

# AUTOHARP QUARTERLY

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



## IN THIS ISSUE

THE TRUE HISTORY OF THE AUTOHARP

BUILD YOUR OWN AUTOHARP

*Second In A Four-Part Series*

LINDSAY HAISLEY COMMENTS ON STAGE FRIGHT

GEORGE FOSS PLAYS BY THE NUMBERS

INTERACTION -- *A Lesson With Marcia Bowers*

♦ ♦ ♦ 1 9 9 1 ♦ ♦ F E S T I V A L ♦ ♦ L I S T I N G ♦ ♦ ♦



# AUTOHARP QUARTERLY

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

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Ivan Stiles

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*Autoharp Quarterly* is published four times yearly and mailed first class to subscribers the first week of January, April, July, and October. Subscriptions in the United States are \$15. Canada: \$17 (US). Europe: \$19 (US), air mail. Asia: \$21 (US), air mail. Individual issues in US: \$4.

Published by:

**Limberjack Productions**

**PO Box A**

**Newport, PA 17074**

**717 567-9469**

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Volume Three, Number Three  
April, 1991

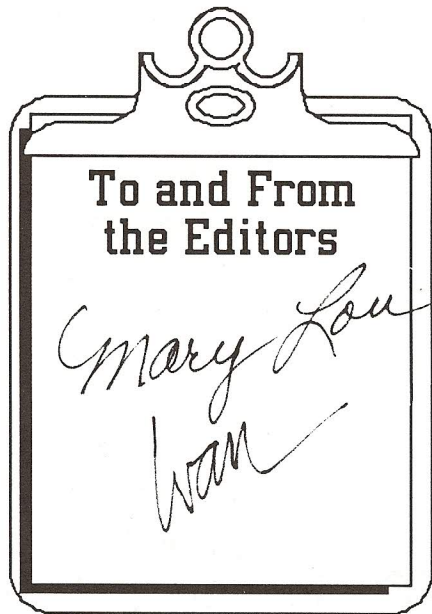
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On the Cover:  
The Annabelles of Charlotte,  
North Carolina  
(left to right) Dot Stiles,  
Martha Kiker, Vera Gamble,  
and Carole Outwater.







## DEAR READERS:

In order to get in everything we want to share with you on this page, we're keeping our side short and sweet.

We are delighted to hear from readers who are making the Mountain Laurel 'Harp by following the instructions in *AQ*. Your next installment is in this issue. We will be printing photos of work-in-progress to show you all as the building goes on.

Congratulations to The Bill Sky Family for having recently completed filming a special mountain music four-part television series for Unity Broadcasting of Booneville, Mississippi. The series, carried on several cable companies, shared the same title as the family's regular Arkansas radio and television programs, "Front Porch Pickin' With The Bill Sky Family and Friends".

*The Editors*

## DEAR EDITORS:

I am very interested and pleased to see the information being printed on how the 'harp is made. I certainly will treasure this information.

*Lou Stump*

A thousand thanks to Mary Lou for the article on "The Well-Tempered Autoharp" (July

'90) which tackled the critical issue of tuning and explained it in terms which most of us can understand. I also found the tuning charts to be most helpful. As one who owns and plays two chromatic harps, I found the George Orthey mean-tone tuning chart has improved the sound of my harps *measurably*. What I have done is photocopy the chart, glue it to a piece of thin cardboard, and cover it with clear plastic tape (to avoid wear). I now stow this chart with my Korg WT-12 electronic tuner as "standard equipment." I find that I can tune to +13 or -10 as quickly and easily as to zero. Thanks, George, Charles Whitmer, Bryan Bowers, and Ivan Stiles who "leant their ears" to this project which has so happily improved my "sound".

*Lyman "Bud" Taylor*

*We're glad you are using the charts, Bud! You and other readers might be interested to know that an updated version of Bryan Bowers' charts will be coming in a future issue.*

*The Editors*

Do you know a source for String Brite, a liquid applied to felts which increases "grip"?

*Sue Forbes*

*We have tried to come up with String Brite, Sue, but we haven't been able to find it. There are two products with which we are familiar -- Fast Fret and Finger Ease. Both of these are applied to the strings, not the felts. They are designed to allow your picks to glide over the strings with the least possible resistance, and to eliminate pick contact squeak. Cleaning the strings periodically with the kitchen product, Scotch Brite, is a trick used by Drew Smith. After using the Scotch Brite, he applies Fast Fret to the strings. Neat trick, making them slickern' a whistle!*

*If anyone knows of String Brite, please tell us so we can pass it on!*

*The Editors*

Thank you for the issues of *Autoharp Quarterly* I have received this year, and thank you for sending the reminder. I have been working so much this fall both with sessions and on the road. I have been on tour in Poland, and I started a club here in Stockholm.

I am very interested to be a subscriber to your magazine as I think it is a very interesting one. Please put me on your list for another year. I did see your notice that our Swedish Christmas song, "Nar Juldagsmorgon Glimmar" was in the October issue, and that makes me proud.

*Janne Lindgren*

Are you going to make a cassette recording of the songs from the second volume of *AQ*?

*Frances Field*

*This question has been asked of us many times. We have finally come up with an answer. We will be combining AQ Volumes 2 and 3 on one tape next year. Many readers have said "Music From Autoharp Quarterly, Volume One" is a great learning tool.*

*The Editors*

Does the new procedure for Interaction lessons apply to old Interaction lessons as well?

*K. Martin*

*The new idea for handling Interaction lessons was Drew Smith's. We think it's a dandy, as do so many readers. After making several calls to our talented, friendly Interaction instructors, we can say "Yes! It applies to all of our previous Interaction lessons!" See the "Interaction Reprise" on page 26 for complete information on the new procedure and the past lessons which are again available.*

*The Editors*

Thanks for the publication of information and celebration of joyous "Autoharpation". The *Quarterly* is an open window of discovery and delight with fellow 'harpists.

I'm addicted. Renew me for another year, please.

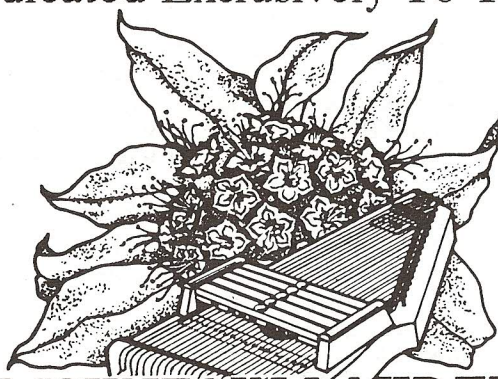
*Carina LaMay*



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## SCHEDULE OF EVENTS

### FRIDAY, JULY 5TH

John Hollandsworth  
*Increasing Your Speed*  
Ivan Stiles  
*Beginning Autoharp*  
Marty Schuman  
*Frontiers of Diatonicism*  
Alan Mager  
*Note Shading*  
Barbara Baumgartner  
*Folk Songs for Children*  
Fran Stallings  
*Storytelling with the Autoharp*  
Mark Fackeldey  
*Blues Improvisation*  
*Part One*  
Alan Mager  
*Circle of Fifths*  
Bryan Bowers  
*Shortcuts to Comfort*  
Mark Fackeldey  
*Blues Improvisation*  
*Part Two*  
Watermelon Seed  
Spitting Contest  
Open Stage Performances  
Mountain Laurel  
Autoharp Championship  
Sign-Up by 7pm. Sanctioned  
by Walnut Valley Asso.

### SATURDAY, JULY 6TH

Panel Discussion:  
*Improving the Autoharp*  
John Hollandsworth  
*Increasing Speed*  
Ivan Stiles  
*Beginning Autoharp*  
Mike Seeger  
*Traditional Southern Style*  
George Orthey  
*Improving Actions*  
Ivan Stiles  
*Beginning Diatonic*  
Drew Smith  
*Thumb Lead Autoharp*  
Mike Fenton  
*Advanced Diatonic*  
George Orthey  
*Autoharp Maintenance*  
Afternoon Concert  
Open Stage Performances  
*Guinness Book of World*  
*Records Attempt*  
The Most Autoharps In One  
Place Playing One Song  
Evening Concert

All Workshops Are Repeated  
(except Jamming with Others)  
So You Won't Miss Anything!

### SUNDAY, JULY 7TH

Gospel Sing  
Barbara Baumgartner  
*Folk Songs for Children*  
Fran Stallings  
*Storytelling with the Autoharp*  
Drew Smith  
*Thumb Lead Autoharp*  
Ivan Stiles  
*Beginning Diatonic*  
Marty Schuman  
*Frontiers of Diatonicism*  
Alan Mager  
*Note Shading*  
Marty Schuman  
*Jamming with Others*  
Mark Fackeldey  
*Blues Improvisation*  
*Part One*  
Alan Mager  
*Circle of Fifths*  
George Orthey  
*Autoharp Maintenance*  
Mike Fenton  
*Advanced Diatonic*  
Bryan Bowers  
*Shortcuts to Comfort*  
Mark Fackeldey  
*Blues Improvisation-Part Two*  
Open Stage Performances

**Festival Weekend Ticket: \$30 -- Campers add \$5 for Weekend**

The Mountain Laurel Autoharp Gathering is limited to 200 participants.

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Festival Directors: George and Mary Lou Orthey -- Program Director: Ivan Stiles



# The True History Of The Autoharp

by Ivan Stiles

*The Autoharp --  
"an American instrument of  
American invention."  
(19th century advertising slogan)*

For years, we have read that Charles F. Zimmermann of Philadelphia, Pennsylvania

invented what we call the autoharp. America would certainly have something to be proud of -- if, in fact, it were true.

Over two years ago, I had a conversation with Mark Fackeldey (1988 International

Autoharp Champion) during which he asked me, "What's this I read about the autoharp not being invented by Zimmermann?" This more than piqued my curiosity. Mark went on to say that the 1988 edition of the *Encyclopaedia Britannica* listed the inventor of the autoharp as C. A. Gütter.

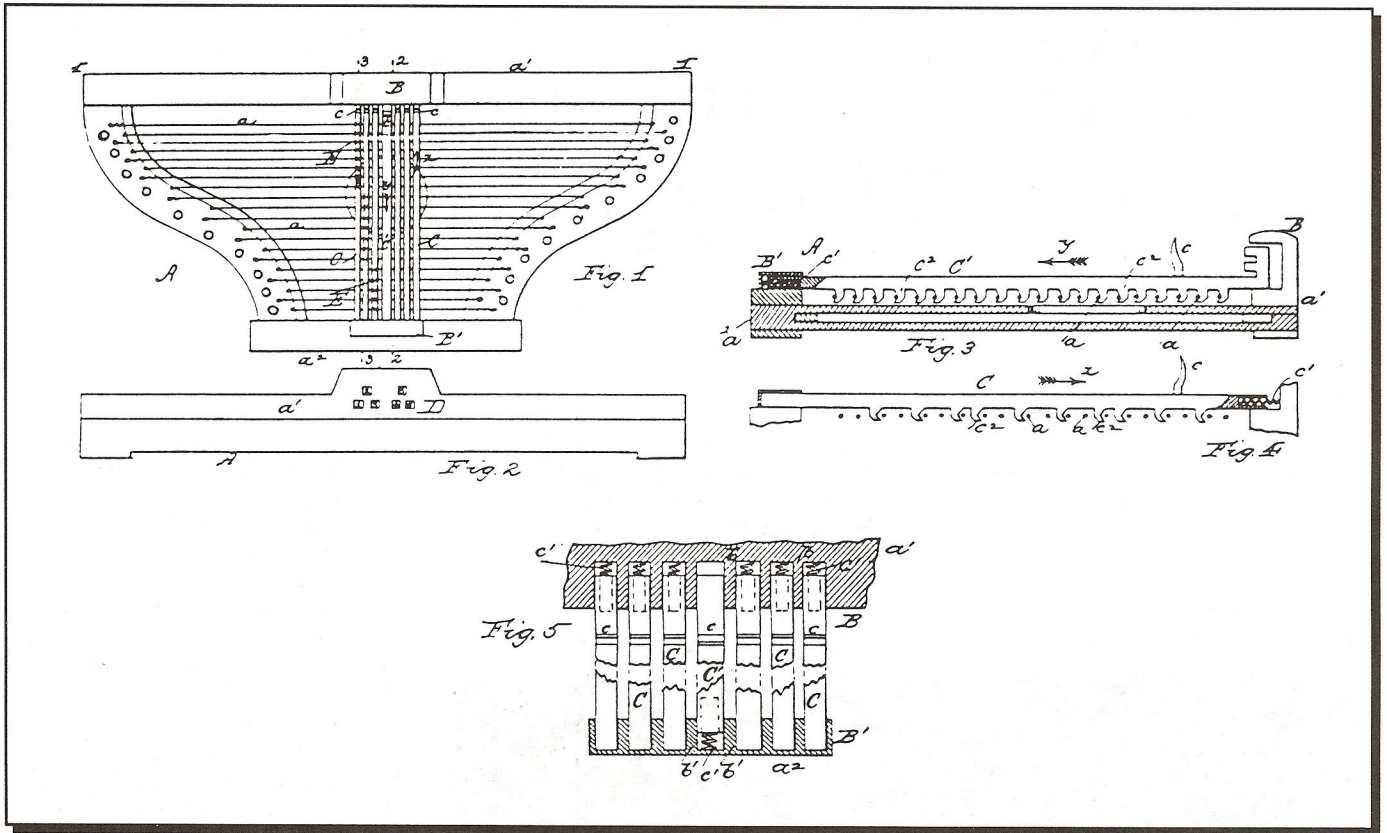
Was it Zimmermann, or was it Gütter? To understand fully what transpired in the early days of the autoharp, we first have to look at exactly what Zimmermann patented. On the next page are patent drawings of Zimmermann's and Gütter's instruments. The first thing we see is that Zimmermann's instrument bears little resemblance to what we call an autoharp. This fact seems to have been either ignored or glossed over by autoharp historians. Aside from the obvious difference in the shape of the instrument, the mechanism used to damp the strings is significantly different from the autoharp as we know it. Instead of depressing the chord bar vertically to damp the strings, the bar on the Zimmermann instrument is pulled horizontally by a "trigger". The felts extend down from the bar and go in between the strings. The strings are damped by pulling sideways. It is interesting to note that this method would have made the multiple-chord bar impossible. (On a multiple-chord bar, certain felts were moved laterally to a different position by a lever which allowed one bar to function for more than one chord.)

