
Contact: Linda Thompson
1517 Laurel Wood
Denton, TX 76201

APRIL 1989

Festival: 8th Annual Pioneer Florida Old Time Music Championships
Date: April 14 - 15
Code: AC FM
Place: Dade County, FL
Contact: Ernie Williams
4011 SR 52
Dade City, FL 33525

Date Change

Festival: New England Folk Festival
Date: April 15, 16, 17
Code: AW C CA CC CS
Place: Natick High School
Contact: New England Folk Festival Association
1950 Massachusetts Ave.
Boston, MA 02140

MAY 1989

Festival: 37th Annual Florida Folk Festival
Date: May 26 - 28
Code: AW AP FM
Place: White Springs, FL
Contact: Barbara Beauchamp
Box 265
White Springs, FL 32096

Festival: Ole-Time Fiddlers' and Bluegrass Festival
Date: May 26 - 28
Code: AC AW C CA FM OF
Place: Union Grove, NC
Contact: Harper Van Hoy
PO Box 11
Union Grove, NC 28689

JUNE 1989

Festival: The 14th Annual Grass Valley Bluegrass Fest.
Date: June 16, 17, 18
Code: AC AW C (tentative)
Place: Nevada County Fairgrounds, Grass Valley, CA
Contact: CBA Tickets
36 Second Street
Woodland, CA 95695

JULY 1989

Festival: The Midsummer Bluegrass Festival
Date: July 29 - 31 (1988)
Code: AW C OF
Place: Grass Valley, CA
Contact: Fifth String
5526 "H" Street
Sacramento, CA

AUGUST 1989

Festival: Old Time Fiddlers and Bluegrass Convention
Date: August 18 - 19 (tent.)
Code: AC BG
Place: Fries, VA
Contact: The Fries Vol. Fire Department
Fries, VA

SEPTEMBER 1989

Festival: 18th Southeastern Mass. Univ. Folk Festival
Date: September 15 - 17
Place: Mass. University
Code: AW FM CA
Contact: SMU Eisteddfod
North Dartmouth, MA 02747

Festival: Seventh Annual Labor Day Musical Family Weekend
Date: September 2 - 3
Place: Brandywine, MD
Code: AW C FM OS
Contact: Keith Young
3815 Kendale Road
Annandale, VA 22003

**Editor's note: Because we formerly asked for "Festivals in which the autoharp player is welcome", we had an overwhelming response. We thank all who responded. However, due to space, and our readers' interests, we have narrowed our list to only those festivals which have autoharp contests, performances, and/or workshops.*



RED WING

Traditional

Musical notation system 1: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melody line with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. Below the staff are guitar chords: G C D7, G / / / /, / /, C / / /, G /.

TAB system 1: Shows fretting patterns for the guitar chords above, including asterisks for natural harmonics and numbers for fretted notes.

Musical notation system 2: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melody line with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. Below the staff are guitar chords: D7 / G D7 /, G / D7 G /, A7 / D7 A7, D7 / A7 D7.

TAB system 2: Shows fretting patterns for the guitar chords above, including asterisks for natural harmonics and numbers for fretted notes.

Musical notation system 3: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melody line with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. Below the staff are guitar chords: G / / / /, / /, C / / /, G /.

TAB system 3: Shows fretting patterns for the guitar chords above, including asterisks for natural harmonics and numbers for fretted notes.

Musical notation system 4: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melody line with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. Below the staff are guitar chords: D7 / G D7 /, G / D7 G /, A7 / D7 /, G / D7.

TAB system 4: Shows fretting patterns for the guitar chords above, including asterisks for natural harmonics and numbers for fretted notes.

Musical notation system 5: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melody line with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. Below the staff are guitar chords: C /, / / D7 C, G /, G C G.

TAB system 5: Shows fretting patterns for the guitar chords above, including asterisks for natural harmonics and numbers for fretted notes.

Musical notation system 6: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melody line with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. Below the staff are guitar chords: D7 /, D7 C D7, G /, / D7.

TAB system 6: Shows fretting patterns for the guitar chords above, including asterisks for natural harmonics and numbers for fretted notes.

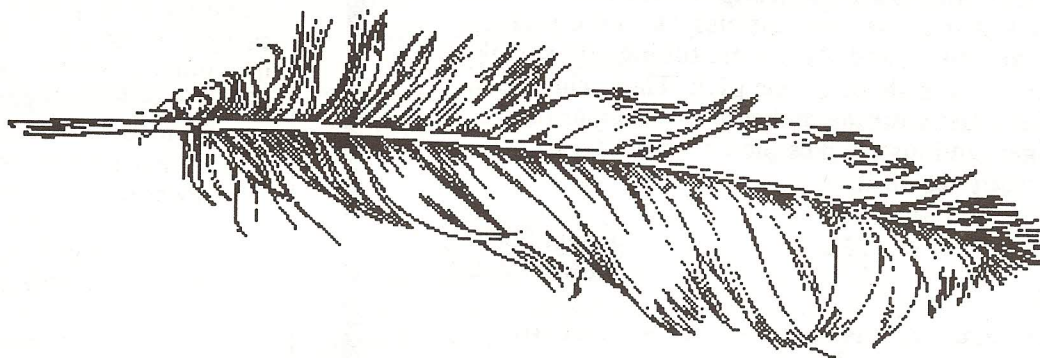
The musical score consists of two systems. Each system has a melody line in treble clef with a key signature of one sharp (F#) and a 12-string autoharp tablature below it. The tablature uses asterisks for frets and numbers for strings, with slash marks indicating strumming patterns. The first system has four measures with chords C, D7, C, G, and C, G. The second system has four measures with chords D7, C, G, D7, G, and G.

