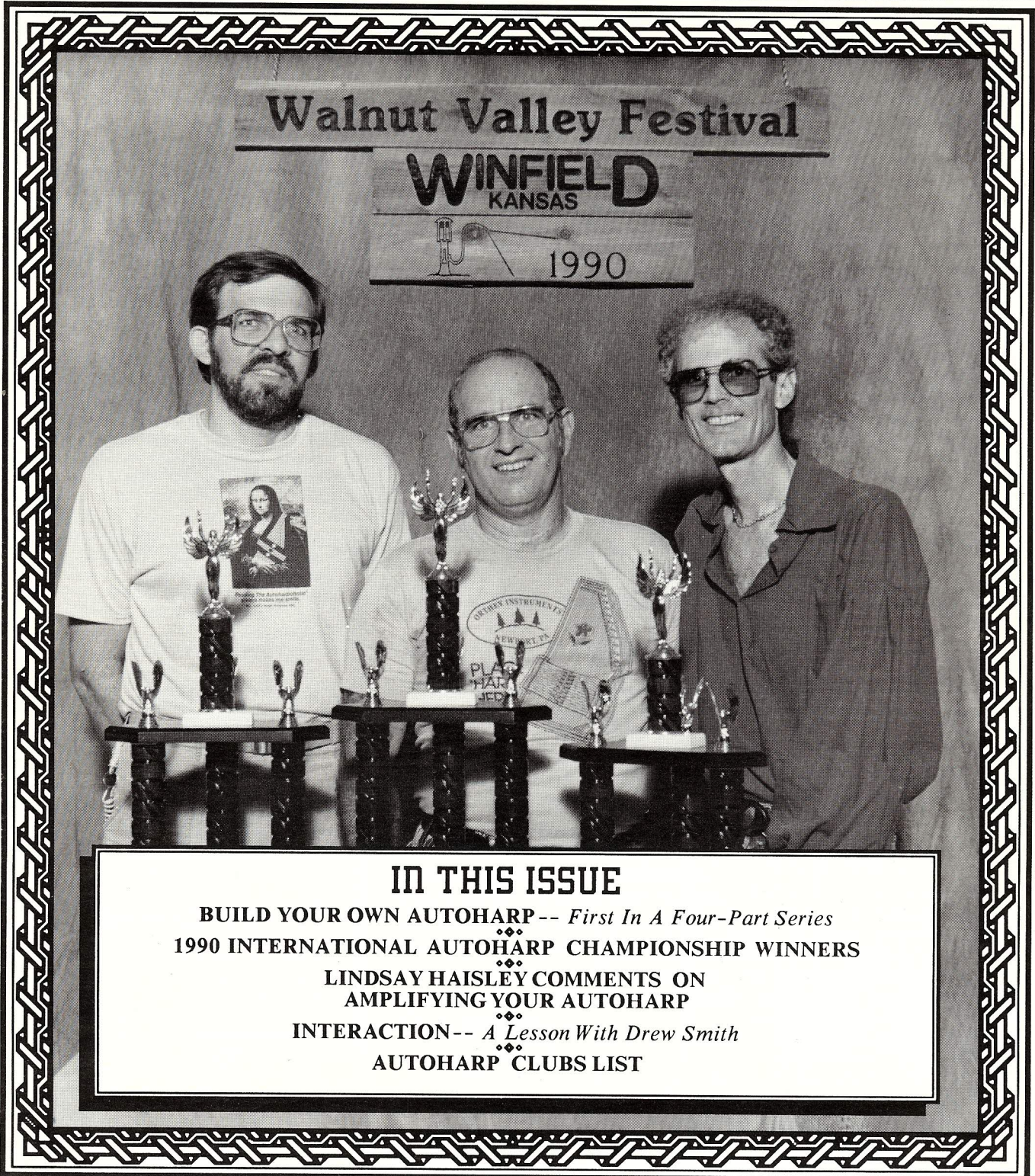


AUTOHARP QUARTERLY

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



IN THIS ISSUE

BUILD YOUR OWN AUTOHARP -- *First In A Four-Part Series*

1990 INTERNATIONAL AUTOHARP CHAMPIONSHIP WINNERS

LINDSAY HAISLEY COMMENTS ON AMPLIFYING YOUR AUTOHARP

INTERACTION -- *A Lesson With Drew Smith*

AUTOHARP CLUBS LIST

THE 1990 INTERNATIONAL AUTOHARP CHAMPIONS

AUTOHARP QUARTERLY®

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

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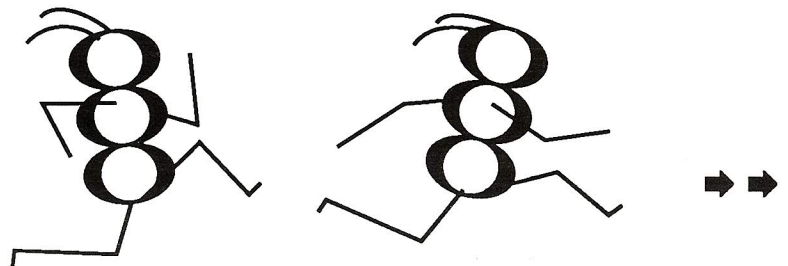
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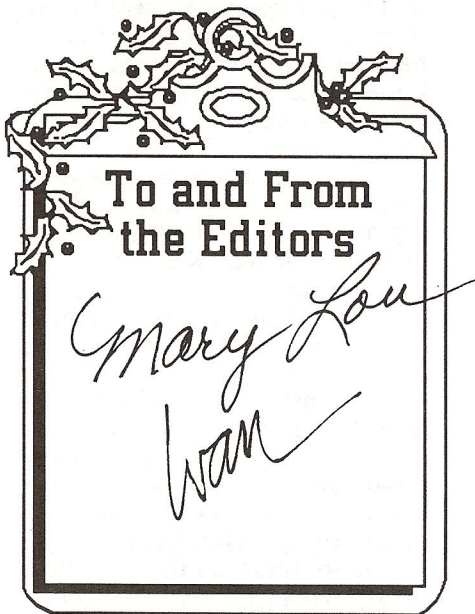
Volume Three, Number Two
January, 1991

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On the Cover: 1990 Winfield Winners: 2nd Place, Tom
Schroeder; 1st Place, Bill Bryant; 3rd Place, Ivan Stiles.





DEAR READERS:

As we begin 1991, we reflect upon the memories of things past and look forward to an exciting and promising future. May your New Year abound in good health, good music, good fortune, and satisfying achievements. If we may add a wish for ourselves, it is that we have many more opportunities to serve you during the coming year -- and that we shall in every way prove worthy of your continued confidence.

This issue is an extremely full and important one. We hope you find it as exciting as we do.

We have received many fine requests from our readership. In response to some of the most oft-repeated ones, we are now prepared to offer the following:

(1) We have been asked to give our readers the chance to buy autoharp tapes, strings, etc. through AQ. We have met this request on page 44. Notice that you, as our subscriber, will be saving ten percent when you order anything from The Market Place. Aren't you glad you're an Autoharp Quarterly subscriber?!

(2) "Where can I get an autoharp kit? I'd like to make my own." The latest letter we received to this effect came from John L. Phipps. To John and all of you "do-it-yourself" people out there, turn to page 18 for an exciting New Year's project! The plans and instructions for the new Mountain Laurel 'Harp™ will be included in this,

and the next three issues. When you have completed your Mountain Laurel 'Harp, we are asking you to send us a picture of you with your new hand-made instrument so that we can publish it in Autoharp Quarterly!

The critters throughout this issue are "Triants," invented and drawn by professional hammered dulcimer player, Lucille Reilly of Basking Ridge, New Jersey. Some of you know Lucille as the author of "Striking Out . . . and Winning!" (an unabridged guide for the hammered dulcimer), and her newest book, "The Hammered Dulcimer A-Chording to Lucille Reilly."

The responses to Anonymous' letter keep showing up in our mail. We were sure we had heard the last of this subject, but the letters keep coming. Below are three more "printable" ones from literate, thinking individuals. We promise they will be the last, and we thank so many of you who shared your thoughts with us on this subject.

The Editors

DEAR EDITORS:

I imagine you've gotten a lot of response regarding the anonymous letter in the July issue. I imagine also that 99 percent of that response jumped to the defense of AQ. This is not intended to be one of those for two reasons: (1), you folks are professional musicians and journalists, and as such can't expect to please everybody all the time. Every time I go on stage, I can be sure there's someone out there that doesn't like something about me or the performance ("He doesn't use picks!" "That sounds like rock and roll!" "His shirt's too loud!" "His hair's too long!"). But still we go out there, and if somebody doesn't like it, that's not our problem. And (2), this is, after all America, and we are guaranteed the right to say and feel whatever we believe. And I believe, along with that right, is our responsibility to be accountable for our words and actions. Unfortunately, not everyone shares that feeling of responsibility and accountability.

Back home here, we describe

folks that write hate mail and sign it "Anonymous," with the same word we use to describe [expletive deleted]. You know what I mean. It takes no strength of character at all to hide behind an anonymous label.

Do I agree with anything this person said? Am I disappointed that AQ will probably never print the tab to the Door's "Roadhouse Blues?" Perhaps, but if I do feel strongly enough about it, you can be sure that I will say it to your face, or at least have the guts to sign my name.

The bottom line is, do I feel I get \$15 worth of information a year from you folks? Enclosed, please find my renewal check. Too bad "Anonymous" didn't give you his/her name, or I'd suggest you give him/her the \$15.00 back.

On a lighter note, we missed you at the Philadelphia Folk Festival this year. Stewed Mulligan had a wonderful time and shared one of our workshops with Drew Smith and his band. I've got to say that Drew's 'harp is the most beautiful autoharp I've ever seen -- so beautiful that Drew shouldn't even need to play it -- just stand there and look good. But of course, looking good isn't enough, and Drew more than holds up his end of the bargain.

Thanks, AQ. Good luck. Do your best, and be proud.

Pat McIntire
"StewedMulligan"

I'm not very knowledgeable about autoharp things, but I am reasonably knowledgeable about the traditional music field, special interest publications, and correct use of the American-English language.

I subscribe to AQ, and I wish to say a few things concerning the recently published anonymous letter to the editors. I think you were right to publish it. "The truth" is always a good thing to have around. But whose truth were we being subjected to? In my opinion, that letter related only the truth about the opinions of a soured individual.

This letter is not anonymous. My name is Linda Lowe Thompson. I'm a professional hammered

dulcimet and write a column for every issue of *Dulcimer Players News*. I'm not yet proficient on the autoharp, but I suspect that lack of practice might be a contributing factor.

Is your publication perfect? No. It seems to me that that was the reason for your Pickers' Poll. You asked quite a number of questions which ascertained the level of interest, accomplishment, knowledge, etc. in this field. I see how these would help you determine the profile of your readers, which would, in turn, help you direct your publication towards those readers. This *could* be interpreted as being for your own promotional purposes. Any attempt to improve your publication could be interpreted as such. I would not even presume to read your hearts and make a pronouncement about your motives. I *would* say that your readers are likely to benefit by any improvement you make, no matter what the motivation.

"Anonymous" said something silly about your publication being an English professor's nightmare. I take this to mean "A." believed it was full of errors. I did quite a bit of work in the study of English -- more than 40 hours of graduate work. It is my personal belief that the English professor's nightmare is no mistakes at all to correct.

I am not tremendously familiar with the autoharp world and don't intimately know a great many people in this sphere. But I *do* believe that I received a great deal of sound information in a workshop given by Ivan Stiles. I really don't know enough at this point to know how relatively proficient he is on the instrument. But, I'm absolutely certain he knows a great deal more than I, and I found him both willing and able to impart that information. I have met Lindsay Haisley, although we talked more about dulcimers than about autoharps. Do I think he's a good teacher? I have no idea. I do know that I have very much enjoyed listening to some recordings of his that I own. (Listening to autoharp recordings keeps up my interest in

learning this instrument.) I also find Lindsay very enthusiastic about his instrument, and I think that's quite important in teaching. I've found that I can learn something from anyone who is better than I at anything, whether or not that person is considered a good teacher. I consider learning quite as much a skill as teaching. So, even though I have no earthly idea whether or not Lindsay is a good teacher, I am *positive* that I could learn a great deal from him.

"Anonymous" said that most of *AQ* is fill. Well, one person's fill is another's feast. What is pertinent and helpful to one may not be to another. I take out of it what I enjoy and ignore the rest.

I'll be frank with you. I read *The New Yorker* and *AQ* isn't as slick. I guess I should also complain that it hasn't been nearly so helpful with my tax situation as has *The Wall Street Journal*. However, what it *has* provided is a wide variety of autoharp information. Some of it will be interesting to all autoharp players, and some of it will only be interesting to some of the autoharp players. Different players will find different needs filled by different types of information at different times in their autoharp lives.

A little sermon to Anonymous: If you don't like *AQ*, do something to improve it yourself. Write an article. Come up with topics. If you feel unqualified, write to some people whom you consider qualified and urge them to submit articles. A lot more can be accomplished with creative help than with judgmental, personal attacks. We're a little group, we traditional music/instrument people. We can't afford to try to kill each other off.

Autoharp Quarterly, it is my opinion that you're doing a good job in encouraging autoharp people. I just felt like sending you a few words of encouragement and appreciation.

Linda Thompson

With reference to the letter from an anonymous writer

which you courageously printed in your July 1990 issue, it is helpful to remember that an unknown assailant who "shoots from behind a rock" has *few* guns and *no* guts.

In my opinion, you have a fine magazine which is performing a real service to autoharpists at all skill levels. Keep up the good work!

And please print my name!

Lyman "Bud" Taylor

Please renew my subscription. I don't want to miss a single issue! You're doing a great job! I hope you keep the Sacred 'Harp section, or at least include a sacred song each time.

Also, send me the cassette: *Music from Autoharp Quarterly, Volume One*.

Thanks a lot and keep up the good work!