Another difference is the

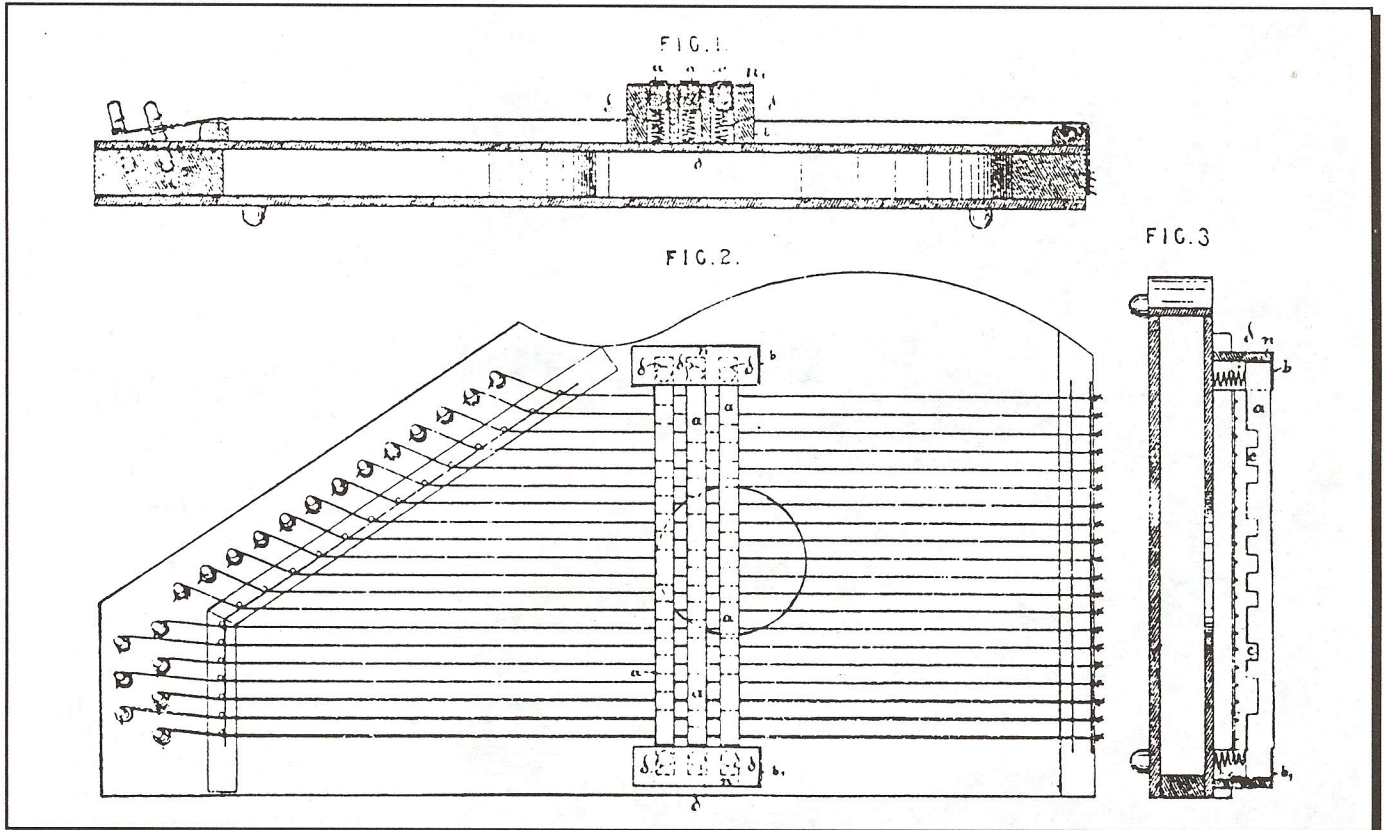


*Charles F. Zimmermann plays his autoharp. No example of this instrument has ever been discovered.*





Drawings accompanying Zimmermann's patent for "new and useful Improvements in Harps". No model was supplied with the application for this patent.



Drawings of Gütter's chord zither. This is clearly the instrument we know as the autoharp. These drawings were communicated to Herbert & Co., Patent Agents in England in 1884.



incorporation of a flageolet bar. This bar is in the center of the chord bar arrangement and over the exact center of each string. When this bar was utilized with another chord bar, the result was a raise in pitch of the chosen chord to one octave higher.

The following are the first two paragraphs of Zimmermann's patent.

*To all whom it may concern:*

Be it known that I, Charles F. Zimmermann, a citizen of the United States, resident of the city and county of Philadelphia, in the State of Pennsylvania, have invented certain new and useful Improvements in Harps, of which the following is a specification, reference being had to the accompanying drawings, wherein -- Figure 1 is a plan of a harp with my improvements shown as applied thereto. Fig 2 is an elevation on line 1-1, Fig. 1; Fig. 3 is an enlarged vertical section on line 2-2, Fig. 1. Fig. 4 is a similar view on line 3-3, Fig. 1; and Fig. 5 is a broken plan, partly in section, of the appliances constituting my invention, and shown as drawn to an enlarged scale.

It is clear, upon reading the patent, that Zimmermann has never claimed to have invented a new instrument, but rather ". . . certain new and useful Improvements in Harps . . ." These improvements are clearly referred to as ". . . the appliances constituting my invention . . ." Zimmermann also refers to ". . . a harp with my improvements shown as applied thereto." Again, this is a reference to his improvements, not a new instrument.

Zimmermann makes one more reference to his invention when he states in another paragraph of his patent, "Such appliances I call 'trigger-bars', and they are arranged transversely with the strings of the harp. A harp so provided has the size of a zither, and which I term an 'auto-harp', and the manner in which the instrument is played is entirely new." At this point, Zimmermann has

very clearly established the concept that any harp outfitted with his invention would constitute an autoharp. To date, no such instrument has ever been uncovered. It can be assumed that at least one instrument was built since we have a photograph of Zimmermann playing it. However, it probably was built after the patent was received since he did not submit a model of his invention when application was made for the patent.

Next, we'll look at Gütter's instrument. The drawing

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**What this all  
boils down to is that  
Zimmermann  
never produced what  
he patented and  
never patented what  
he produced.**

---

shown is from a British patent which had been "Communicated from abroad by J. M. Grob, of Leipzig, and K. A. Gütter, of Markneukirchen, both in the German Empire." There is no reason to describe this instrument since it is obviously the instrument we call an autoharp today. One can see that it is identical in shape and function to the instrument that Zimmermann produced and called the "auto-harp".

According to A. Doyle Moore, the autoharp was not manufactured in Philadelphia until 1885. ("The Autoharp: Its Origin and Development from a Popular to a Folk Instrument", *New York Folklore Quarterly*, Vol. 19, No. 4, December 1963) This occurred approximately one year after Gütter's British patent was published.

What this all really boils down to is that Zimmermann never produced what he patented and he never patented what he produced. Instead he manufactured Gütter's instrument and called it an "auto-harp". He also put his patent number on the instrument -- a patent issued for "new and

useful Improvements". Had he, in fact, employed his chord bar improvements, then we could give credit to Zimmermann for a new way of playing a harp. However, what we are playing today is actually Gütter's chord zither, or "Volkszither", and not Zimmermann's "autoharp".

Tracking down the true inventor of what we call the autoharp was not an easy process. After my first conversation with Mark Fackeldey, I checked out many books which all gave credit to Zimmermann. I then discovered a reference to Gütter in *Grove's Encyclopedia of Musical Instruments*. It listed only his name and where he lived (Markneukirchen, Germany). Further research led me to the Philadelphia Free Library and the Curtis Institute in Philadelphia, the Stearns Collection of the University of Michigan at Ann Arbor, the East German Embassy in Washington, D.C., the Lincoln Center Library and the Goethe House

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Library in New York City, numerous museums and libraries in Germany including the Musikinstrumenten-Museum der Musikstadt Markneukirchen, the German Patent Office, and the C. Robert Hopf Company, the only remaining factory still producing autoharps in Germany. One very educational day was spent in the foreign patent section of the United States Patent Office. It was there that the Gütter drawing surfaced. The research was greatly expedited by the efforts of supervisor Bernard Hamilton. Helpful personnel like Mr. Hamilton make every penny of tax money that goes to the Patent Office worthwhile. The Musikinstrumenten-Museum der Musikstadt Markneukirchen also supplied a wealth of information through its museum assistant, Th Kunze.

What did we discover about Gütter? Christian August Gütter was born on July 22, 1823 and died on September 21, 1900. Also, despite what the reference books say, his name was actually Karl, not Christian. He lived his life in Markneukirchen, Germany and had nine children. (Three of those children emigrated to the United States.) Some sources list Gütter as a violin maker and others say that he was a guitar maker. Regardless, it is safe to say that he was the man who gave us the instrument we enjoy today.

In 1883, Gütter sold the rights to the chorded zither to Herman Lindemann from

Klingenthal, near Markneukirchen. Lindemann's company traded in all types of musical instruments. Lindemann must have been quite irritated that others were manufacturing an instrument for which he owned the patent. In a monthly journal of 1890, he published the following statement:

*Warning:*

I warn hereby especially not to buy or sell the recently sold instruments under the name of Chordzither or Autoharp that are in the market as imitations of my patent "Volkszither". I sued through the district attorney against the manufacturer C. F. Thierfeld against patent rights. Everyone of those individuals should be brought to court who sells these imitations in the stores.

*H. Lindemann  
The Only Manufacturer of the Patented  
and Privileged  
"Volkszither"*

One question still persists. Why didn't Zimmermann produce the improvements he invented? The answer to this may never be known. Zimmermann had a long history of failed business ventures and perhaps his new design gave him problems when he went to manufacture it. Zimmermann's patent notes that no model was supplied with the drawings. Perhaps he felt that Gütter's design was easier to manufacture than his. It's

difficult to reconstruct a history that is shrouded in mystery, but one thing can be postulated: Zimmermann probably learned about the chorded zither during a return trip to Germany where he saw the instrument that was perfect for employing his tone-numbering system which he had patented in 1871.

Many questions regarding the history of Gütter's instrument will also have to go unanswered. According to Messrs. Hopf of the C. Robert Hopf Company in Germany, "Perhaps our father and certainly our grandfather could have given you some information about the "Volkszither" patent rights and the like but, unfortunately, neither a family chronicle nor other material still exists. We suppose that such documents got lost during or shortly after World War II. And under the socialist system in the former GDR, nobody took an interest in the history of a private firm -- just the opposite. Our firm, C. Robert Hopf was nationalized in 1972 and became part of the combined works 'VEB Musikinstrumentenbau Markneukirchen' like Messrs. Rauner which was liquidated as a zither producing firm later on."