Arrangement for autoharp copyright 1988, Pamela Roberts and Ivan Stiles.

"Red Wing" has come to be accepted as a traditional fiddle tune, when, in fact it was written as a song, and was "number 1 on the hit parade" in 1907. The original words were written by Thurland Chattaway and told the story of Red Wing, the Indian maid who loved an Indian brave. The music was by Kerry Mills, who is most well-known for his song "Meet Me In St. Louis, Louis", written to commemorate the St. Louis World's Fair.

In 1941, Woody Guthrie kept the same tune, but changed the Indian maid into a union maid. He performed this song with Pete Seeger, and later it was recorded by the Weavers.

Now, more often than not, it's played as an instrumental by pickers and strummers across the country, and accepted as a classic. We've given you a basic melody line and tab, now you develop your own variations -- there's lots of possibilities.

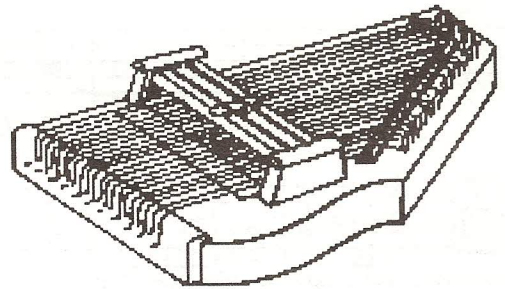


TABLATURE EXPLANATIONS

The songs presented in *Autoharp Quarterly* come from many sources using different tablature systems. If you would like an 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 have questions about so that we will know how to respond to your inquiries. Whenever possible, we will send you a complete explanation of the tablature for your future reference.

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,

Keeping your finger picks in place requires that they fit pretty tightly, and if they're metal, keeping them tight enough often means that they will dig into your cuticles after a while.

To make your metal picks more comfortable and secure on your fingers, go to any electrical supply store such as Radio Shack, and invest in some shrink tubing.

Cut the tubing to size, and slip it over the two ends of the pick that circle your cuticles. Hold the pick over a heat source, and the plastic tubing will shrink to conform to the shape of the pick. Then trim the edges. The plastic tubing makes a "cushion" around your finger, and also makes the fit more secure.

It is really worth it.

Roger Sprung
Newtown, CT

P.S. Every man has one woman, but the autoharp player has his pick. - RS

Dear AQ

Adding a foam rubber crutch handle cover to the handle of your instrument case can make hauling a lot more comfortable, particularly if the original handle is the skinny, hard plastic kind. I got the idea from a fellow musician when I was helping him carry some of his instruments. When I asked him where he had gotten his custom made handles, (they all matched), he answered, "The local drugstore!"

Gerry Galuardi
Holbrook, MA

Dear AQ,

Packing a car for a weekend festival can really take some creativity on the part of the packer. Car trunks are rectangular, while musical instruments aren't. It's like putting a life-sized jig saw puzzle together.

The solution came to me as I was shoving my sleeping bag which I store in a plastic trash bag into the last inch of space in the upper left hand corner of my hatch back. - Trash bags. Matching, heavy duty trash bag luggage.

I still keep my instruments in their cases, but everything else goes into pliable, durable, cheap, waterproof, assorted-sized trash bags!