Shirley Durnett

Please renew our subscription to *Autoharp Quarterly*. We can't live without it! If we don't get it, we'll suffer from withdrawal symptoms. As it is, we fight over who gets it first when it comes.

Anxiously awaiting the next issue!

Mike and Kathy Wintermeyer

I have just received my first issue of *AQ*, and I've read it so many times, I think I have it memorized. I love it and think you're doing a great job!

Please find enclosed check for all of the back issues.

Thank you so much for a wonderful magazine. Consider me a devoted subscriber.

Kathy A. Lacy

I enjoy the Autoharp Songbook section very much! Would you consider chord diagram for the song "The Water Is Wide?" I would prefer the key of C, but would be very happy to transpose from my key.

Johnny Gay

No sooner said than done! Check out this issue's *AQ* Songbook. Thank you for the suggestion. C is not our favorite key for this song, but it works nonetheless. Enjoy!

The Editors

1990 Winfield Winners



1st Place Bill Bryant

The other day I was listening to one of my old practice tapes, and was shocked at how much I've improved since I started competing at Winfield.

I started playing autoharp in 1963, just after I got out of the service. My previous (and only) instrument was the harmonica, which led me to sort out the melodies before learning anything about the chords.

I caught on to the autoharp quickly, and within the first year was playing in night clubs and television tapings. I teamed up with a singer and spent some time on the folk music scene. The problem was, I didn't like that kind of life, so I gave it up. But I didn't give up the autoharp. I kept playing for my own enjoyment until I met other autoharp enthusiasts, about five or six years ago.

At first, my playing was

okay, but improvements came rapidly because I entered the International Autoharp Championship at Winfield each year.

I play almost every Sunday in my church. I also enjoy playing old-time, country, folk, popular, jazz, and blues.

I'm through competing now, since I reached the goal I set for myself. Now I'm working on new goals. My tape, "The Grizzly Flat Harper," is almost finished, which will be ready later this year.

I love my Mary Lou Signature Dulci-harp that I won. It has a beautiful, clean melody. I hope to see many of you and play it for you next year.

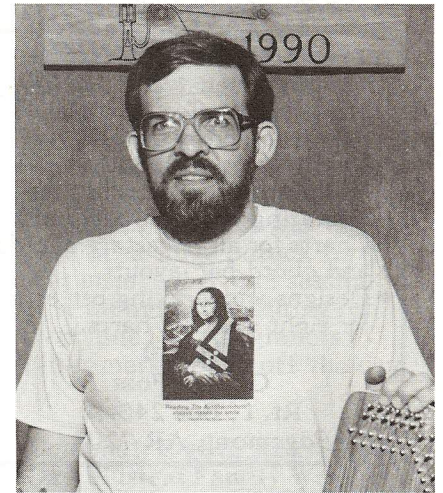
Editors' note: Bill Bryant has been a good friend of Autoharp Quarterly since we began. If you want to know more about Bill's approach to competition, read "Why Compete?" in the January 1990 issue.

Also, if you would like to learn something about his playing technique, Bill was the Interaction instructor in the July 1990 issue.

2nd Place Tom Schroeder

Well this completes the set. I have now won a third (1984), a second (1990), and a first (1985) place trophy from the International Autoharp Contest. Imagine the decorating possibilities.

I started playing the autoharp fifteen years ago when my girlfriend, to whom I am now married, lost interest in playing her's, and I borrowed



it. I tried to imitate Maybelle Carter's style. I used the book, *Folkstyle Autoharp* to get ideas about playing. Three years later, I started teaching friends how to play the 'harp. I have been teaching ever since. I have taught the instrument long enough now that some of my former students have students of their own. It is a good feeling to know the knowledge is being spread around.

Over the years, I have learned techniques from many autoharp players, and these have been integrated into my own "style."

I started competing in contests in 1982. Since then I probably have goofed up and not placed in as many contests as I have done well in. I asked my wife, Liz, where she thinks we should put the trophy set. She thought they added that perfect decorative touch to the basement closet. The real trophies I have gotten through contests are the instruments I have won and the friends I

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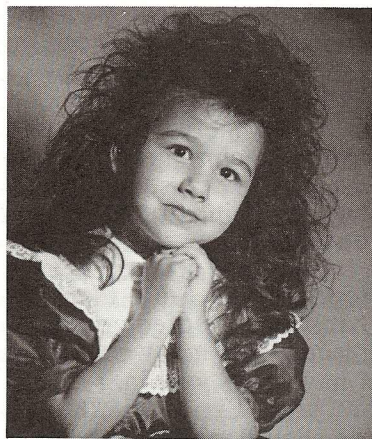
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have met. Bill won a beautiful Orthey Dulci-Harp this year. I had great fun playing really fast tunes with Les, Mary Lou, Bill and Ivan early Friday morning.

I am not a professional performer. I teach autoharp workshops and love that, but I don't enjoy getting up and performing in front of audiences. Contests allow me to try to cope with my anxiety and play perfectly under pressure. I have gotten better at coping with my anxiety through this process, but it's still there.

You can hear what I sound like on my cassette tape, *Suite Liz*. I'm also on the *Winfield Winners* tapes. In addition, I have authored *Music From Missouri -- Dance Tunes for the Autoharp* (i.a.d. Publications). I am a staff writer for *The Autoharpoholic*, writing the instructional column, "In The Beginning . . ."

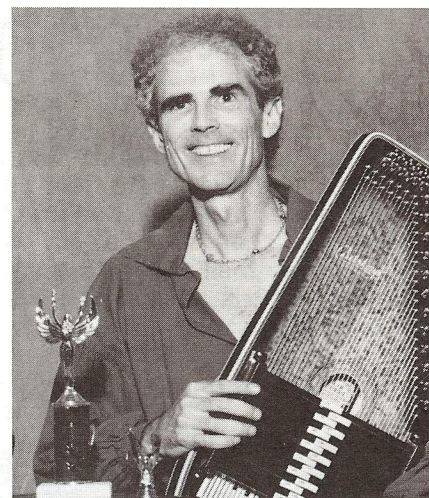
The word is still out on where the trophy set will go in the house. I think I have negotiated a temporary agreement for them to sit a few hours on the bookcase. Liz has not come home to see them up there yet. I don't know, to me they coordinate well with Early American decor.

I hope to run into some of you at future autoharp gatherings. The nice thing about winning second place this year is . . . there is always next year. See you at Winfield, if not before.

3rd Place Ivan Stiles

Well, folks, what can I say? Always a bridesmaid and never a bride. Yet.

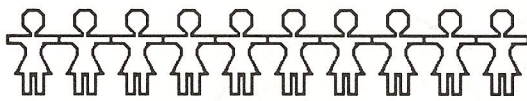
Winfield and the International Autoharp Championship is always a wonderful experience for all those involved. And, this year was no exception. This was my tenth year of competition, and the fifth time that I have made the finals. Unfortunately, my trophies are still a little lopsided with one second place and two third places.



I remember the first Winfield contest I entered in 1981. I had never played with other autoharpers, having been isolated in a non-autoharp environment. I fully expected to come away with the trophy and was amazed to find that not only were there other autoharp players out there, but most of them played better than I! It was then that I learned the hard way that one must enter a contest for the fun of it, and realize that on any given day there is someone out there who can beat you. That really helps to take the pressure out of it.

In the time between Winfield contests, I spend my time performing as much I as can, and co-editing *Autoharp Quarterly* with Mary Lou Orthey. I have made one solo recording with the autoharp, "Rounding Pickering Bend," and I am included on the recording, "Music from Autoharp Quarterly -- Volume One." In addition, I have authored a book entitled "Jigs & Reels for the Autoharp."

These days, I am keeping busy as program director of the Mountain Laurel Autoharp Gathering, the first festival dedicated exclusively to the autoharp. The gathering takes place July 5 through 7, 1991. It will be three days of autoharp workshops and concerts as well as the Mountain Laurel Autoharp Championship. All in all, I can't think of a better thing to happen for autoharp. ■



PAPER DOLL

Words and music by Johnny S. Black (1915)

I'm goin' to buy a pa-per doll that I can call my own, A

TAB: C7 Bb C7 | F C7 F / D7 / Gm D7 | G7 D7 G7 /

doll that oth-er fel-lows can-not steal; And then the flir-ty, flir-ty guys with their

TAB: C7 C° C7 F C7 / Bb C7 | F (D° C7) / Bb C7 | / F C7 F C7 Bb /

flir-ty, flir-ty eyes, Will have to flirt with dol-lies that are real. When

TAB: C7 C° C7 E7 A7 G° | G7 D7 G7 D7 G7 / / G° | C7 (C° C7) /

I come home at night she will be wait-ing, She'll be the tru-est doll in all this

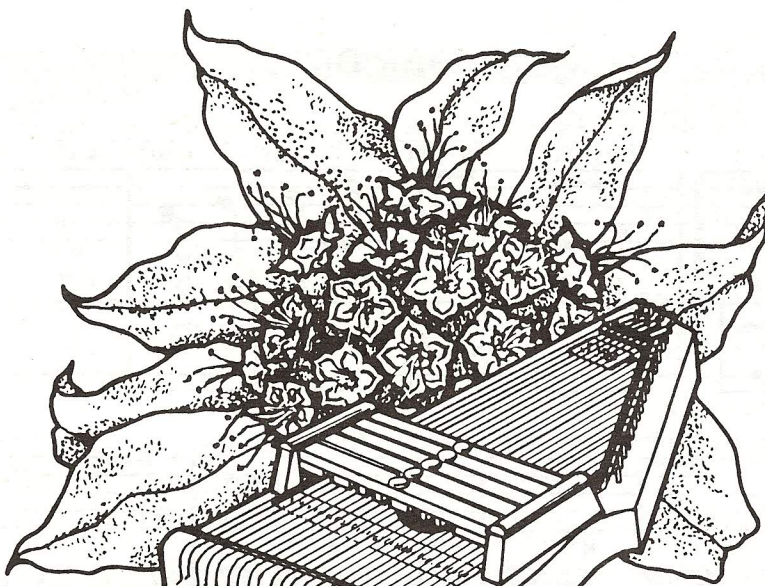
TAB: F G7 C7 D7 C7 D7 C7 D° | F / / (C7) / | F G7 C7 D7 C7 D7 C7 E7

world. I'd rath-er have a pa-per doll to call my own, than have a

TAB: A7 (Dm A7) / | Bb A7 Bb A7 D° C7 D° C7 | F A7 D7 / Gm D7

fick-le - mind-ed real live ^{1.} girl. I'm goin' to ^{2.} girl.

TAB: G7 / / / C7 Am | F (C° C7) / Bb C7 | F (G° / F)



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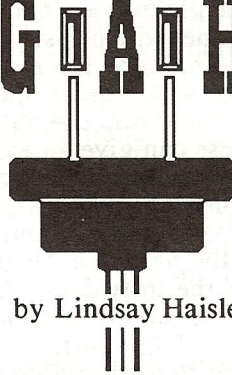
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PLUG A HARP



by Lindsay Haisley

Caryl P. Weiss, a singer and songwriter of my acquaintance, recently told me a story that got me thinking. In the midst of the coldest part of an unusually cold East Coast February some years ago, she drove a good distance to play a concert for a folk music society in Maryland. She mounted the stage with her Ovation guitar, the Ovation being a composite of wood and plastic. Upon seeing this, two members of the audience got up and walked out. They'd be darned if they would listen to a folk musician playing a plastic guitar. Caryl, in her inimitable style, gave them a piece of her mind, (the piece in which she keeps the razor blades), and went on with her show. She wasn't about to bring her good Gurion (all wood) guitar out in such weather.

Now I got to thinking, if you think some folks have preconceived ideas about guitars and folk music, by golly, you ought to hear what kind of ideas they have about *autoharps* and folk music. It's arguable as to whether the autoharp is really a "traditional" instrument at all. With a history of little over 100 years, it's a mere child compared to the violin, the cello, the guitar, the recorder, the banjo, etc. We are the "folk" who are now making the folk tradition that will belong to the instrument three or four hundred years hence.

One of the things I do which causes traditional folkies a certain amount of angst is to run a wire from my 'harp, in the studio, with a band, or when performing for a sizable audience, and plug into a sound system or amp. I do this for a variety of reasons, not the least of which is that I *like*

the sound I get when I combine the sound of the electric pickup with the acoustic sound received by a microphone. Many modern autoharps, by virtue of their design and construction, are lacking in acoustic "voice," especially in the lower notes. An electric pickup, properly used, can add a richness to the lower notes and an overall fullness which is difficult to obtain simply with a microphone. Some autoharps, such as the Orthey 'harps and the mid-70s 'harps manufactured by Mr. Peterson are somewhat better in this regard. There are still, however, situations in which some sort of amplification is necessary.

But wait, you may say, Maybelle Carter didn't use a pickup! This point is truly made, and it's true also that J.S. Bach didn't use an electronic synthesizer. Bach, in fact, wrote frequently for the pipe organ which is the fluid circuits equivalent of the electronic synthesizer, and if he'd had one of the latter in his church, I'd lay heavy odds that he would have written music for it as well. What it boils down to is that the *real* tradition in folk music is an attitude -- not a collection of songs, a style of playing, the composition of your instrument, or the path it travels between fingers and ears.

I had an experience in the Ozark mountains some years ago which brought this home for me. There's a strong music tradition there -- visibly and audibly manifested to tour-

ists in many small venues, mountain music concerts, instrument shops and the like. Much of the music is old time music -- songs derived from the body of music brought in by the original Scotch-Irish settlers. However what's *really* important is the fact that when folks in that part of the country want to get together and have fun -- well they don't just buy a 6-pack and watch TV! Everyone brings an instrument and they all play music together. One of the most incredible jams I ever took part in was with several people at a small party deep in northern Arkansas. Mark Jones brought his electric bass, Mary and Robert Gilhlan brought autoharps, guitars, and their incredible old time harmonies. I brought all the instruments I had with me, both electric and acoustic, and a couple of other people joined in. Everyone tuned up carefully first and when the music started, we played every kind of song you can imagine -- old-time, new-time, Beatles, original, etc. Everyone had a "professional" attitude, (which is to say they put the music first and played from their hearts), even though the setting was strictly "amateur," (which means for the love of it). What more could I have asked? I realized then that the musical tradition of the Ozarks was alive and well.