Even though we know that Zimmermann did not invent the chord zither, he certainly was responsible for popularizing the instrument in the United States. However, now that the true history of the autoharp is known, it is important to give credit to Karl August Gütter, the real inventor of the instrument we know as the autoharp. ■

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## 1991 FESTIVALS

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

*The following are 1991 festivals which feature the autoharp in contest, workshop, or performance. If you know of a festival we have not included, please send the information to the Festivals Editor. The complete festival list is published every April, and seasonally repeated and updated in every issue.*

Code :  
AC . . . . . Autoharp Contest  
AP. . . . . Autoharp Performance  
AW . . . . . Autoharp Workshop

### APRIL

**Crooked Creek Fest.**  
Date: April 12, 13, 14  
Place: Crooked Creek Park  
Sugartown, LA  
Code: AP (Bill Sky Family)

**Amory Railroad Fest.**  
Date: April 19  
Place: Amory Town Square  
Amory, MI  
Code: AP (Bill Sky Family)

**10th Annual Pioneer Florida Old Time Music Championships**  
Date: April 13, 14  
Place: Pioneer, FL- Museum  
Code: AC  
Contact: Ernie Williams  
4011 SR 52  
Dade City, FL 33525  
904 567-8513

**New England Folk Festival (NEFFA)**  
Date: April 19, 20, 21  
Place: Natick High School  
Code: AW (Drew Smith)  
Contact: NEFFA  
1950 Massachusetts Ave.  
Cambridge, MA 02140  
617 354-1340

**Great Black Swamp Dulcimer Festival**  
Date: April 26, 27, 28  
Place: OSU, Lima, OH  
Code: AP AW (Ruth Morningstar, Ivan Stiles)  
Contact: Susan Porter, OSU  
4240 Campus Drive  
Lima, OH 45804

### MAY

**Bluegrass in the Pines**  
Date: May 4, 5  
Place: Huaiapai Mt. Park

Kingman, AZ  
Code: AP (Whitewater String Band)  
Contact: Kingman Chamber of Commerce  
602 753-6101

**Spring Gulch Folk Festival**  
Date: May 17, 18, 19  
Place: New Holland, PA  
Code: AP (Drew Smith with Progressive Bluegrassers)  
Contact: 800 255-5744

**13th Annual Claremont Spring Folk Festival**  
Date: May 18, 19  
Place: Claremont, CA  
Code: AP AW (Bob Lewis)  
Contact: Folk Music Center  
220 Yale Ave.  
Claremont, CA 91711  
714 987-5701

**Ole-Time Fiddlers' and Bluegrass Fest.**  
Date: May 24, 25, 26  
Place: Union Grove, NC  
Code: AC AP AW  
Contact: Harper Van Hoy  
PO Box 11  
Union Grove, NC 28689

**Stringalong Weekend**  
Date: May 24, 25, 26, 27  
Place: East Troy, WI  
Code: AP AW (Ann Schmid, Ivan Stiles)  
Contact: UWM Folk Center  
PO Box 413  
Milwaukee, WI 53201

**Northwest Folklife Festival**  
Date: May 24, 25, 26, 27  
Place: Seattle Center  
Code: AP  
Contact: Kerry Coughlin  
Northwest Folklife Festival  
305 Harrison Street  
Seattle, WA 98109  
206 684-7300

**38th Annual Florida Folk Festival**  
Date: May 24, 25, 26, 27, 28  
Place: White Springs, FL

Code: AP AW (Marty Schuman)  
Contact: 904 397-2192

**T. Texas Tyler Memorial Festival**  
Date: May 26  
Place: Mena, AR  
Code: AP (Bill Sky Family)

**20th Annual Kerrville Folk Fest.**  
Date: May 23-June 9  
Place: Kerrville, TX  
Code: AP (Bryan Bowers)  
Contact: Rod Kennedy  
PO Box 1466  
Kerrville, TX 78029

**Sunfest**  
Date: May 31, June 1, 2  
Place: Bartlesville, OK  
Code: AP AW  
(Lindsay Haisley)  
Contact: Wayne Landon  
918 333-2435

### JUNE

**Bluegrass and Old Time Fiddlers' Conv.**  
Date: June 7, 8  
Place: Vet. Memorial Park  
Code: AC  
Contact: Fiddlers Conv.  
319 W. Oakdale Street  
Mount Airy, NC 27030

**Washington Folk Festival**  
Date: To be announced  
Place: Glen Echo, MD  
Code: AP  
Contact: D. Nichols  
703 281-2228

**15th Annual Cosby Dulcimer and Harp Festival**  
Date: June 14, 15  
Place: Cosby, TN  
Code: AP AW  
Contact: Jean & Lee Schilling  
PO Box 8, Highway 32  
Cosby, TN 37722

**Charlotte Folk Music Society Latta Festival**  
Date: June 22

Place: Latta Plantation Park, Charlotte, NC  
Code: AP AW (Ivan Stiles, The Annabelles)  
Contact: Marilyn Price  
5301 Alexa Road  
Charlotte, NC 28270  
704 846-5508

**The 16th Annual Grass Valley Bluegrass Festival**  
Date: June 14, 15, 16, 17  
Place: Nevada County Frgrds. Grass Valley, CA  
Code: AP AW  
Contact: CBA Tickets  
36 Second Street  
Woodland, CA 95695

**Bluegrass and Old-Time Fiddler's Convention**  
Date: June 14, 15  
Place: Vaughan Intermediate School Athletic Field, Fries, VA  
Code: AC  
Contact: United Citizens Civic League  
Fries, VA 24330

**American Folk Music Festival**  
Date: June 16-23  
Place: Silver Dollar City  
Branson, MO  
Code: AP  
(Bill Sky Family, 6/16-21)  
(Maiden Heaven Band, 6/18-23)

**Southern Michigan Dulcimer Festival**  
Date: June 21, 22, 23  
Place: Barry County Fairgrounds, Hastings, MI  
Code: AW AP  
Contact: Warren Guiles  
9575 Peach Ridge, N.W.  
Sparta, MI 49345

**California Traditional Music Society Summer Solstice**  
Date: June 22, 23  
Place: SOKA Calabasas, CA  
Code: AP AW  
Contact: CTMS  
4401 Trancas Place  
Tarzana, CA 91356

**George D. Hay Memorial Festival**  
Date: June 22, 23  
Place: Fountain County Frgrds. Veedersburg, IN  
Code: AP (Bill Sky Family)

**Telluride Bluegrass Fest.**  
Date: June 23  
Place: Telluride, CO  
Code: AP (Harvey Reid)

**Black Hills Bluegrass Festival**  
Date: June 28  
Place: Piedmont, SD  
Code: AP (Harvey Reid)



**Potato Blossom Festival**

Date: June 28, 29  
 Place: Carman, Manitoba, Canada  
 Code: AP (Bill Sky Family)  
**Granville Centennial Celebration**  
 Date: June 30  
 Place: Granville, IA  
 Code: AP (Bill Sky Family)

**JULY****Augusta Heritage Arts Workshops**

Date: July 7-August 9  
 Place: Elkins, WV  
 Code: AW (Becky Blackley, Drew Smith, Charles Whitmer)

Contact: Doug Hill  
 Davis & Elkins College  
 Elkins, WV 26241-3996

**3rd Annual Warrenville****Folk Music Festival**

Date: July 7  
 Place: Warrenville, IL  
 Code: AP AW (Lindsay Haisley)

Contact: Donna Benkert  
 PO Box 248  
 Warrenville, IL 60548  
 708 717-8495

**Mountain Laurel Autoharp Gathering**

Date: July 5, 6, 7  
 Place: Newport, PA  
 Code: AC AP AW (Bryan Bowers, Mike Seeger, Mike Fenton, Ivan Stiles, Drew Smith, Mark Fackeldey, Marty Schuman, John Hollandsworth, Alan Mager, Fran Stallings, Barbara Baumgartner, Geo. Orthey)

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

**Winnipeg Folk Fest.**

Date: July 4, 5, 6, 7  
 Place: Birds Hill Provincial Park  
 Code: AP  
 Contact: Rosalie Goldstein  
 264 Tache Ave  
 Winnipeg, MB  
 Canada R2H 1Z9  
 204 231-0096

**Gebhard Woods Dulcimer Festival**

Date: July 7, 8  
 Place: Gebhard Woods State Park, Morris, IL  
 Code: AP AW (Dorothy Wagner, Diane Ippel)  
 Contact: 815 942-0113

**19th Annual Non-Electrical Musical Funfest**

Date: July 17, 18, 19, 20  
 Place: Osceola County Fairgrounds, Ewart, MI  
 Code: AW AP  
 Contact: Donna Beckwith  
 817 Innes NE  
 Grand Rapids, MI 49503  
 616 459-6716

**Rockford Folk Museum Festival**

Date: July 27, 28  
 Place: Rockford Museum Rockford, IL  
 Code: AP AW  
 Contact: Martha Mitchell  
 800 521-0849

**Cranberry Dulcimer Gathering**

Date: July 26, 27, 28  
 Place: Binghamton, NY  
 Code: AW AP (Drew Smith, Marcia Bowers, Eileen Kozloff-Abrams, Harvey Reid, Lyman Taylor, Clare Wettemann)  
 Contact: Ed Ware  
 329 Marion Avenue  
 Endwell, NY 13760  
 607 669-4653

**The Mid-Summer Bluegrass Festival**

Date: July 27, 28, 29  
 Place: Grass Valley, CA  
 Code: AP AW  
 Contact: Fifth String  
 5526 "H" Street  
 Sacramento, CA 95814

**Tripple Creek Park Music Festival**

Date: July 27, 28  
 Place: Rocky Mount, VA  
 Code: AC  
 Contact: Sterling T. Belcher  
 Route 7, Box 500  
 Rocky Mount, VA 24151

**AUGUST****Carter Family Memorial Weekend**

Date: August 2, 3  
 Place: The Carter Fold, Hiltons, VA  
 Code: AP  
 Contact: Janette Carter  
 PO Box 111  
 Hiltons, VA 24258

**Old Time and Country Music Festival**

Date: August 9, 10, 11  
 Place: Waukegan, IA  
 Code: AC AW (Laurie Sky)  
 Contact: Dora Miller  
 2111 N. 5 Avenue E.  
 Newton, IA 50208

**56th Annual Galax Oldtime Fiddlers' Convention**

Date: August 7, 8, 9, 10  
 Place: Galax, VA  
 Code: AC AW  
 Contact: Oscar Hall  
 328 A Kenbrook Dr.  
 Galax, VA 24333

**Annual Willow Folk Festival**

Date: August 10, 11  
 Place: Stockton, IL  
 Code: AP  
 Contact: Dorothy Wagner  
 815 947-3601

**Autoharp Jamboree**

Date: August 16, 17  
 Place: Ozark Folk Center  
 Code: AC AP AW  
 Contact: Elliot Hancock  
 Ozark Folk Center, Box 500  
 Mountain View, AR 72560

**Old Time Fiddlers and Bluegrass Convention**

Date: August 16, 17  
 Place: Fries, VA  
 Code: AP AC  
 Contact: The Fries  
 Volunteer Fire Department  
 Fries, VA 24330  
 703 744-2242

**16th Old-Time Country Music Contest and Festival and Pioneer Expo of Arts and Crafts**

Date: Aug. 28 thru Sept. 2  
 Place: Pottowattamie Fairgrounds, Avoca, IA  
 Code: AC (National Autoharp Contest) AP AW  
 Contact: Bob Everhart  
 PO 438  
 Walnut, IA 51577

**9th Annual Labor Day Musical Family Weekend**

Date: August 31, September 1  
 Place: Brandywine, MD  
 Code: AP AW  
 Contact: Keith Young  
 3815 Kendale Road  
 Annandale, VA 22003

**SEPTEMBER****14th Annual Fox Valley Folk Festival**

Date: September 1, 2  
 Place: Island Park, Geneva, IL  
 Code: AP AW  
 Contact: Juel Ulven  
 755 N. Evanslawn Ave.  
 Aurora, IL 60506  
 708 897-3655

**Walnut Valley Festival**

Date: Sept. 19, 20, 21, 22  
 Place: Winfield, KS  
 Code: AC (International Autoharp Championship)  
 AP AW (Bryan Bowers, Mike Fenton, The Bill Sky Family)  
 Contact:  
 Walnut Valley Association  
 PO Box 245  
 Winfield, KS 67156  
 316 221-3250

**SMU Eisteddfod**

Date: Sept. 20, 21, 22  
 Place: Southeastern Mass. University (SMU)  
 Code: AW AP  
 Contact: SMU Eisteddfod  
 S.E. Mass. University  
 c/o T. Bullard  
 North Dartmouth, MA 02747  
 508 999-8546

**OCTOBER****Tennessee Fall Homecoming**

Date: October 10, 11, 12, 13  
 Place: Norris, TN  
 Code: AP (including Tom and Mary Morgan, Janette Carter, plus others)  
 Contact: John Rice Irwin  
 Museum of Appalachia  
 PO Box 359  
 Norris, TN 37828