Kathy Smith
Ludlow, VT



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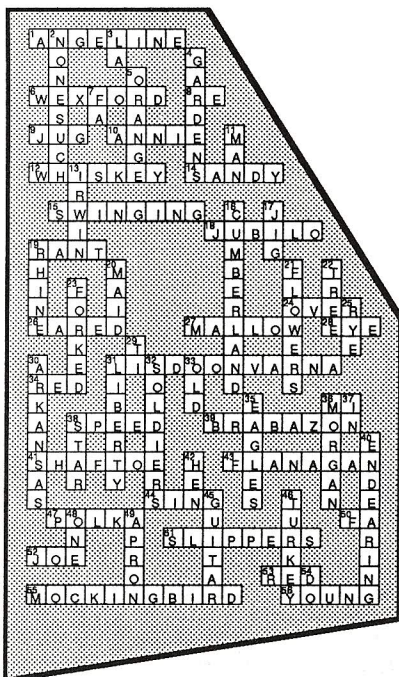
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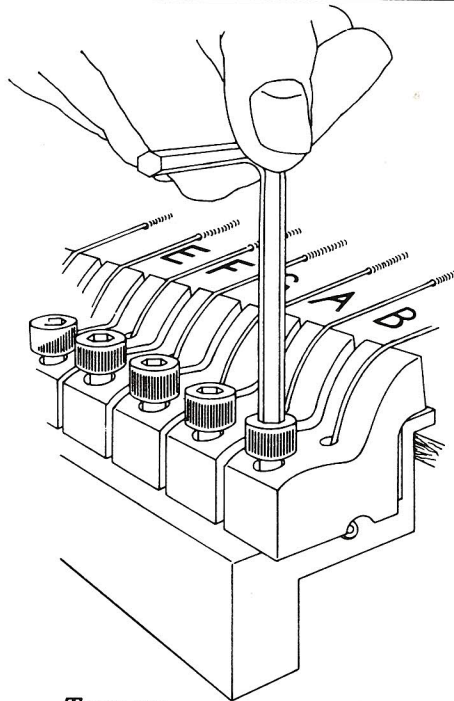
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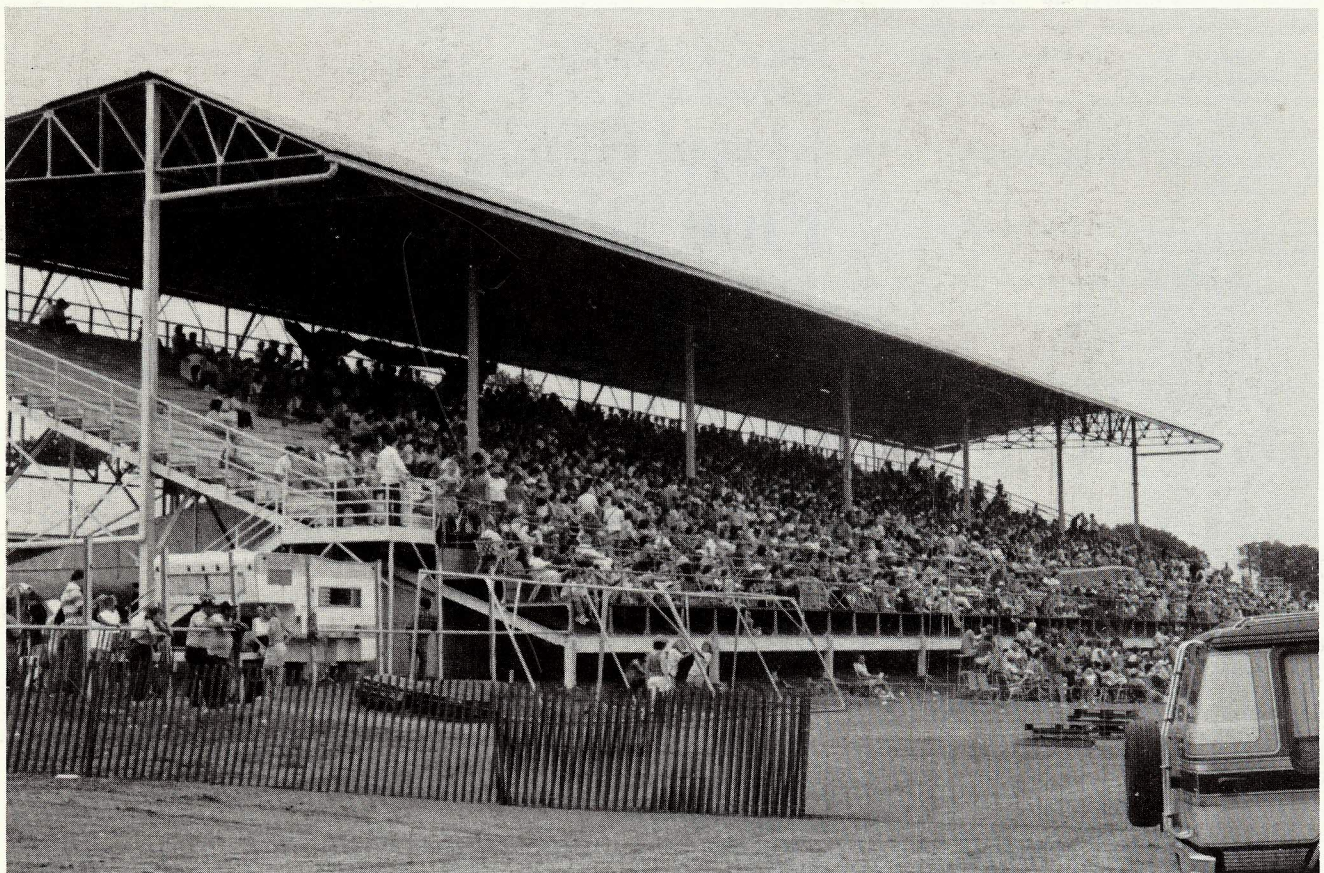
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