The point of this story, in a roundabout way, is that while acoustic instruments may be traditional, electric instruments aren't necessarily anti-traditional. This, to some, is a radical point of view. It was more radical in the 1960s, and will be a lot less radical by the year 2050. Then, Chuck Berry will be considered just as much "folk" as Woody Guthrie.

By this point, if I have you convinced, you'll finish the article. If you disagree with me, you've probably already skipped to another part of the magazine. The rest of this discussion is, therefore, for those of you who amplify your 'harps or would like to do so.

There are basically two ways to get sound from an instrument to an amplifier. First, you can use a microphone or a variation thereof. Contact pickups, which fasten to your instrument and depend on the vibration of the wood fall into this class. Second, you can use an electronic pickup such as is used on a conventional electric guitar. This bypasses the effects of the wooden box and turns the vibrations of the strings directly into an electronic signal.

The contact pickup is in common use in what are called electric-acoustic instruments. Many acoustic guitar players who plug their instruments in are using this sort of pickup. Contact pickups can give you something of the sound quality of an acoustic instrument but suffer a couple of drawbacks. First, the sound they produce is very dependant on the placement of the pickup. Frequently these pickups must mount on the back of an autoharp. Moving the pickup only a few inches can radically alter the sound produced. This is especially true of the so-called piezo-electric pickups such as the old Barcus-Berry pickup. These pickups respond not to the *vibrational movement* of the wood surface, which is what moves air and makes sound, but to the *bending of the wood*, which is related to the movement of the wood, but which also has a life (and sound) of its own. The best contact pickups are those which are installed in an instrument at the factory, where extensive research has usually been done to achieve the best possible sound. While this sort of factory mounted pickup is common for guitars, I know of no

such pickup for any commercially available autoharp.

Some pickups are actual microphones which "listen" from the inside of the instrument, just as a regular microphone listens from the outside. These can give an exceptionally clear and full sound which some, (but not all), people find very pleasing and close to the natural acoustic sound of the instrument. The Donnell pickups are true microphones of this sort.

Bryan Bowers, whose autoharp sound is incredible, uses a small high-quality lavalier microphone pinned to his upper left chest. He holds his 'harps high, with the back of

It is arguable
as to whether the
autoharp is
"traditional" at all
. . . with a history
of a little over 100
years . . . We are the
folks who are now
making tradition for
the instrument.

the instrument more or less centered over his microphone. This method doesn't leave a wire hanging off of one's instrument, which may or may not be an advantage. The wire is attached to the player, which may or may not be a disadvantage.

Both contact pickups and microphones are subject to feedback, an ugly phenomenon which occurs when the volume of a sound system is turned up on a speaker which is too near a microphone. Volume levels just below the feedback point from a contact pickup or a microphone inside an instrument, can make one note or small group of notes stand out way in front of the rest of the instru-

ment's sound. This causes it to make noises not unlike the Autoharp From Hell. Feedback should not be a problem if you're working with a sound technician, (including yourself), who knows the job. However we're all human, and it's rare to find a sound technician who really understands 'harps.

The second kind of autoharp pickup is magnetic, responding solely to the vibration of the strings. Such pickups were used on the Oscar Schmidt E model harps, the OS Lancer, and the accessory pickup from OS. Unfortunately Oscar Schmidt no longer produces autoharps with these pickups pre-installed. Such pickups sound very "electric," with a sound quality not unlike that of an electric guitar. This should come as no surprise since the operating principle is the same. The sound tends to be strongest in the middle tones and is weak in the subtle high frequency acoustic nuances which help make an acoustic autoharp sound the way it does. A pure electric pickup will not, however, feed back under normal circumstances. You really have to work at getting it to do so. If you play 'harp with a rock band, the electric pickup is the way to go.

Properly handled, the electric pickup sound can be very pleasing to one's ear, as long as one is not expecting a totally traditional 'harp sound. There are a couple of things one can do to fill out the sound produced by the pickup and make it sound more akin to the Real Thing. First, one can augment it with a front microphone which will pick up lots of the acoustic qualities of the instrument. This is the technique which I prefer. The electric pickup is used to supply some of the tonal elements, (such as the fullness of the low strings on the instrument), lacking from the pure acoustic sound. The rich, full sound which results can be surprisingly beautiful. My Christmas album was done

using just such a mixture of electric and acoustic sounds. Second, one may use a tone control to calm down the characteristic midrange of the electric pickup sound. The tool of preference here is called a graphic equalizer -- a fancy name for an octave by octave tone control. Graphic equalizers come in all sizes and price ranges, from cheap to unaffordable. Simple ones for stage work generally run from \$75 to \$150. Avoid the six or seven band units and hold out for a full ten band equalizer. This is, in my opinion, the minimum for properly equalizing an electric autoharp. Setting the line of linear level controls into a pattern resembling a smile (high on the ends, down in the middle) produces a similar pattern on the faces of listeners, and vice versa.

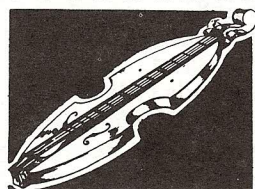
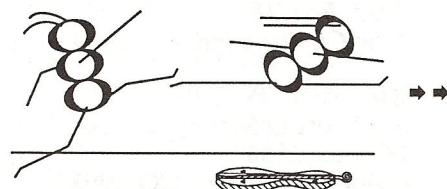
In spite of the fact that my own opinions show through here, I'll be the first to emphasize that how you deal with amplifying the sound of your instrument is strictly a matter of taste. It's important, however, to be willing to learn about whatever tools modern technology has to offer if they help you communicate your music to your audience. Even the strictest traditional autoharpists find themselves on stage or in a recording studio often times with a sound engineer who knows very little about autoharps. The musician must, of necessity, become an assistant engineer. I used to know an acoustic band in Maine, years ago, which detested the fact that they had to use electricity. They bought a cheap PA system, never learned how to use it properly, and were forever fighting with it during their performances -- a sorry sight/sound indeed.

Since most music stores don't handle autoharp pickups, you should be alert, (yes, the world needs more lerts!), for other autoharp players using pickups and microphones. Listen to them, quiz them and learn as much as

possible about the sounds you do and don't like, and how those sounds are produced. I, for one, always appreciate it when others come up and ask me intelligent questions of this nature. It gives me the opportunity to be an eager teacher and show off my own bag of toys.

I'm not advocating that everyone should use some form of amplification. There are those who still play, by choice, only in totally acoustic settings or prefer to sim-

ply stand before a microphone and play. In the final analysis, one must be at peace with the situation one finds oneself in, and with the sounds of one's instrument in that situation. The music sounds best that way. ■



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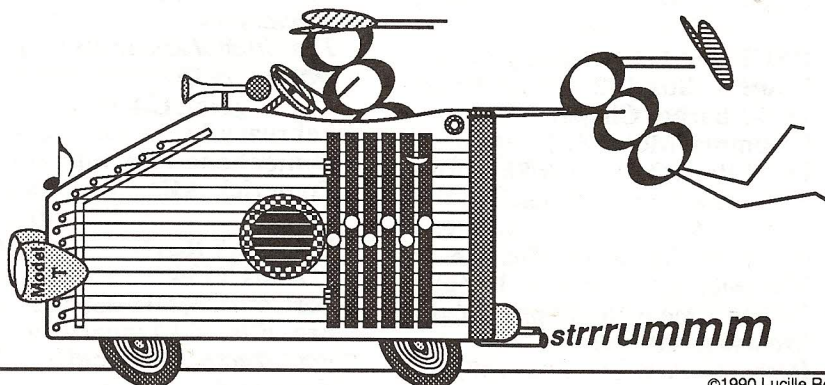
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BRYAN BOWERS

c/o Scott O'Malley & Asso.
PO Box 9188
Colorado Springs, CO 80932
719 635-7776

Pro-File: AQ January 89

Performance Schedule:

February 8

College of Southern Idaho
Twin Falls, ID

March 9, 10

Sonoma County Folk Festival
Santa Rosa, CA

ROZ BROWN

1549 S. Holland Court
Lakewood, CO 80226

Pro-File: AQ October 89

Performance Schedule:

Buckhorn Exchange Restaurant
100 Osage Street
Denver, CO

Every Friday and
Saturday night

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Route 1, Box 182
11990 Barnes Chapel
Columbia, MO 65201

Pro-File: AQ October 88

Performance Schedule:

January 6

WIUM Radio "Rural Route 3"
Macomb, IL

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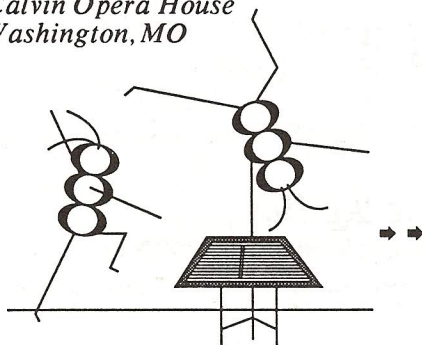
Dorrie Gain at 309 298-1873

January 10

Woodhaven Learning Center
Columbia, MO

February 23

Opening for David Holt
Calvin Opera House
Washington, MO



BRUCE HUTTON

6 Pine Avenue
Takoma Park, MD 20912
301 270-2217

Pro-File: AQ April 90

Performance Schedule:

January 6

With Scott Reiss & others
Amsterdam Room
New York, NY

February 3

With Hesperus Crossover &
John Jackson

Meridian House
Washington, DC

February 9

Arts at Abingdon
Gloucester, VA

March 8

With Double Decker
String Band

Pinewoods Folk Club
New York, NY

March 9

With Double Decker
String Band

Stamford Museum
Stamford, CT

PAT McINTIRE

Stewed Mulligan
Route 2, Box 229
West Union, WV 26456
304 782-3631

Pro-File: AQ January 90

Performance Schedule:

January 1

Traditional Music Society
Dance Camp

Los Angeles, CA

February 23

Winter Song Festival
Frederick, MD

HARVEY REID

PO Box 1134
Portsmouth, NH 03802
Pro-File: AQ January 89
Performance Schedule:

January 4

Fat Freddy's Coffeehouse
Derry, NH

January 11

Caltech Folk Music Society
Pasadena, CA

January 12

The Fret House
Covina, CA

January 26

Linnea's Cafe
San Luis Obispo, CA

January 27

Coalesce Bookstore
San Luis Obispo, CA

BILL SKY FAMILY

PO Box 3496
Batesville, AR 72503
501 264-9382 (Ans. Service)

Pro-File: AQ April 90

Performance Schedule:

January 6

Sun Vista Resort
Yuma, AZ

January 8

Sun Life Resort
Mesa, AZ

January 9

Rogers Resort
Yuma, AZ

January 10

Caravan Oasis
Yuma, AZ

January 11

Shangri-La Park
Yuma, AZ

January 20

Friendly Acres
Yuma, AZ

January 21

Desert Paradise Resort &
Gila Mountain Park

Yuma, AZ

January 22

Villa Alameda
Yuma, AZ

January 23

Cactus Gardens
Yuma, AZ

January 24

Sundance Park
Yuma, AZ

January 25

Arizona West Resort
Yuma, AZ

January 26

Araby Acres
Yuma, AZ

January 27

Golden Vista Resort
Apache Junction, AZ

January 28

Yuma-Mesa Park
Yuma, AZ

February 1

Split Rail
Mission, TX

February 3

Fig Tree Resort
Harlingen, TX

February 4

Palmdale Village
San Benito, TX

February 7

Winter Ranch
Alamo, TX

February 10

Pleasant Valley
Mission, TX

February 14
Sleepy Valley
Mission, TX
February 16
Canyon Lake Resort
Mission, TX
February 17
Mission Bell Resort &
Tradewinds Park
Mission, TX
February 18
J-Five Resort Park
Mission, TX
February 19
Chimney Park
Mission, TX
February 20
Lake Texano Resort
Hidalgo, TX
February 21
North Bentsen Palms Resort
Mission, TX
February 22
El Dorado Acres
Mission, TX
February 23
Morningside Park
Alamo, TX
February 24
La Feria Park
La Feria, TX
February 24
Alamo Rose Resort
Alamo, TX
February 27
McAllen Mobile Park
McAllen, TX
March 1
Oleander Acres
Mission, TX
March 3
Lakewood Park
Harlingen, TX
March 4
Citrus Mobile Park
Edinburg, TX
March 5
Trails End Resort
Weslaco, TX
March 30
Rod Brasfield
Memorial Festival
Smithville, MS

IVAN STILES
Route 29, RD2
Phoenixville, PA 19460
215 935-9062
Pro-File: AQ October 88
Performance Schedule:
March 16
Cranberry Coffeehouse
Binghamton, NY

RECORDINGS

Compiled and edited by
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RD 3, Box 187
New Cumberland, WV 26047

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complete list of autoharp
recordings, send a SASE to
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Win Horner Grace, autoharp
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11990 Barnes Chapel Road
Columbia, MO 65201

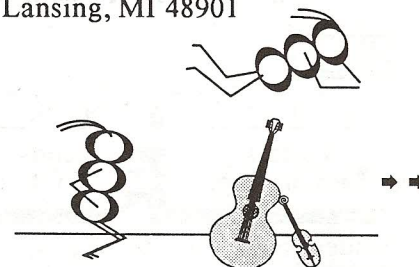
SHENANDOAH
Shirley Gilliam
Drew Smith, autoharp
796 Brookridge Drive, #65
Valley Cottage, NY 10989