**SNBMS 2nd Annual Bluegrass and Old-Time Music Festival**

Date: October 25, 26, 27  
 Place: Clark County Fairgrounds, Longdale, NV  
 Code: AP (Whitewater String Band)  
 Contact: 702 363-6348

**NOVEMBER****Stringalong Weekend**

Date: November 1, 2, 3  
 Place: East Troy, WI  
 Code: AP AW  
 (Ann Schmid)  
 Contact: UWM Folk Center  
 PO Box 413

**Milwaukee, WI 53201 Friends of Florida Folk Festival**

Date: November 2, 3  
 Place: Pioneer Art Settlement  
 Barberville, FL  
 Code: AP AW  
 Contact: Jan Milner  
 PO Box 668  
 Crystal Beach, FL 34681  
 813 784-1771



**DECEMBER****CTMS New Year's Camp**

Date: Dec. 29, Jan 1

Place: Malibu, CA

Code: AP (Cathy Barton-Para)

Contact: CTMS

4401 Trancas Place, Tarzana, CA 91356

**FEBRUARY 1992****Winterfest**

Date: February 16

Place: Garland, TX

Code: AW

Contact: Linda Thompson

1517 Laurel Wood, Denton, TX

**MARCH 1992****Stringalong Weekend**

Date: 13, 14, 15

Place: East Troy, WI

Code: AP AW

Contact: UWM Folk Center

PO Box 413, Milwaukee, WI 53203

**Sonoma County Folk Festival**

Date: March 14, 15

Place: Sonoma County, CA

Code: AP

Contact: 707 838-4857

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RD1, Box 34A □ Newport, PA 17074



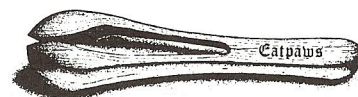
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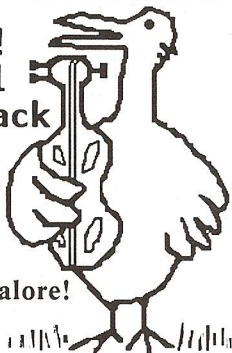
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**Write to:**

**Susan L. Porter  
The Ohio State University  
4240 Campus Drive  
Lima, OH 45804**

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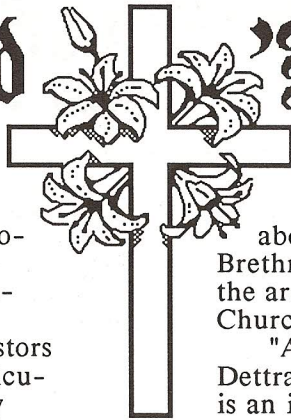
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# Sacred Harp



Once a month, John Dettra plays auto-harp in his Arlington, Virginia Church of the Brethren. His wife, Mary, often accompanies him on the dulcimer.

Both John and Mary's fathers were pastors of that denomination. Although their particular building at 300 North Montague is only

about 25 years old, the Church of the Brethren is an old and established sect. It is the architect of the Interdenominational Church World Science.

"Abide With Me" is a favorite hymn of the Dettra's as well as their church, where music is an important part of the service.

## Abide With Me

Words by Henry Lyte  
Music by W. H. Monk

F / C7 A - bide With	Dm F Me fast	Bb F C C7 falls the e - ven	F tide,
/ C7 F The dark-ness	Bb F deep - ens,	Gm / F G7 Lord, with me a -	C bide.
F / C7 When oth - er	Dm F7 help - ers	/ Bb Gm D7 fail and com - forts	Gm flee,
C7 F C7 Help of the	F C7 Dm Gm help-less oh, A -	F C7 bide With	F Me.

Arrangement copyright 1990 by John Dettra. All rights reserved. Used by permission.

Swift to its close ebbs out life's little day,  
Earth's joys grow dim, its glories pass away;  
Change and decay in all around I see,  
O Thou who changest not, Abide With Me.



## PRO-FILES

*If you are a professional auto-harpist and wish to be featured, please send your picture, biography, and schedule to:*

*Mary Ann Johnston  
RD3, Box 187  
New Cumberland, WV 26047*

### **BARBARA BAUMGARTNER**

518 W. Clapier Street, Side Door  
Philadelphia, PA 19144  
215 849-8783

**Pro-File:** AQ January 90

**Performance Schedule:**

July 5, 6, 7

Mountain Laurel

Autoharp Gathering

Newport, PA



Of Kentucky mountain heritage, **HELEN BLACKBURN** has a background of traditional music. A self-taught harpist, she drew inspiration from sessions with Bryan Bowers and David Morris at the Augusta Heritage Arts Workshops. While living in Cincinnati, Ohio, Helen was a charter member of the Cincinnati Dulcimer Society and for two years, hosted its "Friendly Folk", a program of traditional music and performers on public radio station WOBO. During this time, she was also a member of the trio Sounds of a Heritage. Since moving to Georgia, Helen has performed at festivals throughout the state. She loves to sing with the autoharp and uses it in eighty percent of her performances. This seventh grade

English teacher depends entirely on word-of-mouth for bookings. For more information, she can be contacted at:

1447 Glynn Oaks Drive  
Marietta, GA 30060

**Performance Schedule:**

Third Week of April

Mossy Creek Festival

Perry, GA

### **EVO BLUESTEIN**

With Jemmy Bluestein

4414 East Alamos

Fresno, CA 93726

**Pro-File:** AQ October 88

**Performance Schedule:**

April 14

Fresno Art Museum

Fresno, CA

May 4

Cal State University

Recital Hall (Music Building)

Fresno, CA

May 11

Music Festival

Lemoore, CA

### **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:**

April 26-28

Wilkes Community College

Wilkesboro, NC

May 12

Appalachian Festival

Cincinnati, OH

May 26

Folk Festival

Kerrville, TX

June 26

Ernie's Italian Kitchen

Frederick, MD

June 27

Old Otterbein Coffeehouse

Baltimore, MD

June 28

Minstrel Show Coffeehouse

Basking Ridge, NJ

June 29-30

Altamont Fairgrounds

Altamont, NY

July 2

Hoover Auditorium

Lakeside, OH

July 5, 6, 7

Mountain Laurel

Autoharp Gathering

Newport, PA

### **MARCIA BOWERS**

10 South Broad Street

Mechanicsburg, PA 17055

717 697-2748

**Pro-File:** AQ January 89

**Performance Schedule:**

May 4

Rockwood Museum

Wilmington, DE

May 25

Buggy Days

Mifflinburg, PA

July 19, 20, 21

Cranberry Dulcimer Gathering

Binghamton, NY

### **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

### **MIKE FENTON**

High Park Cottage,

Pershore Road, Whittington

Worcester, WR5 2RT

England

**Pro-File:** AQ October 88

**Performance Schedule:**

July 5, 6, 7

Mountain Laurel

Autoharp Gathering

Newport, PA

### **PAUL and WIN GRACE**

Route 1, Box 182

11990 Barnes Chapel

Columbia, MO 65201

314 443-2819

**Pro-File:** AQ October 88

**Performance Schedule:**

April 11 (Tentative)

"Imagination Celebration"

Fort Worth, TX

Info: 817 870-1141

April 12

Uncle Calvin's Coffeehouse

Dallas TX

Info: 214 363-5457 or 340-6760

April 13

Bluegrass Festival

Mineola Civic Center

Mineola, TX

April 14, Noon-3:30 pm

Main Street Arts Festival

Fort Worth, TX

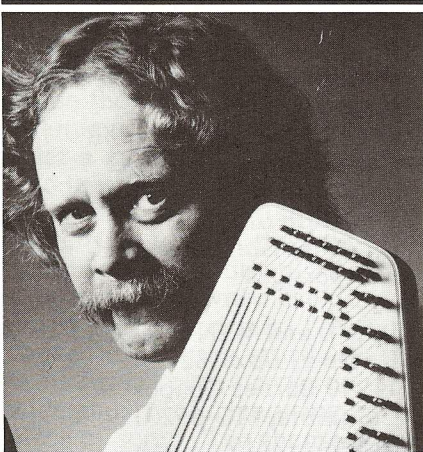
April 14, 5-8 pm

La Madeleine Bakery

Ft. Worth, TX



April 20, 7 pm  
Greer's Ferry Visitor's Center  
Heber Springs, AR  
May 17, 18, 19  
*La Fete a Renault*  
Old Mines, MO, near Potosi  
May 26  
Missouri Meanders Bike Tour  
Country Dance  
Arrow Rock, MO  
Info: 314 849-4326  
June 8, 9  
Four Rivers Folk Festival  
"The Homeplace" at the Land  
Between the Lakes near  
Golden Pond  
Columbia, MO  
Info: 502 924-5602  
June 23, 7 pm  
Shelter Gardens  
Columbia, MO  
June 28 (Tentative)  
Country Dance  
Urbana, IL  
June 29  
Lincoln Home for Lincolnfest  
Springfield, IL



**LINDSAY HAISLEY** has been playing autoharp off and on since 1965. Before the 'harp, his musical love was the trombone. Despite his rock 'n' roll, jazz, and blues tastes, his rather un-folkish approach to the autoharp was well appreciated within the contemporary folk music community of the '70s. Lindsay has recorded three albums: *Christmas on the Autoharp*, and *(Auto) Harps Alive!*. He sporadically leaves his Texas home to perform and teach autoharp seminars and workshops for folk clubs and festivals. He is also a staff writer for *Autoharp Quarterly*.

For more information, contact:  
Further Music Productions  
14206 Spreading Oaks  
Leander, TX 78641  
**Performance Schedule:**  
May 4, 7 pm  
*House Concert for Urban Campfires*  
San Antonio, TX  
May 31, June 1, 2  
Sunfest  
Bartlesville, OK  
June 28  
*Our Times Coffeehouse*  
Glennwood Landing,  
Long Island, NY

**PAT McINTIRE**  
Stewed Mulligan  
Route 2, Box 229  
West Union, WV 26456  
304 624-9114 or 782-3631  
**Pro-File:** AQ January 90  
**Performance Schedule:**  
May  
*Mountain Stage Radio*  
June 7, (Tentative)  
Three Rivers Festival  
Pittsburgh, PA  
June 8  
*Hidden Valley Festival*  
Hidden Valley, PA  
June 28, 29, (Tentative)  
Free Concert at  
Jamestown Library  
Jamestown, NY  
June 28, 29  
*Joyce's Keg Room*  
Jamestown, NY

**HARVEY REID**  
PO Box 1134  
Portsmouth, NH 03802  
603 436-7230  
**Pro-File:** AQ January 89  
**Performance Schedule:**  
April 6  
*Washington Street Mercantile*  
Oregon, IL  
April 7  
Sugar River Eatery  
Brodhead, WI  
April 13  
*Cedar Cultural Center*  
Minneapolis, MN  
April 14  
South Dakota Friends of  
Old Time Music  
Canton, SD  
April 21  
*St. John's Church*  
Boulder, CO  
April 27  
Acoustic Music

Salt Lake City, UT  
May 12  
*Codfish (club)*  
Portsmouth, NH  
May 18  
Along the Way Coffeehouse  
(with Bill Staines)  
Ipswich, MA  
May 25  
*GottaGetGon Festival*  
Altomont, NY  
June 23  
Telluride Bluegrass Festival  
Boulder, CO  
June 28  
*Black Hills Bluegrass Festival*  
Piedmont, SD



Hailing from Oklahoma City, ANITA ROESLER works full time for the Metropolitan City/County Library System. She and her husband, Richard, have three children -- Bryan, Amanda, and Kacie. As if that weren't enough to keep her busy, Anita somehow manages to find time to perform in a musical trio, Luke and Company. She also teaches autoharp workshops in Kansas, Texas, and Arkansas as well as her native state.

Anita bought her first autoharp in 1982 to use in conjunction with her role as a Sunday school teacher. She was content to press chord bars and strum lap-style until she saw Bryan Bowers perform about a year later. Attending autoharp events such as the Walnut Valley Festival, the Ozark Folk Center weekends, and the Augusta Heritage Center, Anita learned quickly. Blessed with a strong singing voice, vocal numbers have



always been the mainstay of her repertoire.

No slouch as an instrumentalist either, Anita's favorite 'harp is her Oscar Schmidt Festival diatonic. However, a 21-chord Centurion is used when the need for more versatility arises. She also plays the limberjack ("Luke" of Luke and Company), spoons, jaw harp, and mountain dulcimer.

As a solo performer, Anita has had some unique opportunities including being the opening act for a local theatre presentation of "Charlotte's Web" and also to be on the same bill with Pete Seeger at a folk life festival. At a special affair held at the Cowboy Hall of Fame, she was honored by being chosen to sing the national anthem and to yodel (*not* at the same time!). Anita also founded the Flying Fingers Autoharp Club out of which grew the Oklahoma City Traditional Music Association. She is available to perform at schools, club meetings, libraries, restaurants, etc. and may be contacted at: 823 NW 43rd

Oklahoma City, OK 73118  
405 235-9223 or 524-5334

**Performance Schedule:**

*April 27*  
*Oklahoma City University*  
*Children's Theater*  
*Oklahoma City, OK*

**MARTY SCHUMAN**

1645 Rocky Point Road  
Gainesville, FL 32608

**Pro-File:** AQ October 88

**Performance Schedule:**

*May 24-28*  
*Florida Folk Festival*  
*White Springs, FL*  
*July 5, 6, 7*  
*Mountain Laurel*  
*Autoharp Gathering*  
*Newport, PA*

**MIKE SEEGER**

**Pro-File:** AQ January 89

**Performance Schedule:**

*July 6*  
*Mountain Laurel*  
*Autoharp Gathering*  
*Newport, PA*

**BILL SKY FAMILY**

PO Box 3496

Batesville, AR 72503

501 264-9382 (Ans. Service)

**Pro-File:** AQ April 90

**Performance Schedule:**

*April 5*  
*Meramec Music Theater*  
*Steeleville, MO*  
*April 6*  
*George D. Hay Memorial*  
*Dinner Concert*  
*Crete, IL*

*April 7*  
*Jimmy Driftwood*  
*Folk Music Hall of Fame*  
*Mountain View, AR*

*April 9*  
*Singer High School*  
*Singer, LA*

*April 12-14*  
*Crooked Creek Festival*  
*Sugartown, LA*

*April 14*  
*1st Assembly of God*  
*Kirbyville, TX*

*April 15, 16, 17*  
*Beauregard Parish*  
*Artists in School Series*  
*DeRidder, LA*

*April 19*  
*Amory Railroad Festival*  
*Amory, MS*

*April 21*  
*Smyrna Baptist Church*  
*Smyrna, LA*

*April 24 (7PM)*  
*King Street Church of God*  
*Alexandria, VA*

*April 25 (7:30PM)*  
*Church of God*  
*Martinsburg, WV*

*April 26*  
*Fairfax, VA*

*April 27 (7:30PM)*  
*Spottsylvania Church of God*  
*Fredericksburg, VA*

*April 28 (11AM)*  
*Pentecostal Free Will*  
*Baptist Church*

*Alexandria, VA*  
*April 28 (6PM)*  
*Fillmore Avenue*  
*Church of God*

*Alexandria, VA*  
*April 30 (7PM)*  
*Mt. Vernon Church of God*

*Alexandria, VA*  
*May 1 (7PM)*  
*Church of God*

*Woodbridge, VA*  
*May 3*  
*WRC Hall*

*Taylor, MI (Detroit)*  
*May 5, 12, 24, 31*  
*Jimmy Driftwood*

*Folk Music Hall of Fame*

*Mountain View, AR*

*May 11*

*CCAP Center*  
*Heber Springs, AR*  
*May 17-21*

*Beauregard Parish*  
*Artists in School Series*  
*Paris, LA*

*May 25*  
*ATROM Convention*  
*Memphis, LA*

*May 26*  
*T. Texas Tyler*  
*Memorial Festival*

*Mena, AR*  
*June 1*  
*ZBCAP Center*

*Clinton, AR*  
*June 2, 7, 9*  
*Jimmy Driftwood*

*Folk Music Hall of Fame*  
*Mountain View, AR*  
*June 16-21*

*American Folk Music Festival*  
*Silver Dollar City*  
*Branson, MO*

*June 22-23*  
*George D. Hay*  
*Memorial Festival*

*Veedersburg, IN*  
*June 28-29*  
*Potato Blossom Festival*

*Carman, Manitoba, Canada*  
*June 30*  
*Granville Centennial*

*Celebration*  
*Granville, IA*

**DREW SMITH**

529 Ardmore Road  
Ho-Ho-Kus, NJ 07423

**Pro-File:** AQ July 89

**Performance Schedule:**

*April 19, 20, 21*  
*New England Folk Festival*  
*Natick, MA*

*July 5, 6, 7*  
*Mountain Laurel*  
*Autoharp Festival*

*Newport, PA*

**IVAN STILES**

Route 29, RD2  
Phoenixville, PA 19460

215 935-9062

**Pro-File:** AQ October 88

**Performance Schedule:**

*April 6*  
*St. Eleanor's Coffeehouse*  
*Collegeville, PA*

*April 26, 27, 28*  
*Great Black Swamp*  
*Dulcimer Festival*

*Lima, OH*



May 24-27  
 University of Wisconsin  
 -- Milwaukee  
 Stringalong Weekend  
 East Troy, WI  
 June 20  
 Columbia Street Bakery  
 and Coffeehouse  
 Chapel Hill, NC

June 22  
 Charlotte Folk Music Society  
 Latta Festival  
 Charlotte, NC  
 July 5, 6, 7  
 Mountain Laurel  
 Autoharp Gathering  
 Newport, PA

**CAROL STOBER**  
 Maiden Heaven Band  
 Box 1275  
 Talladega, AL 35160  
 205 362-6471  
 Pro-File: AQ October 88  
 Performance Schedule:  
 June 18-23  
 American Folk Music Festival  
 4 shows daily  
 Silver Dollar City  
 Branson, MO

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**CLUBS UPDATE**

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

**The Denver Autoharp Club**  
 is opening to players of other  
 compatible instruments, and  
 singers. For more informa-  
 tion, call Margaret Bakker  
 303 986-0769.

**Happy Hearts Autoharp  
 Club** spring schedule: On  
 April 13, there will be a Melo-  
 dy Playing with Diatonic  
 'Harp Workshop given by Pat  
 Walke at 2111 N. 5 Avenue, E.  
 Newton, Iowa. The meeting,  
 which is the club's second  
 anniversary, will also include  
 Civil War songs, and a jam  
 session. An all day picnic at  
 Maytag Park in Newton on  
 May 11 is planned. This will  
 be open to all instruments,  
 families, and friends. A  
 workshop is planned from 10  
 AM until 4:30 PM on June 8 in  
 Newton. June 28, 29, & 30 are  
 the dates for an All Gospel  
 Bluegrass Music Festival at  
 Jasper County Fairgrounds in  
 Colfax, Iowa. There will be a  
 lot of jamming. Twelve auto-  
 harpers attended last year.

**The Off The Wall Dulcimer  
 Society** meets the first Sun-  
 day of each month from 6 to 8  
 PM at St. Stephen's Lutheran  
 Church, New Kingstown,  
 Penna. They will hold their third  
 annual concert and workshop  
 (Mary Lou Orthey) on April  
 14, from 2 to 8 PM. Call 717  
 697-2748 for more information.

**Harps Plus** announces an  
 intermediate level autoharp  
 workshop scheduled by  
 Charles Whitmer in Oklahoma  
 City OK, on Saturday, April  
 20. The workshop will be held  
 at Crown United Methodist  
 Church from 10 AM until 3:30  
 PM. Brown bag lunch, \$25  
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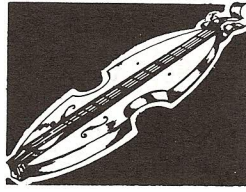
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 Idabel Brandt  
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 Rosebud, MO 63091  
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## JUDIE'S CHOICE

by Judie Pagter



### "ECHOES FROM THE PAST"

**Idabel Brandt**

PO Box 271  
Rosebud, MO 63091

I think there is a greater challenge when working and recording with three or more instruments, as I do with Country Ham. When there is only one voice and instrument, it is my opinion there is not much to talk about. However, people tend to make solo autoharp tapes, and to like them, so I have chosen to review this solo recording.

Idabel does a very nice job with the old favorite, "My Wild Irish Rose", solo autoharp. She sings "I'll Be All Smiles Tonight", "Bury Me Beneath the Willow", and the beautiful old hymn, "In The Garden". She also sings "Faded Coat of Blue", and plays a nice 'harp on this song which pertains to the Civil War.

"Lorena" is also a Civil War song, which is showing up everywhere lately. Quite a few have recorded it, but John Hartford, I think, has the most splendid version. He sings all the verses of this heartfelt song. Idabel plays it on her autoharp. A great job, but it needs those beautiful words to accompany it.

I just love "Shamus O'Brian". This song pops up on quite a few autoharp tapes. Idabel plays it well. You'll enjoy "Shamus", I'm sure.

Most of us are familiar with "Silver Bell", a lovely old song about an Indian maiden. The first time I heard it was in my Aunt Ada's parlor,

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

(which was only used on Sundays when the preacher came calling). Aunt Ada had an old wind-up victrola, and she had this 78 RPM with "Silver Bell" on one side, and "Willy Boy" on the other, done by none other than Doc and Chichie Williams. He sang the words, and they were tongue twisters. It is now done over and over again as a fiddle tune, but the words are nice. I enjoy listening to Idabel play it on her 'harp.

"Snow Deer", along with

"Silver Bell", is my favorite tune on the tape. Both have been played as fiddle tunes for generations, and both are songs about Indian maidens. Snow Deer elopes with a white man, but the red man is on their trail as the song progresses. It has beautiful words which tell an old story. I like singing this song. It took a lot of weeks trying to get the words out without muffing them. If you have not heard the words, perhaps I can sing them for you some time along the way. Idabel does a pretty job on "Snow Deer" as a 'harp solo.

Boy, has "Under The Double Eagle" been around and around and around. I heard the words to this song one time, but mostly it's played as an instrumental. It's a fun tune to play on a 'harp, and Idabel makes it fun to listen to, as well.

I prefer the sound and the challenge of many instruments on a tape. However, if you enjoy a pretty, solo autoharp, this tape is a good choice. ■



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"Where The Mountain Laurel Blooms" was written by Judie Pagter as a tribute to her home state, Pennsylvania.

Although Judie now lives in Virginia, one can tell by the words that her thoughts keep returning to her home "Where The Mountain Laurel Blooms".

A veteran autoharp player, Judie now has thirteen recordings to her credit, twelve with Country Ham, the nationally-known old-time music group which she joined in 1975, and an all-autoharp album entitled "Fifty Miles of Elbow Room".

# Where The Mountain Laurel Blooms

Judie has now graciously allowed this song to be adopted as the official song of the Mountain Laurel Autoharp Gathering. The first Gathering takes place in Newport, Pennsylvania on July 5th, 6th, and 7th, 1991. The festival is the first in the country dedicated solely to the autoharp. In addition to performances by Bryan Bowers, Mike Seeger, Mike Fenton, and Ivan Stiles, the festival will host the Mountain Laurel Autoharp Championship and 17 workshops for beginning through advanced level players.

Thanks for the song, Judie!