TREASURE IN THE RIVER
Bob Dyer
Win Horner Grace, autoharp

BOOKS UPDATE

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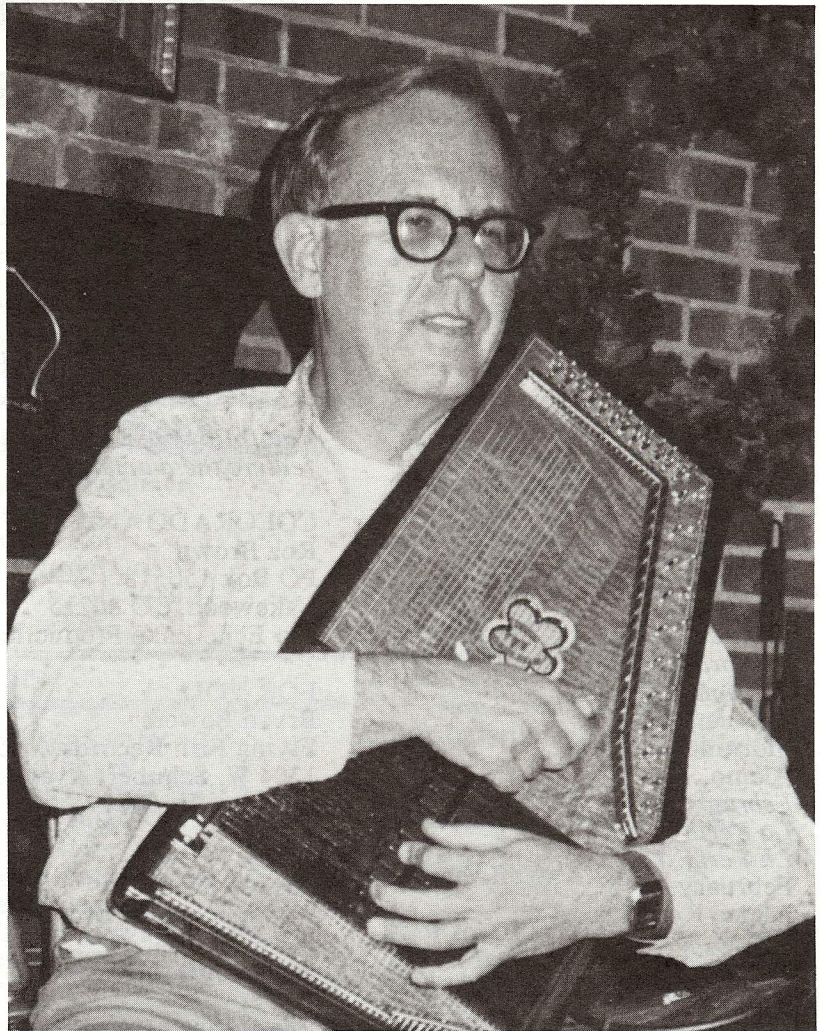
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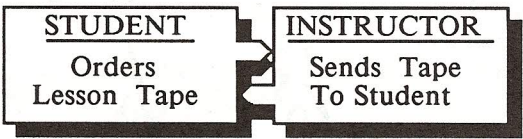
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INTERACTIVE LESSON
WITH

**DREW
SMITH**



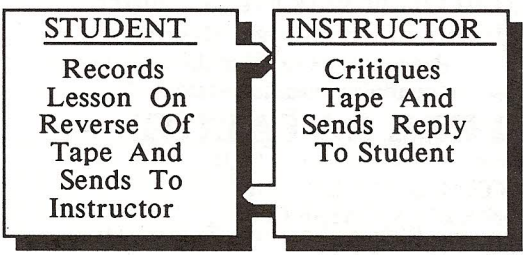
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Drew Smith has performed throughout the northeast for over 12 years with Roger Sprung and the Progressive Bluegrassers. He has been playing autoharp about 22 years, and has developed a distinctive thumb-lead style which he uses to play single string melody notes for fast fiddle tunes.

Drew considers himself a "string band" player, using a chromatic autoharp almost exclusively. Besides bluegrass, he has a large repertoire of old time Southern mountain tunes, and also plays Irish, French, and Russian music.

Drew has performed at such places as Lincoln Center and the Philadelphia Folk Festival. He also is a workshop instructor. He has founded the "Great All-American Autoharp" Play-by-Ear Home Workshop Lesson Series, as well as two excellent hour-long cassettes, "Winfield Winners! Autoharp," featuring six different winners at Winfield, Kansas, including Drew, the 1984 Champion. Drew is currently working on a second set of Winfield Winners tapes which will feature some of the more recent contest winners.

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THE INTERACTION LESSON: "KOROBUSHKA" (The Peddler's Pack)

Drew Smith
529 Ardmore Road
Ho-Ho-Kus, NJ 07423

Wow! The longer I play the autoharp, the more I realize how much more there is to learn. I've also learned that many of the supposed limits of the autoharp are those that we impose upon ourselves. Thank goodness the autoharp adapts so easily to experimentation with musical sounds using the trial and error method of pushing down chord bars and stroking the strings. So let's not feel intimidated as we set off to learn a tune from a foreign country -- in a minor key.

First, I want to tell you that I was just bowled over when I was invited to jam with Sasha Polinoff, a real "world class" balalaika player. (The balalaika is a small, three-stringed instrument with a triangular wooden sound box. Two E strings are tuned in unison, and the third string is an A.) Sasha knows many Russian and European tunes, and after a somewhat perplexing first session with him (because I was not always sure of what chords to use) I came away from the evening with a head full of exciting new melodies and chord changes. I also gained more feeling for the dynamics of playing by observing Sasha's playing, which typically begins slowly and softly, then becomes increasingly louder, faster and more aggressive. Now, almost two years later, I have had the privilege of performing with Sasha and our musical friends on quite a few occasions. What beautiful music, and what fun!

If this intrigues you, then pick up your autoharp and strum the following chord sequences with your thumb to start to get a feeling for the chords used in Russian folk music:

Example 1: Am -- E7 -- Am -- Dm -- Am -- E7 -- Am

Example 2: Am -- A7 -- Dm -- E7

What you are experiencing are some basic chord changes for playing Russian music in the key of Am. (These patterns are found in the music of some other cultures as well.) As in major keys, the I, IV and V chords are also used in playing in minor keys. But in a minor key, the I and IV chords are minors and the V chord is a seventh. The following chart shows how to determine the two minors and the seventh for various keys. (The I chord has the same name as the key in which you are playing.)

I			IV	V
minor			minor	seventh
Am	B	C	Dm	E7
Bm	C	D	Em	F7
Cm	D	E	Fm	G7
Dm	E	F	Gm	A7
Em	F	G	Am	B7
Gm	A	B	Cm	D7

Earlier, in Example 2, we used the I7 (A7) chord as a transition from the I minor chord (Am) to the IV minor chord (Dm). In other words, the transition chord is the same letter chord as the I minor, but it's a seventh: Am to A7, then to Dm. In the key of D minor, the same transition would be Dm to D7 to Gm. This is similar to the transitions used in major keys, such as A to A7 to D, D to D7 to G, G to G7 to C, etc.

Fortunately for us autoharp players, Russian minor key music is primarily in the keys of A minor or D minor, which use chords found on most autoharps. Practically all the Russian music played by Sasha on the balalaika is in A minor. This is the key we'll use for this lesson in playing the popular Russian folk tune "Korobushka."

Each of the first four introductory notes in "Korobushka" are on different chords -- one pinch each for Am, A7, Dm and E7. The melody is a progressively lower note for each pinch. Note how good the A7 sounds as a transition to the IV minor (Dm) chord from the I minor (Am) chord. All the melody notes you will need for the entire piece are found in these four chords used in the beginning.

"Korobushka" is a wonderful tune to begin opening up the wide world of playing in minor keys! This tune is also a good one in which to practice syncopation, or the art of picking a melody note just before your thumb hits an accompanying rhythm beat. (My lesson tape covers this in detail along with much more material.)

After you are comfortable in playing "Korobushka" as written on the previous page, try syncopating the melody notes by using your middle finger to pluck the melody before the bass thumb rhythm beat. This is shown for a few measures in the example below, but feel free to add this syncopation wherever it sounds good to you.

Intro.		A Part				etc.			
Am A7 Dm		E7 / / / /				Am / / / E7 Am			
Count: & 4 &		1 & uh 2 & 3 & 4 &				1 & uh 2 & 3 & 4 &			
TAB									
1-7-6-5-4-3-2-1-7-6-5-4		↓ 1 7 6 5 4 3 2 1				↓ 3 5 5 4 3			

If you send for my Interaction lesson cassette, you will get a full 1/2-hour in which I demonstrate this tune slowed down and in good detail, as well as played up to speed. As a nice surprise, I also include on the tape some of my informal jam sessions with my Russian mentor, Sasha Polinoff, and some friends, so you can hear for yourself what fun this Russian music can be! Sasha also tells the story of the tune "Korobushka" in his inimitable style which is most entertaining.

So give it a try -- and enjoy!

Drew Smith



THE BAND PLAYED ON

by Eileen Roys

A circa 1900 photograph from the Stoneman family album shows two ancestors, Aunt Phinnis and Cousin Betty, playing autoharp. Often referred to as the First Family of Country Music, the Galax, Virginia-born Stonemans have musical roots that go back to the earliest days that that genre was recorded -- and beyond. One source relates that Ernest V. "Pop" Stoneman played his harmonica, and an autoharp that he had made himself, into a borrowed home recorder at the tender age of fourteen. He made his initial commercial recordings in September of 1924, one of the first rural country/folk musicians to put his craft on wax. During the historic Bristol (Tennessee) Sessions in the summer of 1927, Pop and his group were

the *first* to be recorded in the state which has become the country music capitol of the world.

As a young man, Pop is reputed to have walked 6,000 miles, often with an autoharp under his arm, to visit Hattie Frost -- whom he had met when she was barely entering her teens. The union that evolved from this courtship was to be the foundation upon which was built a family destined to become legendary. Herself from a musical family, Hattie and her sister and brother joined Pop to form the nucleus of this group.

The Stonemans had twenty-three children; fifteen who were to survive childhood. Playing instruments that were often homemade, the youngsters one-by-one followed in the footsteps of their parents.

The family suffered great deprivation during the depression years, often not eating on a daily basis. But, even in the hardest of times, Pop never lost sight of his dream that the world wanted to hear the music of his heritage.

Following this period, the Stonemans relocated to Alexandria, Virginia and then to Carmody Hills, Maryland. In the ensuing years, they sometimes split up into smaller groups in order to find work. One of these offshoots, the Bluegrass Champs, was a winner on the Arthur Godfrey's Talent Scouts television show. This and other combinations of Stonemans performed on Connie B. Gay's now famous Gay Time show, won a talent contest at Constitution Hall in Washington and were awarded the Country Music Association Award for Vocal Group of the Year in 1967. Space limitations prohibit elaboration; but numerous of the Stoneman offspring were, and are accomplished instrumentalists and entertainers in their own right. They have recorded many, many albums, made personal appearances nationwide, and are featured on the sound track of the Country Bear Jamboree attraction at Walt Disney World.

Patsy Stoneman left the group for a while to organize her own band. Around 1964, she began to incorporate the autoharp, her father's trademark instrument, into her act. On his death bed in June of 1968, Pop asked Patsy to take his place. True to her word, she rejoined the band a week later and has kept the autoharp a visible and audible part of the family tradition. That instrument has, in fact, become her most well-known musical attribute. Rightfully proud of her heritage, Patsy steers the current performing Stonemans toward an up-to-date sound without sacrificing the artistic integrity that has made them country music's most enduring family. ■



Patsy carries on Pop's autoharp tradition with the Stonemans

JUDIE'S CHOICE

by Judie Pagter



"A MOUNTAIN MUSIC SAMPLER"

John and Kathie
Hollandsworth and Friends
Rt.2, Box 40 A
Christiansburg, VA 24073

In my opinion, this is a good tape worth buying and listening to.

Side One:

"Listen to the Mockingbird" is a very well done song. The autoharp is beautiful and the guitar work fits it extremely well. Very well done, folks!

"Billy Richardson's Last Ride," to me, is okay. Once again the 'harp and guitar work complement each other. Kathie sings this one. She does not have the "mountain voice" I would expect on this tape.

I love "Nelly Bly!" It's a bit fast, but the 'harp is beautiful and Kathie's hammered dulcimer is just what the 'harp needed on this cut. Take a listen and see if you don't agree. The hammered dulcimer is also used on "Old Joe Clark." Great duo!

Good ole' guitar pickin and lots of autoharp make "When the Band is Playing Dixie" a nice arrangement.

Now I have to say that "Cherokee Shuffle" is my favorite tune on this tape. I like the way they arranged this great song on the autoharp. It's a good speed, and once again the guitar does nice back-up work.

To me, "Wild Hog in the Woods" does not belong on this great tape. It is sung a capella. I forget this one.

If you wish to have your tape considered for review, please send it to AQ, Box A, Newport, PA 17074.

The lap dulcimer is used as a main instrument on the two good ole' songs, "Goodbye Liza Jane/Little Liza Jane." John, who plays the dulcimer, did a nice job with his rendition of these great fiddle tunes.

Side Two:

"Staten Island Hornpipe" -- what a name! -- and what great autoharp! It's really beautiful along with the guitar. You know, it sounds somewhat like "Caladonia March" on the verse part of the song. This is another one I think I'll steal and play on my 'harp.

Kathie does the vocal on "Shady Grove." I like this very old mountain song done in the major key as I have always heard it, but it's still good this way.

Boy now, "Cluck Old Hen" is a neat old fiddle and claw hammer banjo tune. They do a job on it with the hammered dulcimer -- and a really fine job it is!

Kathie does the vocal with

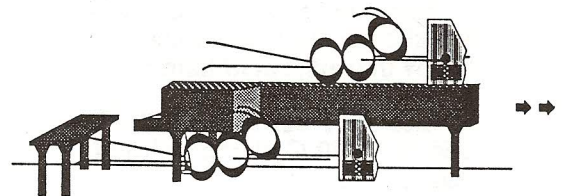
a nice autoharp lead on Stephen Foster's slave song from the mid 1800s, "Nellie Gray." The last two verses have been omitted, which I think is too bad. They complete the story.