Count: 1 & 2 & 3 & 4 &

Words & Music by Judie Pagter

There's a land so far a-way and I'll jour-ney back some-day to my

C G7 C G7 C / / / G7 F / G7 F C / /

home where the moun-tain lau-rel blooms I have

/ / / F C G7 C G7 / /

tra-veled far and near, but no land I hold so dear as my

C G7 C / / / G7 F / G7 F C / /

home where the moun-tain lau-rel blooms Where the

/ / / G7 / c G7 C

*Chorus*




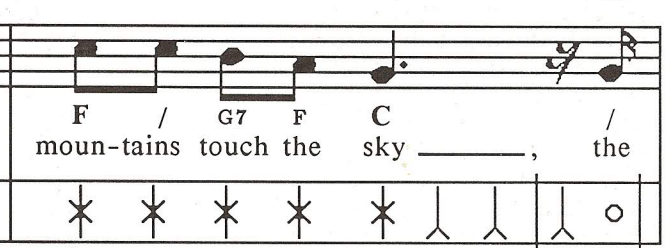
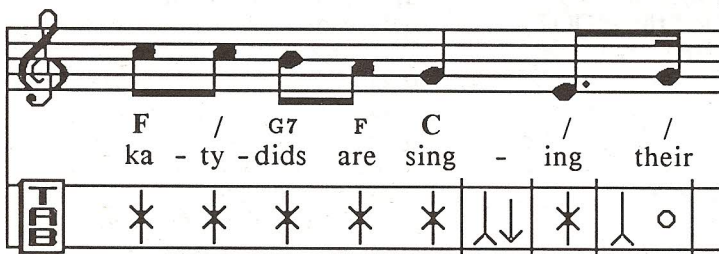
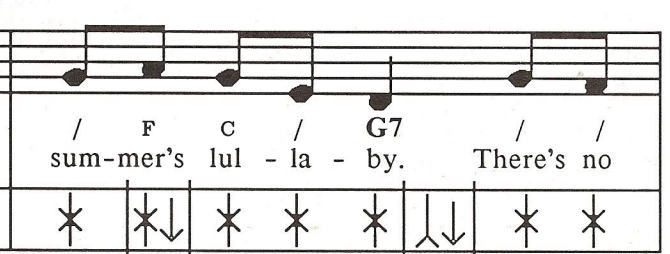
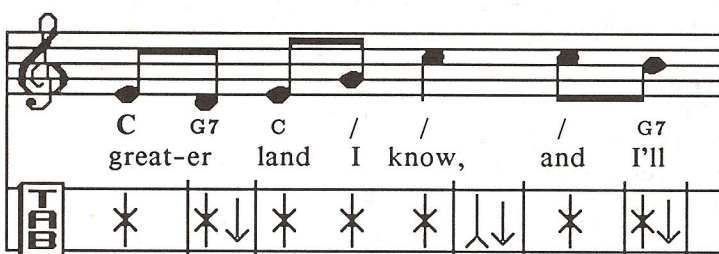
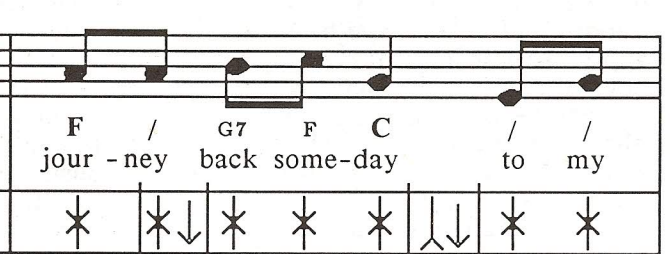
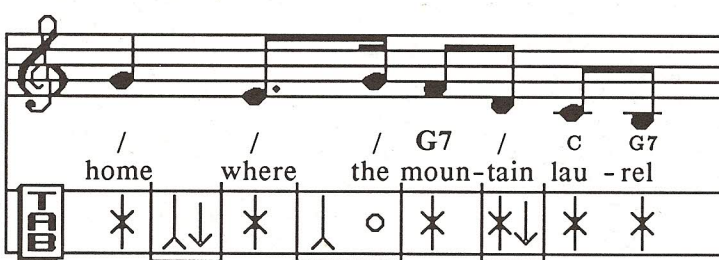
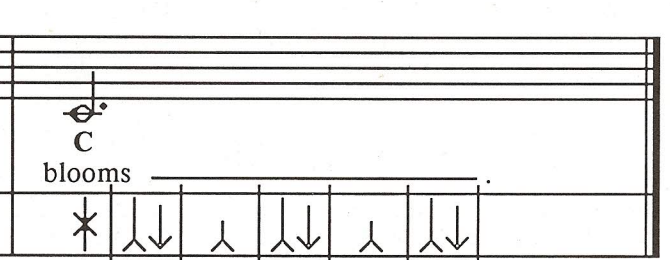
## Where The Mountain Laurel Blooms

by Judie Pagter

There's a land so far away, and I'll journey back someday  
 To my home where the mountain laurel blooms.  
 I have traveled far and near, but no land I hold so dear  
 As my home where the mountain laurel blooms.

*Chorus:*  
 Where the birds sing so sweetly, the mountains touch the sky,  
 The katydids are singing their summer's lullaby.  
 There's no greater land I know, and I'll journey back someday  
 To my home where the mountain laurel blooms.

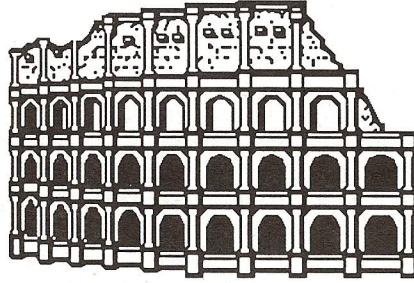
There's goldenrod and daffodils, daisies, too, upon the hills  
 In the land where the mountain laurel blooms.  
 I am fortunate, you see, for my whole life's given me  
 My home where the mountain laurel blooms.

 <p style="text-align: center;">F G7 F C / /</p> <p style="text-align: center;">birds sing so sweet - ly, the</p>	 <p style="text-align: center;">F / G7 F C /</p> <p style="text-align: center;">moun-tains touch the sky _____, the</p>
 <p style="text-align: center;">F / G7 F C / /</p> <p style="text-align: center;">ka - ty - dids are sing - ing their</p>	 <p style="text-align: center;">/ F C / G7 / /</p> <p style="text-align: center;">sum-mer's lul - la - by. There's no</p>
 <p style="text-align: center;">C G7 C / / / G7</p> <p style="text-align: center;">great-er land I know, and I'll</p>	 <p style="text-align: center;">F / G7 F C / /</p> <p style="text-align: center;">jour - ney back some-day to my</p>
 <p style="text-align: center;">/ home where the moun-tain lau - rel</p>	 <p style="text-align: center;">C blooms _____</p>



# Play Your 'Harp "By The Numbers" . . . Roman That Is

By George Foss



Most of us have our first nodding acquaintance with Roman numerals sometime late in grammar school and shortly thereafter let this somewhat arcane knowledge slip quietly out of our minds. Some of us may try to keep in practice by attempting to quickly decipher the fleeting MCMXLVIII that flashes on screen during the movie title credits, informing us that John Houston's *Treasure of Sierra Madre* with Humphrey Bogart was produced in 1948. And thank goodness, copywriters have simplified our task by abandoning the traditional designations such as, *Autoharp Quarterly*, Volume III, Number Three -- MCMXCI.

There are, however, a beleaguered few who hold tight to the old ways and constantly use the classically antique Xs, Vs, and Is. These are the students of music theory who, for hundreds of years, have been applying these ancient symbols to help in their analysis of chorales by J. S. Bach, symphonies by Beethoven, and sonatas by Brahms. They (we) are the last expert exponents of Roman numerals. But I must admit that our expertise is limited since we use only the first seven (1 through 7 in Arabic numbers) of these Roman numerals:

I - II - III - IV - V - VI - VII

We use these seven symbols to identify the seven possible triads in any given musical key.

Now, a quick time-out for a brief definition catch-up:

**Chord:** The simultaneous sounding of any three or more different musical pitches or tones -- the occurrence of *c - d - e - f* together is a chord.

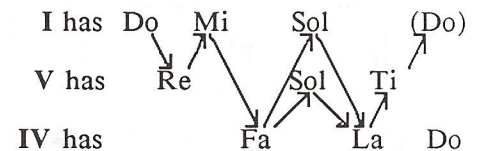
**Triad:** A specific type of chord arranged so as to sound three different tones which are alternate degrees of the scale. The three tones of a triad are called the ROOT, the THIRD, and the FIFTH. The tones *c - e - g* are a triad, specifically the C Major triad with the ROOT *c*, the THIRD *e*, and the FIFTH *g*.

**Key:** The pitch level of a particular piece of music, determined by which musical tone is the starting point (tonic) of its scale.

Each key in *our* musical system consists of seven different tones. In a musical piece these tones may appear in any order, quantity, or sequence. But for study and analysis they are arranged in a scale of seven degrees beginning with the tone upon which the scale is based. This tone is called the TONIC which means "THE tone." From the tonic we proceed upward, stepwise, through the other six tones in the familiar pattern; Do - Re - Mi - Fa - Sol - La - Ti. If our first tone, or tonic is the tone "D" then the scale is;

D - E - F# - G - A - B - C# and we say the piece is "in the key" of D Major. But the "nerdy" music theory student doesn't write down "Do - Re - Mi" or "D - E - F#." He writes; I - II - III - IV - V - VI - VII. In doing this we not only give a generic identity to each degree of the scale, but also infer the triad which can be built using each tone as the root. Therefore, "I" in the key of D Major indicates the triad D - F# - A and "V" indicates the triad A - C# - E, etc.

In each musical key every different tone and its triad performs a certain *function*. "I" is the TONIC and most important triad (chord) with the function of stability and repose. "V" is called the DOMINANT chord and functions to produce tension. "IV" is called the SUB-DOMINANT and functions to provide movement. These are the most important and most-used chords in any key. Within the various tones of these three triads are found all seven degrees of the key;



We can therefore harmonize any melody in the key by the use of only the I, IV, and V chords of that key.

Here is where the Roman numerals come into play. The "I" chord always has the same function no matter what the key. This is true of the other six chords. Each one retains its functions

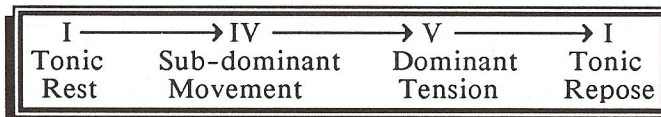


within the key no matter what the key. For example, the I chord in any key provides stability and the V chord produces tension.

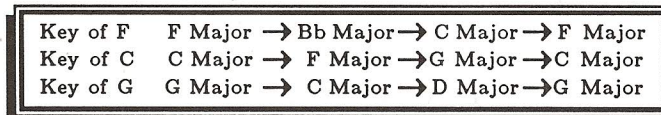
Now consider this -- we tend to think of the C Major chord (for example) as always the same, but it is not. Its tones remain the same (c-e-g) but its function changes as it appears in different keys. The C Major chord is I in the key of C and is stable, it is IV in the key of G and provides movement, and it is V in the key of F and produces tension. If you have difficulty thinking of the same old C Major chord as having these widely differing characteristics and functions, consider Mr. Smith. To his boss, Smith functions as a valued employee and expert computer programmer. To his community, he functions as an effective activist and volunteer worker. To his children, he functions as provider, playmate, and counselor. To his wife, he barely functions at

all (or so she tells me). But we digress -- Mr. Smith retains his specific identity but his role and function vary widely in different circumstances and contexts.

Let us look at a common and completely satisfying chord progression:



These representations indicate the general nature of the progression or musical phrase without giving the specific identity of each chord. Once we establish a definite context or "key," the individual identities of the component chords emerge:



These progressions are identical in character and in the functions of the individual chords. Only the keys change.

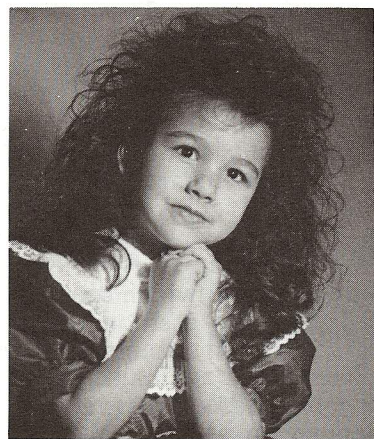
Now, how does this theory apply to the practice of playing the autoharp? *Most directly!* The autoharp, more than any other musical instrument demands a constant attention to the matter of harmonization and chord progression. Even when we are primarily trying

to produce a melody line, we must approach it through its appropriate chords.



A well-trained musician can take any piece in any key and set it over into any other key. This process, called *transposition*, should be the goal of every serious autoharpist. This can best be accomplished by reducing a piece to its best chord-

function pattern, i.e. its Roman numerals. Once you have learned this pattern and assuming you know the numerals for all your 'harp keys, you can readily transpose the piece to any

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other key on your instrument.

Suppose, for example, we learn the opening two phrases of *Shenandoah*:

As long as this is the way you learn and think of the piece, you are stuck in the key of C Major. If you cannot sing it in C or you wish to play along with a group which does it in F Major, you are stymied. But if you reduce it to the Roman numerals (chord function and progression) you can then transfer or "transpose" that pattern bodily to F Major or to any other key available on your 'harp.

In F:	F	/	/	/	C	F	Bb	/	F	/	Am	Dm	Am	Dm	C	F	/
In G:	G	/	/	/	D	G	C	/	G	/	Bm*	Em	Bm*	Em	D	G	/
In Bb:	Bb	/	/	/	F	Bb	Eb	/	Bb	/	Dm	Gm	Dm	Gm	F	Bb	/
In Eb:	Eb	/	/	/	Bb	Eb	Ab	/	Eb	/	Gm	Cm	Gm	Cm	Bb	Eb	/

\*The B minor chord is not found on most standard autoharps. Substitute the V chord of D Major for b minor in this key.

## GOING DIATONIC

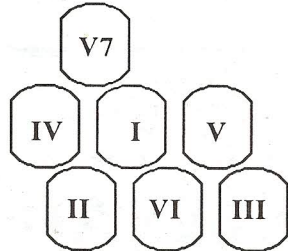
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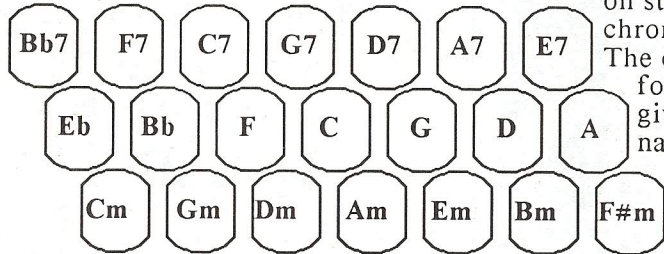
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Some of these keys can be played on a standard autoharp by simply shifting the fingers over the buttons and repeating the same fingering patterns over a different set of buttons. Many autoharp players devise chord bar arrangements so as to maintain the same patterns (at least for the three principal chords) in several different keys. (For example, see *AQ*, Volume Three, Number One, page 13.)



In the major keys, the three principal chords (I, IV, and V) are major chords. The II, III, and VI chords are minor chords. The VII chord is a diminished chord and not found on standard 21-bar chromatic autoharps.



The above layout of chord bars\* allows playing in Bb, F, C, G, and D Major with identical fingering patterns expressed in Roman numerals. This fingering pattern is shown at the top of the next column.

The charts on the following page give the chord names for the keys which can be used on a standard 21-bar autoharp and the customized 21-bar arrangement shown at left.

\* The example shown (customized 21-bar) has eliminated the standard Ab and B7 in favor of the Bm and F#m. (The key of A lacks the III and V chord but is very usable.)



Chart A (Standard 21-bar Chromatic Autoharp)

	I	II	III	IV	V	(V7)	VI	VII
<b>Eb Major</b>	Eb	--	Gm	Ab	Bb	Bb7	Cm	--
<b>Bb Major</b>	Bb	Cm	Dm	Eb	F	F7	Gm	--
<b>F Major</b>	F	Gm	Am	Bb	C	C7	Dm	--
<b>C Major</b>	C	Dm	Em	F	G	G7	Am	--
<b>G Major</b>	G	Am	--	C	D	D7	Em	--
<b>D Major</b>	D	Em	--	G	A	A7	--	--
<b>A Major</b>	A	--	--	D	--	E7	--	--

Chart B (Customized 21-bar Chromatic Autoharp)

	I	II	III	IV	V	(V7)	VI	VII
<b>Bb Major</b>	Bb	Cm	Dm	Eb	F	F7	Gm	--
<b>F Major</b>	F	Gm	Am	Bb	C	C7	Dm	--
<b>C Major</b>	C	Dm	Em	F	G	G7	Am	--
<b>G Major</b>	G	Am	Bm	C	D	D7	Em	--
<b>D Major</b>	D	Em	F#m	G	A	A7	Bm	--
<b>A Major</b>	A	Bm	--	D	--	E7	F#m	--

The suggested customized 21-bar chromatic autoharp has another variation that you might want to consider. If you find that you want to play in the key of Eb, you can put an Ab major chord in place of the Bb7 chord. This would allow you to play in the key of Eb with the Ab as the IV chord. It will be slightly out of position with regard to playing all keys with one finger pattern, but it does make the key of Eb available.

Next time you set out to learn a tune "from scratch" try not to think of notes and chords by their letter names. Begin with a basic harmonization using the I, IV, and V chords only.

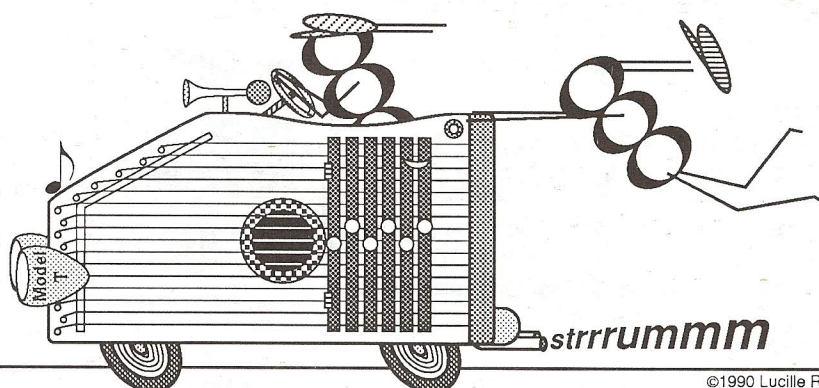
Learn the "sound" of the pattern in your ear and the "feel" of the pattern under your fingers. When you have it really solid, play the same pattern in a different key. You will feel very "accomplished" and be free of that old "one-key-per-piece" restriction. This is a skill, or more properly, a "frame of mind" which will expand your versatility and potential no matter what your present performance level happens to be.

Once you have achieved this basic understanding of the tune and its harmony, try to expand your use of chords. You might experiment with

occasionally substituting the minor quality III chord for the major quality V chord, or the II chord for the IV chord, or possibly an unexpected VI chord for I. This will give your arrangements a unique personal style and feeling.  
Good luck! ■

*George Foss is the author of "Going Diatonic -- A Comprehensive Guide to Diatonic Autoharp Conversion" and is a regular at the Ozark Folk Center. George was a professor for 25 years at Louisiana State University School of Music and is now retired.*

## For "Harpers Bizarre(?)!"



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# INTER ACTION

YOU ARE INVITED  
TO PARTICIPATE IN AN  
INTERACTIVE LESSON  
WITH

**MARCIA  
BOWERS**



## NEW 2-PART FORMAT!

### Part 1

**STUDENT**  
Orders Lesson  
Tape

**INSTRUCTOR**  
Sends Tape  
To Student

Student has choice to go on to:

### Part 2

**STUDENT**  
Records  
Lesson On  
Reverse Of  
Tape And  
Sends To  
Instructor

**INSTRUCTOR**  
Critiques  
Tape And  
Sends Reply To  
Student

**m**arcia Bowers has been a professional storyteller since 1983. She has performed at festivals, colleges, in public and private schools, and has been an artist-in-residence through the Pennsylvania Council On the Arts since 1987.

Marcia uses a variety of folk instruments in her storytelling including the autoharp, lap dulcimer and bowed psaltery. Marcia is the editor of the *Journal of the Children's Literature Council of Pennsylvania* for which she writes a feature article: The Storytellers Corner. Her writings have also appeared in *The National Storytelling Journal* and *Yarnspinner*, published by NAPPS (The National Association for the Preservation and Perpetuation of Storytelling).

Marcia's tape, "Galamanders! Galamanders! and other tales and tunes", is listed as a resource in the NAPPS *National Directory of Storytelling*.

*Are you interested in becoming an Interaction instructor? We'd like to hear from you. For information, write to: Alan F. Mager, P.O. Box 1221, Annandale, VA 22003.*



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

**HERE'S HOW THE NEW 2-STEP INTERACTION WORKS**

**STEP 1**

Send \$8.00 to the instructor for a tape of the lesson including the instructor's rendition of the tune. Make check payable to the instructor.

--Then decide if you want to go on to Step 2 --

**STEP 2**

A. Record your rendition of the lesson on the reverse side of the tape along with any questions, and return it to the instructor with an additional check for \$8.00.

B. The instructor will listen to your recording and following it will critique your playing, answer your questions and, if necessary, demonstrate the playing of the tune further. The instructor will then mail the tape back to you.

**YOU WILL RECEIVE YOUR PERSONALIZED REPLY IN 3 - 4 WEEKS**

## **INTERACTION LESSON: "THE UNION PACIFIC RAILWAY TRAIN"**

Marcia Bowers  
10 South Broad Street  
Mechanicsburg, PA 17055

When I decided to forge a career as a storyteller, it was important to me to have music included in some way. I played no music. An autoharp was put into my hands with the information, "It's easy to play!" A brief demonstration followed. "I can do that," I said with no idea how hard it would be to keep the 'harp in tune and to learn to *know* whether it was or was not in tune. My love affair with the autoharp had begun, however, and it became my partner.

At first I strummed random chords that pleased my ear as a means to set a mood for entering into and exiting from a story. Through exploring the instrument itself, wonderful sound effects were discovered -- you can scratch the brass-wound strings with your picks; knock on the wood; strum the dampened strings; strum the chord bars; pluck individual strings at random, seeking or not seeking harmony; hit the strings hard or gently with the open hand; strum harshly or gently, quickly or slowly, over all of the strings (equally effective with either a chromatic or a diatonic 'harp -- its' just that different results are achieved); glue a superball to the end of a piece of dowel and use it as a mallet to hit random strings, or the back of the 'harp. All of this sounds abusive, but I see it as a creative storytelling use of the 'harp. (My 'harps are made by George Orthey. Watching me present a workshop once, he -- in jest, I hope -- told me I had a limited warranty on my 'harps. In exploration of use possibilities, I do draw the line at dropping the 'harp.) Because addressing these sound-effect uses of the autoharp is difficult to represent through words, as part of this Interaction lesson, I will demonstrate by tape things I have done and ways I have used my 'harp.

The second application of my 'harp was to take sections of a story and using the I, IV, V/V7 chords, make up tunes and words to be included in the story as audience participation events. By keeping the tune simple and repetitive, people will walk away singing it whether they want to or not! This, too, can be demonstrated on tape.

Both of the above approaches led me to make up entire songs to (1) set the tone or carry part of the idea of a story through the use of the particular music line, rhythm, and words chosen; and (2) invite the audience to recall their own memories and experiences. This Interaction song does that. It is about my childhood memories of the train. It's original purpose was to stimulate listener memories, and I always invite my audience to share their train stories with me. Many do.

In presenting the song for this Interaction lesson, the words and the melody line are given along with a basic tablature. You will notice there are a lot of rhythm blocks with no indication of rhythm. That is your job. The guideline I can give you is to think of your own feelings and experiences related to trains. It doesn't matter whether your memories come from the heyday of railroading or from Amtrak. I've found many people have memories about current day train riding (including riding the subways of the world) that are as strong as those of people who lived during the '30s, '40s, and '50s when railways were extremely important to world travel and shipping. What is important is that you carry the visual, auditory, and feeling memories in your



# THE UNION PACIFIC RAILWAY TRAIN

Words and Music by Marcia Bowers

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D / / / / / A G / A G / / D

There once was a girl who lived on the plains of Ne-bras-ka,

/ / G D / A / / D G

She walked on the rail-way track, Sum-mer sun

/ D G D / / / / A G A G /

burn-ing her back. She walked till she came to the Un-ion Pa-

A G / / D / / / G D / A

ci-...-fic Rail-way bridge, Stood un-der the prair-ie

/ / D / G / / D / /

sun, Wait-ing for the train to come, And she

A / / / / / G / / / A G D /

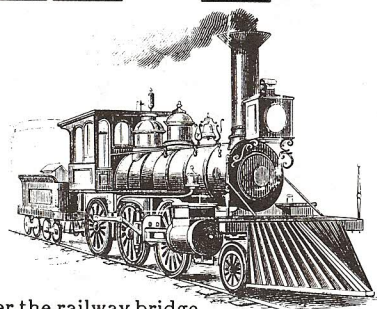
dreamed a-bout rid-ing on the Un-ion Pa-ci-fic Rail-way train,



/ A / / / / G / / / A G D

D Refrain: A Em A / Em A G

D / / /



The dry prairie heat deadened all but the song of the meadowlark, That sang from the grassy ditch, under the railway bridge, When silence was split by the sound of the train coming into town. The girl waited patiently, thinking of people she'd see Who were riding along on the Union Pacific Railway train, The steam locomotive Union Pacific Railway train. Oooo...oo...ooo, Oooo...oo...ooo, Oo...ooo...ooo. Oooo...oo...ooo, Oooo...oo...ooo, Oo...ooo...ooo.

Like a willow in the wind, she waved to the engineer driving the train, The fireman fed the flame, of a longing she could not name. A hundred cars passed carrying people who traveled she knew not where, Their faces pressed to the glass, they waved as the train quickly passed, And she longed to go riding on the Union Pacific Railway train; The steam locomotive Union Pacific Railway train. Oooo...oo...ooo, Oooo...oo...ooo, Oo...ooo...ooo. Oooo...oo...ooo, Oooo...oo...ooo, Oo...ooo...ooo.

The years passed on by and that train became part of a memory, Of a whistle that called in the night, and a lantern that beckoned so bright. The smell of the smoke that billowed and belched through the prairie sky, No longer would tell of the train that traveled through city and plain, Filled with people who were riding the Union Pacific Railway train, The steam locomotive Union Pacific Railway train. Oooo...oo...ooo, Oooo...oo...ooo, Oo...ooo...ooo. Oooo...oo...ooo, Oooo...oo...ooo, Oo...ooo...ooo.

consciousness as you play. Let those guide you toward the sound you want and, therefore, the rhythm you need to fill the rhythm blocks. Let those images guide the intensity of your playing, the portion of the string area you decide to use, and embellishments. As a musician, I feel limited by my technique. As a storyteller, only my imagination limits me. I think a lot about feeling and image when I play my autoharp in the context of storytelling or story-singing, and depend on that to guide my playing.