"Red Wing" is another nice old song. (This one's about an Indian maiden who falls in love with a brave, and he dies. Ah well, what's new -- you know how these old tunes are.) Anyway, a great job once again on the autoharp -- and harmonica, too. It's very well done. You'll love it. (It's an instrumental, by the way.)

I'm not familiar with "Si Bheag Si Mhor" and "Haste to the Wedding," but they are played well on the hammered dulcimer and mandolin. You'll enjoy these songs.

"Jessie James" is a good song, but their rendition is somewhat overdone, in my opinion, although there is good banjo, guitar and autoharp on this cut.

All in all folks, as I said before, this is a tape well worth buying and listening to. I have listened to it at least a hundred times or more. John and Kathie -- keep up the good work! ■



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THE MOUNTAIN



LAUREL™ 'HARP

by Orthey Instruments
Dr. George Orthey
Tom Fladmark

This is the first in a four part series of articles, (January: Patterns and Materials, April: Making Parts, July: 'Harp Body Assembly, Sound Board Layout and Finishing, October: Pins and Stringing), written exclusively for *AQ*. Collectively, the articles will constitute a booklet providing fully-detailed plans and the step-by-step directions needed to build a 12-bar autoharp. The complete, pre-printed booklet may be ordered from Limberjack Productions, PO Box A, Newport, PA 17074 for \$20.00, ppd. (See *The Market Place*, page 40.) The Mountain Laurel Dulci-Harp Kit (pre-cut components of the Mountain Laurel 'Harp plus booklet), may be obtained by writing to Orthey Instruments, RD1 Box 34A, Newport PA 17074. Made according to the directions, the completed instrument will have a bright, old-time traditional sound, and will look like an old-time 'harp. Orthey Instruments and Limberjack Productions cannot be responsible for the outcome of this endeavor by individual craftsmen.

STEP ONE: LIST OF MATERIALS

Machinery Requirements

1. Table saw/radial arm saw
2. Band saw (can be done by hand with a fine-tooth back saw and jig saw. It's *hard* wood).
3. Drill press (can be done with a hand drill *carefully*).
4. Belt sander (can be done with a disk sander or sanding disk on a hand drill).

Hand Tool Requirements

1. The usual small woodworking shop tools: ruler, square, screw drivers, small hammer, sandpaper, etc.
2. Clamps: 1 bar clamp 24" and 15 to 20 C clamps with at least 3" capacity.
3. Assorted drill bits 1/16" to 1/8" at 1/64" intervals. You will need 1 extra 5/64" bit and 1 new 3/16" bit.

Wood Requirements and Sources

1. One piece of *flat* (repeat - *flat*) 3/4" plywood 12" x 24" (*Source - lumber yard*).
2. Two pieces of solid core 1/4" fir or mahogany marine type plywood 12" x 24" 3-ply with all three plies of equal thickness. (*Don't use veneer face plywood with a junk core.*) (*Source - boat repair*

shops; specialty plywood sources may also be available through lumber yards; Harbor Sales Co., 1401 Russell Street, Baltimore, MD 21230 1-(800) 345-1712.

3. Fine furniture grade hardwood: 1 piece at least 8" wide and 2' long planed to 1" thickness. (Hard rock sugar maple or oak is best for this); another piece, 1/2" thick about the same size. (*Source - check Yellow Pages; Craftsmen Wood Service, 1735 Cortland Ct., Addison, IL 60101*)

4. One piece of 2 x 4 clear construction grade pine, spruce or fir. (*Source - You only need a piece 1" x 5/8" x 12". Your lumber yard is likely to have a scrap big enough for this.*)

5. Somewhere from among your scrap you need to make a piece 3/4" x 1 1/2" x 12" in the same hardwood you have above.

Other Materials and Sources

1. Tuning wrench; 36 zither tuning pins (*Pin Source - piano repair shop, or American Piano Supply Co., Box 1068, Clifton, NJ 07014; Tuner Supply Company, 94 Wheatland Street, Somerville, MA 02145.*)
2. Seventy two #6 bridge pins

and dead pins (*Source - see tuning pins*). Small nails may be substituted, but are not as desirable.

3. Three feet of 1/8" brazing rod (*Source - welding shops*).

4. Flat head screws - 3/4" #4, and 1 3/4" #6, four each.

5. One set of A model autoharp strings and:

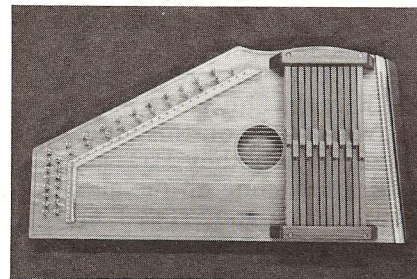
6. 12 to 15 10" bar felts and:

7. Model A large diameter springs (get 2 for each bar plus a few extra in case you lose one) (*Source - autoharp dealer or Oscar Schmidt Int'l., 230 Lexington Drive, Buffalo Grove, IL 60089*).

8. Yellow aliphatic resin glue, like Elmers Craftsmen Glue or Franklin Titebond Glue. Also, silicone glue.

9. A 3/4" wide x 1' long piece of double thickness felt cloth.

10. Single-edged razor blade.



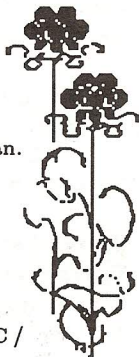
The Mountain Laurel 'Harp

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Michael Finnigan (2) (Tune: Ten Little Indians)

↓
 F (F F) F F F F (F F) F
 I know a man named Mi - chael Fin - ni - gan
 C7 C7 C7 C7 C7 C7 (C7 C7) C7
 Who had whis - kers on his chin - ni - gan.
 F (F F) F F F F (F F) F
 Wind came a - long and blew them in - ni - gan.
 C7 C7 C7 C7 (F F) (F F) (F F) F
 Poor ole Mi - chael Fin - ni - gan. Be - gin - ni - gan.
 (Repeat)



Loch Lomond (2)

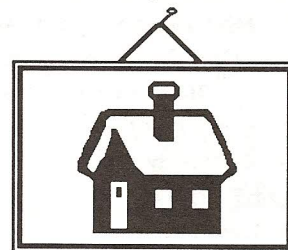
↓
 G C G / G D7 G / D7 G Am / Am C C /
 By - yon bon - nie banks and by yon bon - nie braes
 G C G / C / G / G G C /// D //
 Where the sun shines bright on Loch Lo - mond
 D Em / Em D7 G / G G D7 G D7 G C /
 Where me and my true love will ne - ver wont to be
 G C G G G G C / G G D7 /// G //
 On the bon - nie, bon - nie banks of Loch Lo - mond.
 Chorus:
 G G / G D7 G / G D7 C / C C D / D
 Oh, you take the high road and I'll take the low road
 C G / G G G / G G C /// D //
 And I'll be in Scot - land be - fore you
 D C / C G G / G G D7 G D7 G C /
 But me and my true love will ne - ver meet a - gain
 D C G G G G C / G G D7 /// G //
 On the bon - nie, bon - nie banks of Loch Lo - mond.

Home, Sweet Home (2)

↓
 G D7 G /// C / C / G // G G / G / D7 // G D7 / D7 / G // ///
 Mid - pleas - ures and pal - a - ces, where ev - er we may roam,
 G D7 G /// C / C / G // G / G / D7 // G D7 / D7 / G // ///
 Beit ev - er so hum - ble, there's no - place like home.

G / C /// D7 / C / G // G / G / D7 // C D7 / D7 / G // /// G / C /// D7 / C / G // G / G / D7 // G D7 / D7 / G // ///
 A charm from the skies seems to hal - low us there, Which, seek thru the world is ne'er met - with else where.

G /// D7 / D7 / G // D7 // G / G G C /// D7 / C / G // G / G / D7 // G D7 / D7 / G // ///
 Home, home -, sweet, sweet home! Beit ev - er so hum - ble, there's no - place like home.



Darling Nellie Gray (2)

↓
 D A7 D / D G D D
 There's a low green - val - ley
 A7 D G D G A7 G /
 on the old Ken - tuck - y shore
 A7 GD / D D G D D D A7 // ///
 Where I whiled man - y hap - py hours a - way
 D A7 D D D G D D A7 D G D G A7 G /
 A - sit - tin' and a - sing - in' by the lit - tle cot - tage door,
 A7 GD / D / A7 A7 A7 A7 D // ///
 Where - lived my dar - ling Nel - lie Gray.
 Chorus:
 A7 D A7 / A7 A7 A7 /
 Oh my poor Nel - lie Gray,
 D A7 A7 D D D D /
 They have tak - en you a - way,
 D A7 D D D D G D D D A7 // ///
 And I'll ne - ver see my dar - ling a - ny - more.
 D A7 D D D G D D A7 D G D G A7 G /
 I'm a - sit - tin' by the riv - er and I'm weep - in' all the day
 A7 G D / D D D A7 A7 A7 D // ///
 For you've gone from the old Ken - tuck - y shore.

One night I went to see her,
 but "She's gone," the neighbors said.
 The white man bound her with his chain
 They have taken her to Georgia
 for to wear her life away,
 As she toils in the cotton and the cane. Chorus:
 My eyes are getting blinded
 and I cannot see the way.
 Hush, there's somebody knocking at the door
 I hear the angels calling
 and I see my Nelly Gray
 Fare well to the old Kentucky shore. Chorus:

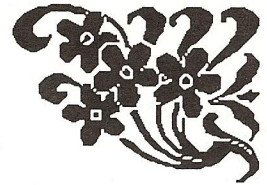




Autoharp Songbook

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The Water Is Wide (2)



↓
 C (C C) G7 C /// G7 (F F) F C ///
 The wa-ter is wide, I can-not get o'er
 C C G7 Am /// Dm Am Dm G7 ///
 Nor do I have white wings to fly
 G7 C G7 Em /// (Em Em) Dm Am Am ///
 Give me a ship that can car-ry two
 G7 F F C /// G7 F G7 C ///
 And both shall row, my love and I.

There is a ship and she sails the sea
 She's laden deep as deep can be
 But not so deep as the love I'm in
 And I know not if I sink or swim.

I leaned my back against an oak
 Thinking he were a trusty tree
 But first he bended and then he broke
 Thus did my love prove false to me.

O love is handsome and love is kind
 Fine as a jewel when first it's new,
 But love grows old and waxes cold
 And fades away like the morning dew.

You Tell Me Your Dream (I'll Tell You Mine) (2)

↓
 C / D7 D7 C / A7 / D7 / A7 D7 D7 ///
 You had a dream, dear, I had one too.
 G7 / Gm G7 C / G7 G7 F / Bb7 / C ///
 I know mine's best cause it was of you
 C / D7 D7 C / A7 / D7 / A7 D7 D7 ///
 Come, sweet heart, tell me, Now is the time
 D7 / Bm D7 F / A7 / D7 / D7 G7 C ///
 You tell me your dream, I'll tell you mine.

In The Gloaming (2)

↓
 G C G / G / D7 Am Am / Em /
 In The Gloa-ming, Oh my dar - ling,
 Am Am G / G / D7 D7 G ///
 When the lights are dim and low,
 G C G / G / D7 Am Am / Em /
 And the qui - et sha - dows fall - ing,
 Am Am G / D7 / G D7 G ///
 Soft - ly come and soft - ly go.
 G7 F F / G7 / G7 (F G7) F / C /
 When the winds are sob - b - ing faint - ly,
 A7 A7 G / G / C G D7 ///
 With a gen - tle, un - known woe,
 G C G / G / D7 Am Am / Em /
 Will you think of me and love me,
 Am Am G / D7 / G D7 G ///
 As you did once long a - go?

Sweet Rosie O'Grady (3)

↓
 G // D7 G D7 G // G // C // D7 C C G /// //
 Sweet Ro-sie O'Gra- dy, My dear lit-tle rose.
 C // C D7 C G // G // A7 // A7 G A7 D7 /// //
 She's my stea-dy la - dy, Most ev - ery - one knows.
 G // D7 G D7 G // G // C // Am C Am B7 /// //
 And when we are mar-ried, How hap-py we'll be
 B7 CC C D7 C CG // E7 /
 For I love sweet Ro-sie O'Gra- dy,
 E7 A7 A7 A7 D7 A7 D7 G /// //
 And Ro-sie O'Gra- dy loves me.

In The Gloaming, oh my darling,
 Think not bitterly of me.
 Though I pass'd away in silence,
 Left you lonely, set you free;
 For my heart was crushed with longing,
 What had been could never be;
 It was best to leave you thus, dear,
 Best for you, and best for me.



Franz Schwarzer's Zithers

By Alex Usher

When Charles F. Zimmermann patented his "American Zither" in 1882, he was trying to simplify music-making. Anyone who has ever staggered across the strings of a zither knows what a fine humanitarian thing he did. Dealing with five fretted melody strings relegated to a plectrumed thumb and at least twenty seven assorted open accompaniment strings spaced $3/16$ " apart is quite intimidating. This is especially so when compared to the ease of strumming the autoharp with its damped (watch how you pronounce that!) chord bars, with strings $1/4$ " apart.

Our forebearers apparently had considerable will-power and tenacity, however, for a century ago, the zither was a rather standard musical nicety in proper Germanic households. It was, after all, the national instrument of Germany. Many an immigrant came to this country toting one along, making sure his children suffered the agonies of learning to play it.

Many who mastered the zither were not content with a mere production model, but would seek out a fine handmade instrument. Players "in the know" would buy one made by Franz Schwarzer of Washington, Missouri.

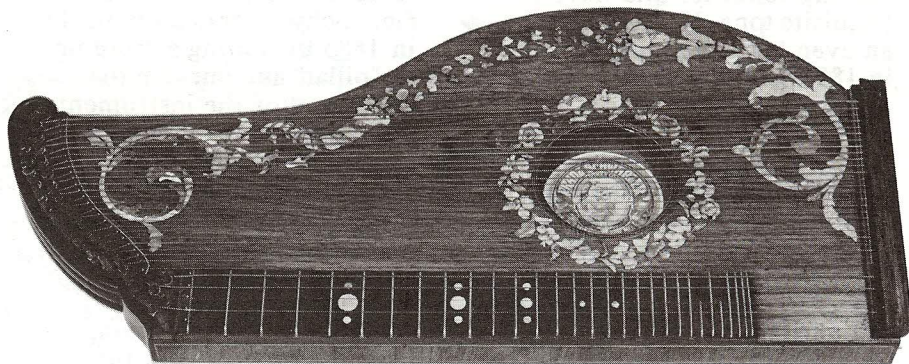
Schwarzer came to this bustling river town from Austria in 1864 and soon established a furniture making business. He enjoyed music and was the first director of the town's Liederkrantz Society, which he founded in 1865. Several

years later he was presented with a baton by the members and thanked for providing music on "the golden strings of the zither."

It wasn't long before he began to experiment with building instruments, eventually shifting to manufacturing them full-time in 1869.

Vienna was the capitol of the zither world. Here the world's finest concert zitherists studied. Here too, six journals devoted entirely to zither playing were published. In 1873, Schwarzer took three of his zithers to the

Vienna Exhibition. They were displayed on a small table in the American instrument section. More than thirty other professional makers also displayed their finest zithers, including Anton Kiendl, the "Stradivari of Zither Makers" and the winner of the coveted Gold Medal award at the 1867 Paris Exhibition. Schwarzer's zithers were singled out for the highest honor, the gold Medal of Progress. From that time on, he never failed to make mention of this award in his advertising and on his labels.



He began to experiment with reinforcement and sound patterns in building his zithers. A tuned zither with thirty two strings produces a total tension of nearly half a ton on the gentle little slightly-over-two-feet long instrument. That's about thirty pounds average per string! To make an instrument that sounds beautiful and still has structural integrity, is a real problem. It has a very small resonating chamber and every time a brace is added, it cuts into the space for the sweet jangling sound to breed, and upsets the tone quality. Even worse, the finest wood for the sounding board back and top is spruce, which is a relatively soft wood. The grain runs in parallel lines and is subject to cracking with changes in temperature. Furthermore, when you cut a hole in the top to let the sound out, what little strength it had as a solid piece of wood is lost. Schwarzer came up with a series of internal braces which worked so well that the instruments he made more than a hundred years ago are still in fine playing condition and have exquisite tone. He developed an even better bracing system in 1891 which he called the "piano back.

During the peak years of production from 1890 to 1895, his factory employed twenty-five men, eight of whom were skilled workers. They earned \$10 per week for six working days, from seven in the morning until six in the evening, with an hour off for lunch. The pay does not sound like much, but there were nice "perks" . . . such as being invited over to Schwarzer's garden for a picnic when his wife baked kulaches for birthday celebrations.

Perhaps a little history of the zither would be in order. Although much of its beginning is lost in the mists of time, there seem to be zither-like instruments in almost every culture -- the Chinese chin or "trapezzither," the Japanese koto, the Near East's

sitar, and the guitar-shaped cithern which developed in France and England in the seventeenth century. The word "zittern" means to shake or vibrate. In Germany the forerunner of the modern zither seems to be an 18th century box about 4" wide, 3" deep, and 2' long called a scheitholt.* It only had two melody strings stretched over fourteen frets and three accompaniment strings at first, but folks wanted more, and more, and more again, until there it was, the "modern zither."

"Not how
much, but how
good," the
company's
motto.

As extra strings were added, the instrument became bulkier and the problems of structural stability intensified. Schwarzer dealt with this in 1885 by adding a "column" or "pillar" and curving the upper end of the instrument out, allowing for longer contra-bass string lengths. This invention he called the "harp" zither with its variations, the "Columbian," the "Arion-Harp," and the "Lady Zither."

His second invention, patented in 1893, was the "Table Zither." A zither is hard enough to play without having it slither around the table, so Schwarzer perched his zithers on three little ivory balls with deadly sharp needles sticking out of them to grip the table. Since the normal housewife would not invite you back if you performed her dining room table with your zither, a whole new line of business developed in the making of custom tables, to go with these wicked instruments. Many of them were

works of art with beautiful inlay. Best of all, since they were acoustically designed with resonance drawers, they greatly enhanced the sound of the zither.

The pride of workmanship was so great that pains were taken not just to build a fine-toned, stable instrument, but one that was visually pleasing as well. The style B Harp Zither took three months to make with every piece hand cut and sanded to fit the individual instrument. Ample time was allowed for glue joints to set. The exterior was rubbed with a fine pumice stone, sometimes as many as twenty or thirty times, until every imperfection was removed, and the finish shone like polished marble. The finest instruments sometimes took a year to complete. They sold for \$600 to \$1,000 and had perhaps as many as 5,000 tiny mother-of-pearl inlay pieces on the column, shell, and scroll "executed in ivory by a world-famed Bavarian sculptor." Schwarzer's most popular instrument, however, was the Concert Zither Style A, with thirty-two strings. He made almost 3,000 of these, which sold for \$19 each.

Over 6,000 instruments, more than half the output of the factory, were made between 1885, the year the record books began, and 1904, the year of Schwarzer's death. They included in addition to a plethora of zithers, a smaller number of mandolins, guitars, mandolinettes, mandolas, and violins.

He made one "Auto-Harp." Whether it was made as a special order or an experiment, I do not know, nor do I know where it has gone. What a poignant note when one considers that Zimmermann's invention was ultimately to play a significant role in the decline of the popularity of the zither. In a small booklet which Schwarzer wrote in 1900, he comments:

"Owing to the widespread interest that has manifested itself in the German Zither in

this country and the wonderful growth in the popularity of this beautiful instrument, the market has been flooded with imitations such as the 'Guitar Zither,' 'Columbia Zither,' 'American Zither,' etc. Please do not class the German Zither with these imitations."

It was too late. Peak production of 606 instruments in 1893 had dropped to 293 by 1900. By the time Schwarzer died in 1904, output was down to 167 instruments. The autoharp and its kin had captured America. The company dwindled gradually. Toward the end, it catered primarily to the serious zitherist who was interested in "Not how much, but how good," the motto of the company. Finally in 1951 the business died. The factory was torn down.

Should you ever travel to Missouri, you might like to stop by the quaint old Missouri river town of Washington, which is about an hour's drive to the west from St. Louis. There you can have a gourmet meal while you watch a barge go by, smoke a locally made corncob pipe and reflect upon Franz Schwarzer and his zithers.

A number of Schwarzer instruments as well as various tools, patterns, photographs, records, and documents have been collected by the Missouri State Museum of the Missouri Department of Natural Resources in Jefferson City, and are on display in the museum. ■

* The sheitholt is also given credit for the beginnings of the Appalachian dulcimer. In both "A Catalogue of Pre-Revival Appalachian Dulcimers" by L. Allen Smith and "The Story of the Dulcimer" by Ralph Lee Smith, the journey of the German sheitholt from eastern Pennsylvania to the southern Appalachian mountain regions, and the development of the Appalachian dulcimer in its immediate wake is well documented.



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SACRED 'HARP



by Eileen Kozloff-Abrams

Temple Ohev Sholom, situated along the east shore bank of the Susquehanna River, welcomes the Sabbath in song and prayer every Friday. Established in 1853 by a "congregation" of 25 families, Ohev Sholom became Harrisburg, Pennsylvania's first synagogue and served as a cultural support center for the German Jews who emigrated to the

United States and settled in this region.

Shabbat (The Sabbath) has been the central religious experience within the Jewish tradition. It is a celebration of life and creation; a time to reaffirm the dignity of man and womankind and the continuing quest for a life of love, joy, and peace.

Music plays a dominant

role in the joyous celebration of the Sabbath as many of our prayers and blessings are offered in song. The voices of the congregation, along with the Cantor, the Rabbi, and the organ, fill the air with a mix of traditional and contemporary melodies. "Oseh Shalom," one of my favorites, is a prayer for peace sung in Hebrew, in a lively, expressive manner.

OSEH SHALOM

♩

O - seh sha-lom bim-ro - mav hu ya - a - seh sha-lom a - ley - nu

Gm C7 F Gm A7 Dm
v' - al kol Yis - ra - el v' - im' - ru im' - ru A - men. O -

1.

A7 Dm D7 Gm Dm E7
ru A - men. Ya - a - seh sha-lom ya - a - seh sha - lom sha - lom a - ley - nu v' -

2.

A7 Dm D7 Gm Dm E7
al kol Yis - ra - el ya - a - seh sha-lom ya - a - seh sha-lom sha - lom a - ley - nu v' -

TAB

A7 al kol Yis-ra -el.	Dm Ya-a-seh sha-lom	Am ya-a-seh sha-lom	Dm sha - lom a-ley-nu v'-

E7 al kol Yis -ra -el.	D7 Ya-a-seh sha-lom	Dm ya-a-seh sha-lom	E7 sha - lom a-ley-nu v'-

To Coda Last Time ⊕

A7 al kol Yis-ra -el.	D7 Ya- a-seh sha-lom	Dm ya- a-seh sha-lom	E7 sha - lom a -ley-nu v'-

D. S. al Coda ✂ ⊕ Coda

A7 al kol Yis-ra -	Dm el.	O -	A7 al kol Yis -ra -
			Dm el. _____

This song has been arranged for accompaniment only and is a good song for new players. For the more ambitious, the melody can be found within the chords used for accompaniment.

Arrangement for autoharp Copyright 1991, Ivan Stiles. All rights reserved.

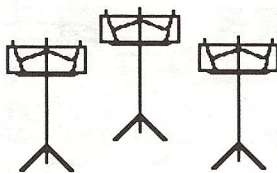
English Translation

May He who causes peace to reign in the high heavens
 Let peace descend on us
 On all Israel,
 And all the world.
 And let us say, "Amen."

AUTOHARP 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 a club we have not mentioned, 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

Cowichan Folk Guild
 c/o Deborah Maike
 Box 802
 Duncan, BC V9L 3Y1
 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

Southern California Autoharp Alliance
 c/o Bob Lewis
 671 Avenida de la Plata
 Newbury Park, CA 91320

COLORADO

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

DELAWARE

Brandywine Dulcimer Fellowship
 c/o Earl H. Roth
 2112 Peachtree Drive
 Wilmington, DE 19805
 (302) 998-7767

ILLINOIS

The Chicago Center for the Autoharp
 2651 North Central Park Ave.
 Chicago, IL 60647-1101

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

Hammers and Noters Dulcimer Society of Illinois
 Morris, IL
 815 942-9501

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

Rock River of Folk Music
 Midway Village
 Rockford Museum Center
 6799 Guilford Road
 Rockford, IL 61107

IOWA

Happy Hearts Autoharp Club
 c/o Dora Miller
 2111 N. 5th Avenue, East
 Newton, IA 50208

KANSAS

Harps Plus Autoharp Club
 c/o Loren and Marie Wells
 1620 S. Longford, #205
 Wichita, KS 67207

MARYLAND

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

Folklore Society of Greater Washington
 c/o D. Nichols
 703 281-2228

Hammers and Noters Dulcimer Society (HANDS)
 c/o Fred Bird
 419 Park Road
 Rockville, MD 20850

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

MICHIGAN

Autoharps Unlimited
 c/o Kathy Wieland
 1204 Linwood Street
 Ann Arbor, MI 48103

MISSOURI

Music Folk
 8015 Big Bend Blvd.,
 Webster Groves, MO 63119

Singing Strings Autoharp Club
 c/o Alice Penovich
 2740 E. Pythian
 Springfield, MO 65802

NEVADA

Southern Nevada Bluegrass Music Society
 c/o Laura Newton
 HCR 89033 Box 3
 Las Vegas, NV 89124



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

**Central Ohio
Folk Music Society**
c/o Gail Reed
136 Letts Avenue
Sunbury, OH 43074

Toledo Dulcimer Club
c/o Dave Dazely, Pres.
3601 Hill Avenue
Toledo, OH 43607

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

**The Bar None
Autoharp Society**
c/o Elisa Lang
7306 Emlen St.
Philadelphia, PA 19119



**Cocalico Valley
Jammer's Society**
4404 Tenth Avenue
Temple, PA 19560

**Frosty Valley
Dulcimer Friends**
c/o Helen Miller
713 Bloom Road
Danville, PA 17821

**Lancaster Folk Music
and Fiddlers' Society**
PO Box 4541
Lancaster, PA 17604

**Landis Valley
Autoharp Club**
c/o Ubi Adams
2659 Kissel Hill Road
Lititz, PA 17543

The Local Music Collective
191 Maple Street
Mifflinburg, PA 17844

**Off-The-Wall
Dulcimer Society**
c/o Marcia Bowers
10 South Broad Street
Mechanicsburg, PA 17055

**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

TEXAS

Harps Over Texas
c/o Nathan Sarvis
1904 Moonlight Drive
Denton, TX 76201

Lone Star State Dulcimer Soc.
1517 Laurelwood
Denton, TX 76201

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

Southwest Celtic Music Assn.
PO Box 4474
Dallas, TX 75208

VIRGINIA

The Blue Ridge Autoharp Club
c/o John Hollandsworth
Route 2, Box 40A
Christiansburg, VA 24073

**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

Unnamed Autoharp Club
c/o Alan Mager
PO Box 1221
Annandale, VA 22003

CLUB NEWS



The Harps Plus Club of Wichita, Kansas meets at Immanuel Baptist East, 147 S. Hillside, the third Sunday of each month at 2:30PM. The Happy Hearts Autoharp Club of Newton, Iowa Winter Calendar: January 12, Avoca workshop video and old-time song sharing; February 9, Avoca workshop video and bluegrass song swap; March 13, Avoca workshop video and Carter song sharing. The Toledo Dulcimer Club of Toledo, Ohio meets the first Thursday of every month, 7PM. The Frosty Valley Dulcimer Friends of Danville, Pennsylvania meet the first Monday of every month, from 7 to 10PM. The Singing Strings Autoharp Club of Springfield, Missouri meets the second Monday of every month. The Denver Area Autoharp and Zither Club of Denver, Colorado meets the second Sunday of every month at 4PM at the Swallow Hill Music Association Hall, 1905 S. Pearl Street, Denver, CO 80210. The

Continued on page 37

I met the autoharp in grade school around 1960. Mr. Hanley sat in a chair with an old "A" model on his lap and played "Sur Le Pont D'Avignon" and as I recall, it was obvious that all you did was push buttons, strum the strings and sing in French.

I wish this first contact with the autoharp was more meaningful. I wish I could claim cosmic enlightenment and celestial awareness, but unfortunately I can't. My first contact, and last for eight years, was all too typical of most grade school students then and now. The instrument was badly presented, poorly played and then hidden away with a "Do Not Touch."

My family is a singing family with many singers and many songs. It is safe to say that I sang my way through my childhood. I sang cowboy songs. I sang in church. I sang love songs when I was sure nobody could hear me, and I sang long and loud and badly. But I sang. I sang in the car with my dad, I sang in the kitchen with my mom. I sang at camp with the Scouts, and I sang with the radio. I needed an instrument.

My sister played the guitar and if she could, I could -- only I couldn't. I was still just another poor voice.

My mom gave me my first autoharp for Christmas in 1968. It was an EBH-15. I didn't know it then, but it was one of the first "B" Models. I didn't know and I wouldn't have cared. It was new and mine, and I was redeemed. I wasn't going to be the only one at parties who couldn't play "Kum By Ya." I was gonna sing, play, and be heard. But first I had to tune it.

I have always been glad that my friend Randy has perfect pitch. His patience with new strings is remarkable. Tune, stretch, play and retune. Thank you, Randy.

My neighbor, Dick, was and is one of my musical inspirations. He taught me "Victory Rag" and "Gypsy

Lightning Strikes Twice

by Don R. Meixner



Rover," and most of all, how to sing on pitch.

Some time passed by and I dropped in and out of college and in and out of love, but the autoharp stood by me -- that is until I fell in with a fast movin', guitar playin', banjo pickin' crowd. I was seduced by a trim little oriental number named FG-180. From the moment I stroked her trim neck and held her around the waist, I forgot that hard-to-tune bread board that had been my companion for years. It stood in the corner like some curio of a bygone age.

The guitar became my primary instrument in 1974. Later I played the banjo until May 26, 1983.

I was employed as a layout person and ship's carpenter at a boat yard in central New York. I am unsure to this day how the accident occurred. One moment my hands were at rest on the rim of a governor wheel, and then the wheel was spinning and my right wrist was caught in the turning spokes. My left hand was thrown free, but my right wrist sustained much soft tissue damage, a crushed navicular bone and a displaced trapezium (these bones connect the wrist and the base of the thumb).

I was in a cast throughout much of the next year. This time included the first year

of life for my twin sons, as well as special times for my daughter that I couldn't totally help with or be a part of. The loss of strength left a great burden on my wife which she took in stride. At least her complaints, if any, were private or good natured.

Reconstructive surgery and physical therapy were needed to regain the strength and use of my right hand. The orthopedic surgeon knew that I was a musician, and he recommended playing as therapy. I wasn't strong enough for the flat pick work on the guitar yet, and frailing the banjo was definitely out. So I turned to a long lost, but not completely forgotten, friend.

Dr. Short said start slow. Strum a little, rest a little, strum a little, etc. I did. I played when I could, and as soon as I could.

Strum a little, rest a little, strum a little, rest a little less, pinch a note, strum a little, pinch a little -- like bicycles and swimming, it all came back. "I'll Fly Away," "The Wreck of the '97," and "Victory Rag" came back to my hands. Not overnight, but they came back. The therapy was good both physically and mentally, and the little 'harp was back to stay.

"I am unsure to this day how the accident occurred. One moment my hands were at rest on the rim of a governor wheel . . ."

I gained the autoharp and lost the banjo for a time. I picked up the fiddle and I was back in the saddle again. I was in a fine band, I had a new job, and I was a musician once more.

On May 26 1988, exactly five years from the date of the wrist injury, while building a wheelchair ramp, a board that I was ripping came apart in the table saw. A large piece of wood hit me in the chest, knocking me out and causing me to fall over the table saw. My left hand fell on the blade of the saw, and

the teeth cut into fingers in succession from my thumb through to my little finger. Each finger had open fractures as well as lacerations with the middle finger a clean fracture and only tissue holding it together.

Shock, fear, almost unconsolable anxiety, an eternity in an ambulance, and Dr. Walter Short, the musician's friend, waiting in the emergency room -- surgery was immediate. While all the fingers were saved, the damage was too great to save all the motion. Some of the nerves could not be rejoined, and a few arteries were too far gone to contain blood flow.

What was to follow was not a picnic. As bad as the first injury was, this was by far the worse. As I soaked my hand daily and saw the damage I had done, I would sob to myself and wonder how and why. And once again my wife and now my children were there to help hold me up. What a mountain is the support of a child. The months passed and the terrifying pain slowly subsided, and physical therapy began -- again.

I began therapy with an inventive P.T. named Joanne Barry. If Walter Short saved my fingers, Joanne helped to save their use. I pulled bungee chord and rolled up rope. I soaked in very hot water. I had electric stimulation therapy and I played with silly putty.

The autoharp was in my lap the day the cast came off. The strain to push those bars down was beyond my ability. I couldn't move my fingers more than a quarter of an inch. I had no feeling in the tips and didn't know when I was on a button. But I began again: push a little, rest a little, strum a little. Day after day; push, rest, pinch, strum, and start again. Day after day.

Joanne says that the autoharp was as responsible as anything for my recovery, perhaps more than anything else. The reaching from one

bar to the other, front rank of buttons to the back -- stretch, reach, spread. It was the best therapy at the time. I continued to play daily for longer periods as the strength returned to my hand.

My recovery has been remarkable, but not complete. I have lost a lot. I will never play the violin again. I have very little feeling in my finger tips and less than fifty percent mobility, but I do play the guitar again. Joanne gave me a banjo to try and that skill has returned to me. I also play my autoharp. It continues to give me the enjoyment and therapy I need. ■

Editors' Note: Donald Meixner plays autoharp, guitar, and banjo with "The Flyin' Column," an Irish show band in Syracuse, New York.

CLUB NEWS

Continued from page 7

Brandywine Dulcimer Fellowship of Wilmington, Delaware meets the first Friday of every month at 7:30PM. **The Fox Valley Folklore Society of Aurora, Illinois** meets every Wednesday at 7:30 PM. **The Southern Nevada Bluegrass Music Society of Las Vegas, Nevada** meets the 3rd Saturday of each month. **The Flying Fingers Autoharp Club of Oklahoma City, Oklahoma** meets the first Saturday of each month. **Harps Over Texas of Denton, Texas** meets the fourth Thursday of each month at 6:30 PM. **The Local Music Collective of Mifflinburg, Pennsylvania** will hold a house jam on Saturday, Jan. 26; a singing at the Rolling Hills Manor on Sunday, Jan. 13 at 2PM; a free childrens' concert on Saturday, Feb. 23; a concert on Saturday, Mar. 23. **The Off-The-Wall Dulcimer Society of Mechanicsburg, Pennsylvania** meets the first Sunday of the month at 6PM at St. Stephen's Lutheran Church in New Kingston. **Autoharps Unlimited of Ann Arbor Michigan** meets the second Tuesday of the month.

WINTER FESTIVALS

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

The complete festival list is published every April, and updated in each issue. Know one we have missed? Contact Festivals Editor.

Code :

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

FEBRUARY

Winterfest

Date: February 16
Place: Garland, TX
Code: AW
Contact: Linda Thompson
1517 Laurel Wood
Denton, TX

Winter Song Festival

Place: Frederick MD
Date: February 23
Code: AP (Stewed Mulligan)
Contact: 304 782-3631

MARCH

Stringalong Weekend

Date: March 8, 9, 10
Place: East Troy, WI
Code: AW
Contact: UWM Folk Center
Ann Schmid, Dir. M. A. P.
PO Box 413
Milwaukee, WI 53203

Sonoma County Folk Festival

Date: March 9, 10
Place: Sonoma County, CA
Code: AP, (Bryan Bowers) AW
Contact: 707 838-4857

Build Your Own 15-Bar Chromatic 'Harp

The new Mountain Laurel Dulci-Harp™ Kit can be completed by you using small hand tools, 15 3" C clamps, a 24" bar clamp, drill, sand paper, glue, and finish. All parts are supplied in unfinished, unassembled condition. Right- or left-handed models. Also available fully assembled and ready-to-tune.

Kit: \$200

Assembled:

8-bar diatonic, \$500

12-bar, 3-key diatonic, \$525

15-bar chromatic, \$550

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

Colorful Cloisonné Pin/Pendant Honors Autoharp Maker



Charles F. Zimmermann Pin/Pendant crafted in 7 brilliant colors of hard-fired enamel. 14 kt gold plate over solid brass. One and one half inches high. Send check for \$12 plus \$1.50 shipping/handling. Pa. orders add 6% Sales Tax.

Ivan Stiles
Route 29 - RD2
Phoenixville, PA 19460

I'LL BUY THAT

The Hale Sight-O-Tuner™
Tuners Supply Company
94 Wheatland Street
Somerville, MA 02145
\$500.00

This new product of Tuners Supply reads tuning accuracy perfectly to 0.1 cents sharp or flat. It allows pre-programming the scales with nine separate tunings of your choice. You enter the tunings you want into the computer memory of the tuner. This allows perfect accuracy of tuning without having to set the cents sharp or flat for each note. It is done automatically for you.

The tuner also contains a manual mode to tune any instrument to perfect 440 A even tempered tuning. (This tuning is particularly good if you wish to play with other instruments on your chromatic 'harp.)

The tuner uses standard microphone input rather than an electronic pick-up input. Therefore, if you wish to tune in a noisy room, plug in a cheap mic (the one we use cost \$9.00). Then tune the 'harp on your lap with the mic under it. This works well.

The tuner is expensive, but nothing else we know of gives the versatility and accuracy in such a variety of tuning modes. And once you program the numbers into the tuner, you can forget them -- in nine different tunings.

Universal Orthey Bar™
Orthey Instruments
RD 1, Box 34A
Newport, PA 17074
\$60.00 (standard 3-bar kit)
\$20.00 (each extra bar)

The Orthey Bar is a patent-pending device which enables the chromatic 'harp to be played diatonically (with open chords) in any of the keys available on your 'harp. The device allows the versa-

tility of a half dozen instruments without the load of a half dozen instruments -- "six 'harps" packed into one easy-to-carry case.

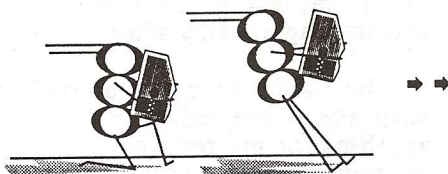
Other advantages are noted with this bar: (1) Since many strings that are damped by a regular chord bar are also damped by the Orthey Bar, you will find your chords cleaner with less background thunder; (2) In the keys of Bb and Eb on a standard 21 bar 'harp, some of the harmonics are damped out by the Orthey Bar; (3) If you have a standard 21-bar 'harp and an Orthey "E" Bar, you will be able to play in the key of E, since the bar changes the E7 to E.

This invention was announced publicly in the spring of 1990, and has only been available with installation by the manufacturer. It is now available in a do-it-yourself kit which includes 3 uncut felted bars, 2 bar holding hooks that you must install in the top of your 'harp next to the chord bar holders/chord bar cover, and a full set of directions for installing the hooks and cutting your felts for the keys you desire.

Installation requires drilling two holes into your 'harp.

Gruven Autoharp Stand
Gruven Music Products
See *The Market Place*, page 44

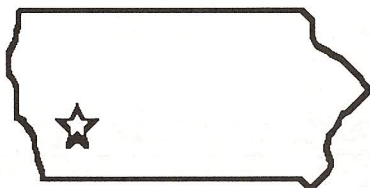
This stand will hold a 'harp in an upright position with the instrument standing on its end or side. The stand is made of metal with rubber padding which protects your 'harp's finish. This simple, sturdy stand weighs just 1 1/2 pounds and folds to a compact 10" x 16" x 2".



HARPERS-AT-LARGE

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

**Festival: Old-Time Country
Music Contest and Festival**
Place: Avoca, Iowa



Reporting: Dora Miller
Newton, IA

This year at Avoca was a very special one for autoharp players. My deepest thanks go to Bob Everhart who gave us this opportunity to have our own autoharp workshop center. He also provided us with a stage and sound system. The center was open for one day.

The success of the center was due to the players who shared their talents by teaching workshops: Kathy Wood; Jim Wood; Jeanette Mattfeld; Faith, Harold, and Allen Willis; Pat Walke; Mike Mumm; Max Hubbard and Trudy Post; John Fleckenstein; Les Gustafson-Zook; Marcella West; Thelma and Melissa Ames; and Dora Miller.

Les Zook did a wonderful hands-on workshop on advanced finger picking. He taught us how to use heat-shrink tubing to keep picks snug and comfortable. He also showed us how to use picks in both forward and backward strums.

Jim Wood gave a workshop on autoharp repair. He taught us to do simple repairs, saying in doing this, the instrument becomes more a part of you. Too, you are no longer at the

mercy of instrument repair shops.

I'm sorry I did not get the name of the person who keeps her picks on by using "Rosinet." She sprays this rosin for violins on her fingers before putting on her picks. She said "Rosinet" can be found in most music stores.

The autoharp contest took place at 4 PM on Sunday. Judy Ganser, from Glendale WI, won the contest. John Fleckenstein won second place; Carroll Pace, third; Robert Roscoe, fourth; and Lisa Wallace won fifth place.

The Bill Sky Family had a booth under the grandstand. They held several mini concerts and jam sessions.

We are looking forward to next year. Bob Everhart promises us the center will be open for a longer period of time. If you have any ideas for workshops, let me know.

My thanks and appreciation go to every one that helped to make Avoca a success. See you next year!

**Festival: Strawberry
Music Festival**
Place: Camp Mather, CA



Reporting: Laura Newton
Las Vegas, NV

The gate was sold out -- the festival due to open the morning of August 30th. Arriving on the evening of the 29th, we joined the line to enter which already extended back for over a mile. The festivities had already begun. Visiting and jamming could be heard up and down the line. It didn't take long to locate other autoharpers, Bill and Sharon Bryant. We discussed proposed camping logistics, making plans to locate one another once inside. Although this was the Bryants' first "Strawberry," Bill came prepared, and presented an interesting impromptu workshop.

This was a banner year for autoharpers at the Strawberry Festival. There are usually two or three of us enjoying our favorite addiction, but this festival turned into an autoharp extravaganza. The turnout may simply have been a gathering of Bryan Bowers groupies, since he was a featured performer, but whatever the reason, I wasn't going to question, just enjoy!

We gathered in force at my campsite, and 'harped until 3 AM on more than one occasion. We even held our own playing fiddle tunes with the "Occasional String Band" who also dropped by. To prove you are never too young or too old to enjoy or begin to play the autoharp, a 70 year-old friend got so excited about the jams, he decided to learn to play. After giving him a basic "pinch-strum" lesson, he is now the proud owner-player of his own autoharp.

Bryan Bowers gave his usual superb concert with some help from Sam Bush on mandolin. He always presents an interesting and informative workshop, and the Strawberry workshop was no exception. I also enjoyed following the workshop, just hanging out while he fielded questions and chatted with several of us. Besides his old faithful OSI "street harp," he is now using five Orthey Dulci-harps in his performances.

It is my hope that more and

more autoharpers will discover the Strawberry Music Festival, and it will become one more place in the west where we can meet and make beautiful music!

Editors' note: We have two reports of the same festival. The following is the second point of view.

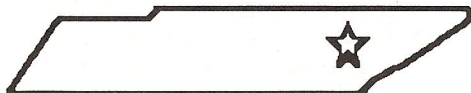
Reporting: Bill Bryant
Grizzly Flats, CA

Every year my wife Sharon and I attend a festival that's new to us, and this festival, by Yosemite National Park was to be our "new adventure." This was one of Tina Barr's favorite festivals, so we checked it out. It is a fairly large festival -- four thousand strong, with excellent personalities, including Bryan Bowers.

This festival covered a variety of music -- western, celtic, blues, jazz, bluegrass, old-time, rock, etc. The autoharp crowd gathered at one campsite each evening and enjoyed excellent jams. Two workshops -- mine on Saturday, and Bryan's on Sunday, gave everyone something to take home to practice for next year.

With primitive camping, cabins for rent, a grocery store, a multitude of concessions, excellent security, top-notch shows, (Emmy Lou Harris headlined), with a radio station on location broadcasting the shows -- what more could you ask?

Festival: 11th Annual Tennessee Fall Homecoming
Place: Museum of Appalachia, Norris, TN
Staff Report



If you would enjoy a large craft show surrounded by Appalachian pioneer activities with the finest live old-time music in the background, this three-day festival is for you. The Homecoming takes place in a huge field which accommodates collected and

reconstructed log cabins, a church, and a school. Pioneer activities take place around these structures -- spinning, soap making, tating, bee keeping, molasses making -- (mule-drawn mill included), fretless banjo and dulcimer making, quilting, etc. -- all done by knowledgeable, costumed professionals.

In the same field, a craft show takes place (about 150 craftsmen, mostly from Tennessee and surrounding states).

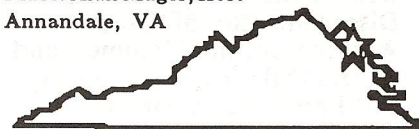
This area is proud of its authors. Long tables are set out in the field to meet the authors, (e.g. *Foxfire* founder, Eliot Wigginton), buy their books and have them autographed.

The crowning activity of the festival for music lovers is the constant music from the two stages on the field. Each artist is given several fifteen minute performances, and the two stages are busy, filled with such notables as John Hartford, Jimmy Driftwood, and Grandpa Jones. Janette and Joe Carter, The Bill Sky Family, Judie Pager, Tom and Mary Morgan, and Ron Wall were special performer treats for the autoharp crowd this year. The music, craft show, and pioneer demonstrations take place every day from 9 AM until dusk.

The Tennessee Fall Homecoming truly has something for every member of the family.

Autoharp Meeting and Jam

Place: Alan Mager, Host
Annandale, VA



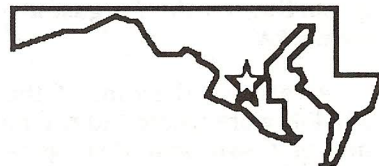
Reporting: Kathy L. Thorpe
Alexandria, VA

An enthusiastic group of 17 'harpers gathered at Alan and Janice Mager's home on October 20th for the purpose of organizing an autoharp club. It was decided that the group, which hopes to choose a name at the next meeting, would try to meet once a month. A variety of potential activities were discussed, including workshops, theme meetings, and trips to hear performers.

After business was taken care of, a huge potluck supper was enjoyed. A jam session that included something for everyone from beginners to old-timers topped off the day.

Campout: Eighth Annual Labor Day Musical Family Weekend

Place: Cedarville State Forest
Brandywine, MD



Reporting: Kathy Ferguson
Fairfax, VA

The A Loop of Cedarville



Helen and Bill Blackburn of Marietta, Georgia performing at a craft show in Central Park in Marietta. Bill plays the washboard accompaniment to Helen's autoharp.

State Forest was again alive with music as the Dulcimer Disorganization of Greater Washington, and Hammers and Noters Dulcimer Society met this Labor Day weekend.

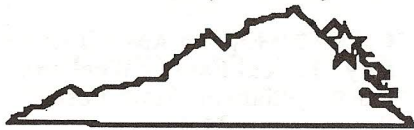
There were fiddle, hammered and lap dulcimer, banjo, and autoharp workshops on Saturday afternoon. Mike King gave the autoharp workshop.

In the evening there was an open stage followed by square and contra dancing. The Sunday morning sing gave everyone a chance to harmonize in songs of the rich gospel tradition in a lovely, natural setting.

These campouts are friendly, relaxing, educational, and just plain fun -- recreational in the classic sense of the word.

Concerts: The Mill Run Dulcimer Band

Places: Mason District Park; Colvin Run Mill, Fairfax, VA



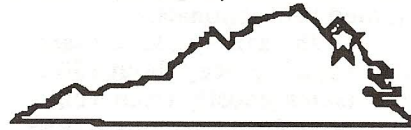
Reporting: Kathy Ferguson
Fairfax, VA

As always, the fans of the MRDB were treated to a fine mix of traditional, love, gospel, and fun songs when the Band performed at the Mason District Park Amphitheater August 29, and the Colvin Run Mill on September 9, October 14, and November 10. The five members of the band play string bass, guitar, Appalachian dulcimer, autoharp, banjo, fiddle, bowed psaltery, kazoo, jaw harp, and triangle. I especially like their arrangement of "When the Fiddler Has Played His Last Tune for the Night," which Neal Walters and Kathleen Gotsmer sing as a duet, and Kit Putnam accompanies on the fiddle. Woody Padgett's autoharp instrumentals -- "Going To Scotland," "Mark's Tune," "Victory Rag," and "Six Bells" -- demonstrate his mastery of the 'harp. To close their concerts, they

sing "Across the Bridge Where Angels Dwell" a cappella, a beautiful, haunting, and peaceful song. Try to attend their concerts when you're in the area. They're first rate.

47th Annual Homes Tour and Crafts Exhibit

Place: Waterford, VA



Reporting: Kathy Ferguson
Fairfax, VA

On October 5, 6, and 7, the quaint, rural town of Waterford offers the public a chance to return to another time. Old homes are open for tour, and throughout the town there are craft demonstrations and exhibits of baskets, brooms, candles, etc.

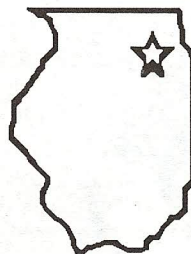
Keith Young displayed his autoharps and dulcimers next to a small stage where the Mill Run Dulcimer Band played half-hour sets Saturday and Sunday afternoons.

There were other stages throughout the area, and many performers - Maddie MacNeil, Seth Austen, Maggie Sansone, Ray Kaminsky. There were Civil War activities, food stands, and much more.

This delightful, festive event is a most enjoyable way to spend a fall weekend.

Festival: Fox Valley

Place: Island Park, Geneva, IL



Reporting: Mary Ann Johnston
New Cumberland, WV

The 13th annual Fox Valley Folk Festival was held on September 2 and 3. Although small by some standards, it was an interesting experience. Island Park is the perfect

setting for a festival. Situated on the banks of the Fox River, it is beautiful and the level grounds make for easy walking.

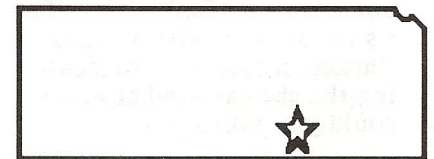
The music ranged from Sacred Harp to bawdy songs, and most of it was truly enjoyable. The folks were friendly and the food was good. An old friend, Roscoe Champ was there performing. His singing style always pleases me. Roscoe is a sometime autoharp player, but doesn't use it much on stage.

There was some very good impromptu autoharp playing, and autoharps were for sale at one or two of the craft booths. Although there were some autoharp performances, the 'harp workshop was not a workshop in the best sense of the word. The fault did not lie with Bob Bovee and Gail Heil, the leaders of the session. They are very talented musicians and a delight to hear. They are just not primarily autoharp players, and I had the feeling they were asked on short notice to do something they did not usually do.

I plan to return next year, as all in all it was time enjoyably spent. But I hope there will be more autoharp music and a better workshop.

Festival: Walnut Valley Festival

Place: Winfield, KS



Reporting: Mary Ann Johnston
New Cumberland, WV

The 19th National Flat-picking Championships in Winfield, Kansas are over for this year -- as much as something so great is ever really over. There are always memories enough to keep you smiling until next year. Held, as usual, at the Cowley County Fairgrounds, this year's festival was September 13 - 16.

Those who could fit it into their schedule arrived a week early to camp and jam. Among the ongoing physical improve-

THE MARKET PLACE

TAPES: \$9

Titles with "*" feature the autoharp

- Autoharp Quarterly *Music from Autoharp Quarterly, Volume One**
- Bryan Bowers *For You**
- Bill Clifton *Autoharp Centennial Celebration**
- Country Ham with Judie Pagter *Country Ham The Old Country Church My Old Paint Mare*

- Mike Fenton *My Privilege**
- Mike Fenton & the Bill Sky Family *Welcome to Galax**
- Lindsay Haisley *(Auto) Harps Alive!!**
- John & Kathie Hollandsworth *A Mountain Music Sampler*
- Alan Mager *The Fairhaired Boy* Mill Run*
- Dulcimer Band *Sweet Songs of Yesterday*
- David Morris *David Morris Autoharpist* Songweaver*
- Tom Schroeder *Suite Liz**
- Bill Sky Family *Sweet Sunny South*
- Ivan Stiles *Rounding Pickering Bend**
- Betty & Mark Waldron *Just A Rose Will Do* Parlor Pickin'**
- Ron Wall *Autoharps* Old Time Gathering #1*
- Winfield Winners *Winfield Winners! Autoharp Volume 1**

*Winfield Winners! Autoharp Volume 2**

We constantly add titles to the Tapes category. If you do not see a title you're interested in, ask to see if it is in stock.

BOOKS

- Meg Peterson *Autoharp Praise*
A collection of praise music for autoharp. \$4.95
- Autoharp Songbook*
Wide collection of known songs arranged for autoharp. \$6.95
- Complete Method for Autoharp*
Step-by-step self instruction course including 120 songs. \$9.95
- Country Pickin' for Autoharp*
Thorough study of variation of rhythm and melody picking for bluegrass and old-time styles. 57 songs. \$12.95
- Hymns for Autoharp*
Gospel songs arranged for autoharp. \$4.95

- Let's Play the Autoharp*
Complete beginning method. \$3.95
- More Songs for Autoharp*
Continuation of *Autoharp Songbook* including jazz, blues, gospel, etc. \$6.95
- Songs of Christmas for Autoharp*
Collection of all-time Christmas favorites for autoharp. \$3.95
- Ivan Stiles *Jigs & Reels for the Autoharp*
24 tunes arranged for autoharp. \$6.95

MISCELLANEOUS

- Gruven *Autoharp Stand* \$18.00
- Oscar Schmidt *Autoharp Springs -- specify Model A or B.* \$20 each
- Oscar Schmidt *Autoharp Strings -- specify Model A or B.* \$32.00
- Mountain Laurel *'Harp Plans*
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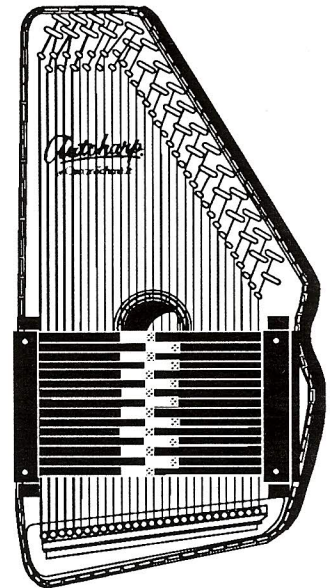
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