I hope you'll send for my Interaction lesson tape. After you receive it, send me your interpretation of "The Union Pacific Railway Train" with any questions you have about it or using the autoharp in storytelling. I'll return the tape with further instruction along with my response to your questions.


Lastly, tell me your train story. I'd love to hear it.

Marcia Bowers





# INTERACTION



# REPRISE

We modified our Interaction format in the last issue of AQ (Volume 3, Number 2), and received a great deal of positive mail regarding this change in procedure. Because of this, we have contacted our instructors, and have received their consent to make their previous lessons available within the newly established guidelines. The instructors' addresses are listed with the lessons in each specified issue.

## Part 1

STUDENT  
Orders  
Lesson Tape  
for \$8.00

INSTRUCTOR  
Sends Tape  
To Student

## Part 2

Student has choice to go on:

STUDENT  
Records  
Lesson On  
Reverse Of  
Tape And  
Sends To  
Instructor  
With \$8.00

INSTRUCTOR  
Critiques  
Tape And  
Sends Reply  
To Student

## Past Interaction Lessons Now Available:

### Drew Smith

A well known "string band" and thumb lead player, founder of "The Great All-American Autoharp Play-By-Ear Workshop Lesson Series", producer of the "Winfield Winners! Autoharp" cassette series, and 1984 champion of that prestigious contest as well, Drew shares Interaction lesson, "Jenny Lind Polka", (AQ Volume 1, Number 1).

### Mark Fackeldey

Mark is 1989's Winfield Champion, the 1986 World Champion, and 1988 Pioneer Florida Old Time Music Champion, master of bare-fingered picking-style autoharp playing, and maker of autoharp recording, "Harpebeat". Mark's Interaction lesson is "Planxty Irwin". (AQ Volume 1, Number 2)

### Alan Mager

AQ staffer, professional autoharp performer, recording artist, ("Fair Haired Boy"), a highly esteemed autoharp teacher, and author of *The Autoharp Tutor*, Alan enjoys adapting unusual songs to the autoharp. His Interaction lesson, (AQ Volume 1, Number 3), is "After The Ball".

### Judie Pagter

An internationally-known recording artist with thirteen tapes to her credit, Judie is a busy performer as a single, and with Country Ham. She is listed by *Bluegrass Unlimited* as one of the top seven autoharp players in the country. Judie is AQ's staff recording reviewer. Her Interaction lesson, (AQ Volume 1, Number 4), is "The Quilting Party".

### Carol Stober

Carol is a former instructor at the Old Town School of Folk Music in Chicago. She now teaches private students and conducts workshops at festivals throughout the country. Author of an instruction book and recorder of three albums, she travels extensively with her band, "Maiden Heaven". Carol's Interaction lesson, (AQ Volume 2, Number 1), is "Down Home Family Band".

### John Hollandsworth

A perennial winner at southwest Virginia fiddlers' conventions, John was the 1988 autoharp champion at Fiddler's Grove, and has been a finalist at Winfield. He performs regularly with a trio,

Falling Water String Ensemble, and with an old-time group, Mountain Fling. Recording artist on "A Mountain Music Sampler", John's Interaction lesson, (AQ Volume 2, Number 2), is "Home Sweet Home".

### Lindsay Haisley

*Autoharp Quarterly* staff member and recorder of three albums, Lindsay sporadically tours the country performing and teaching autoharp. He is a master of unusual songs, exciting styles, approaches, and thoughts for the autoharp. His Interaction lesson, (AQ Volume 2, Number 3), is "Georgia on My Mind".

### Bill Bryant

A designer and builder of autoharps, as well as a workshop leader and 'harp performer, Bill has just completed his first recording, "The Grizzly Flat 'Harper". The 1990 Winfield Champion, Bill plays with picks, bare-fingered, and flat picks as well. His Interaction lesson, (AQ Volume 2, Number 4), is "Shenandoah".

### Ivan Stiles

Author, ("Jigs and Reels for Autoharp"), recording artist, ("Rounding Pickering Bend" and "Music from *Autoharp Quarterly - Volume One*"), performer, teacher of the autoharp both privately and in workshops across the country, 1987 World Champion, five-time finalist at Winfield, winning one 2nd place and two 3rd places, and co-editor of *Autoharp Quarterly*, Ivan's Interaction lesson is "Si Bheag Si Mhor" (AQ Volume 3, Number 1). ■





## The Erie Canal (2)

↓  
 A7 Dm Dm Dm [Dm Dm] Gm Gm A7 /  
 I've got a mule and her name is Sal  
 Dm Dm Dm [Dm A7] [Bb7 Bb7] A7 Dm  
 Fif-teen miles on the E - rie Ca - nal.  
 (A7 A7) Dm Dm [Dm Dm] [Dm Dm] Gm Gm A7 /  
 She's a good old work-er and a good old pal,  
 Dm Dm Dm [Dm A7] [Bb7 Bb7] A7 Dm  
 Fif-teen miles on the E - rie Ca - nal.  
 Dm F F F F F C7 /  
 We've hauled some bar - ges in our day,  
 Dm Dm Dm Dm Dm Dm A7  
 Filled with lum -ber, coal, and hay  
 A7 Dm Dm Dm [Dm Dm] Gm Gm A7  
 And ev -ery inch of the way we know  
 A7 Dm Dm Dm [Dm A7] [Dm Dm] A7 Dm / C7 /  
 From Al -ba -ny to - Buf - fa -lo -

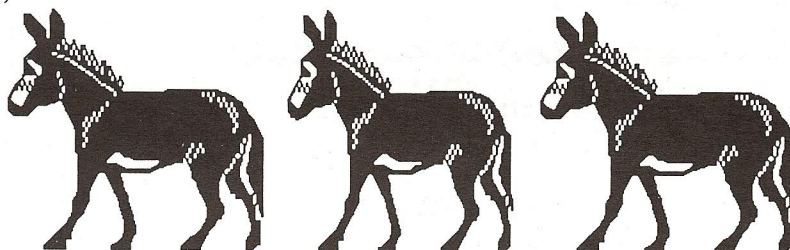
Chorus:

F / F / [F Bb7] [F F] C7 /  
 Low bridge, ev -ery bod -y down.  
 F / F [F C7] [F F] [C7 C7] F  
 Low bridge, for we're go -ing through a town.  
 [F C7] [F F] [F F] [C7 C7]  
 And you'll al - ways know your neigh - bor,  
 C7 [F F] [F F] C7  
 You'll al - ways know your pal,  
 [C7 C7] [F F] [F F] [Dm Dm] [Bb  
 If you've ev -er na -vi -ga - ted on  
 Bb] [F F] C7 F  
 The E - rie Ca - nal.

We'd better look for a job, old gal  
 Fifteen miles on the Erie Canal.  
 You bet your life I won't part with Sal,  
 Fifteen miles on the Erie Canal.  
 Get up there, mule, here comes a lock,  
 We'll make Rome 'bout six o'clock.  
 One more trip and back we'll go  
 Right back home to Buffalo.  
 Chorus

Where would I be if I lost my pal?  
 Fifteen miles on the Erie Canal.  
 Oh, I'd like to see a mule as good as Sal.  
 Fifteen miles on the Erie Canal.  
 A friend of mine once got her sore,  
 Now he's got a broken jaw,  
 'Cause she let fly with her iron toe  
 And kicked him straight to Buffalo.  
 Chorus

You'll hear them sing about my gal,  
 Fifteen miles on the Erie Canal.  
 It's a darn fine ditty 'bout my mule Sal,  
 Fifteen miles on the Erie Canal.  
 Oh, any band will play it soon,  
 Darn fool words and darned fool tune,  
 You'll hear it sung before you go  
 From Mexico to Buffalo.  
 Chorus



## Little Brown Jug (2)

↓  
 G G G G G C C C  
 My wife and I live all a - lone  
 [C C] [D7 D7] D7 C D7 G D7 G /  
 In a lit - tle brown hut we call our own.  
 G G G G C C C  
 She loves gin and I love rum,  
 C D7 D7 C D7 D7 G G /  
 And don't you know that we have fun!



Chorus:

G G G / C C C /  
 Ha, ha, ha, you and me  
 [D7 D7] D7 C D7 G D7 G /  
 Lit - tle brown jug how I love thee!  
 G G G / C C C /  
 Ha, ha, ha, you and me  
 [D7 D7] D7 C D7 D7 G G  
 Lit - tle brown jug how I love thee!





# Autoharp Songbook

Copyright 1991, Limberjack Productions

## All Through The Night (2)

↓  
 F [ / C7] Bb Bb G7 [ / G7] C7 C7  
 Sleep my child, and peace at - tend thee  
 Bb / C7 [ / C7] F ///  
 All through the night.  
 F [ / C7] Bb Bb G7 [ / G7] C7 C7  
 Guar - dian an - gels God will send thee,  
 Bb / C7 [ / C7] F ///  
 All through the night.  
 Bb F Bb F Bb F C7 F  
 Soft the drow - sy hours are creep - ing,  
 C7 F C7 F F [ / C7] F C7  
 Hill and vale in slum - ber sleep - ing.  
 F [ / C7] Bb Bb G7 [ / G7] C7 C7  
 I my lov - ing vi - gil keep - ing,  
 Bb / C7 [ / C7] F ///  
 All through the night.

While the moon her watch is keeping,  
 All through the night;  
 While the weary world is sleeping,  
 All through the night.  
 O'er thy spirit gently stealing,  
 Visions of delight revealing,  
 Breathes a pure and holy feeling,  
 All through the night.



## Just A Closer Walk With Thee (2)

↓  
 C // C F C C D7 G7 // // // // //  
 Just a clo - ser walk with Thee  
 G7 // F G7 G7 F F F C // // // // //  
 Grant it Je - sus if you plea - se;  
 C // C C7 C7 G7 C7 F // // // // //  
 Dai - ly walk - ing close to Thee,  
 F F G // G G7 / G7 G7 C // // // // //  
 Let it be, dear Lord, let it be.  
 Through the days of toil that's near,  
 If I fail, dear Lord, who cares?  
 Who with me my burden share,  
 None but Thee, dear Lord, none but Thee.  
 When my feeble life is o'er,  
 Time for me will be no more.  
 Guide me gently, safely on  
 To Thy shore, dear Lord, to Thy shore.

## The Fox (2)

↓  
 D D D D (D D) D D D /  
 The fox went out on a chil - ly night,  
 D [D D] D DD A7 A7  
 Prayed for the moon to give him light.  
 [A7 A7] [D D] D D DG G G  
 For he'd man - y a mile to go that night,  
 G D D A7 A7 D / D /  
 Be - fore he reached the town-o  
 A7 / A7 / D D D  
 Town-o, town- o  
 D [G G] GG G D D D  
 He'd man - y a mile to go that night,  
 D A7 A7 D A7 D / D  
 Be - fore he reached the town-o.

He ran till he came to a great big bin  
 The ducks and the geese were put therein,  
 Said, "A couple of you will grease my chin  
 Before I leave this town-o," etc.

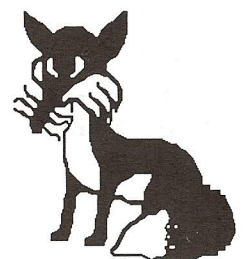
He grabbed the grey goose by the neck  
 Slung the little one over his back,  
 He didn't mind their quack-quack-quack  
 And the legs all danglin' down-o, etc.

Old mother pitter-patter jumped out of bed  
 Out of the window she cocked her head  
 Crying "John, John, the goose is gone  
 And the fox is on the town-o," etc.

John, he went to the top of the hill  
 Blew his horn both loud and shrill,  
 The fox, he said "I better run with my kill  
 He'll soon be on my trail-o," etc.

He ran till he came to his cozy den  
 There were the little ones, eight, nine, ten,  
 They said "Daddy, you better go back again,  
 'Cause it must be a mighty fine town-o," etc.

Then the fox and his wife without any strife  
 Cut up the goose with fork and  
 knife,  
 They never had such a supper  
 in their life  
 And the little ones chewed on  
 the bones-o, etc.





# THE MOUNTAIN LAUREL™ 'HARP



by OrtheyInstruments  
Dr. George Orthey  
Tom Fladmark

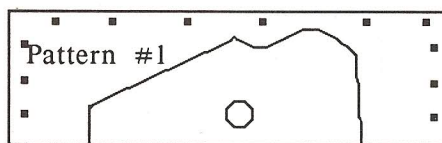
*This is the second in a four part series of articles, (January: Patterns and Materials, April: Making Parts, July: 'Harp Body Assembly, Sound Board and Finishing, October: Pins and Stringing), written exclusively for AQ. Collectively, the articles will constitute a booklet providing fully-detailed plans and the step-by-step directions needed to build a 12-bar 'harp. The complete preprinted booklet may be ordered from Limberjack Productions, PO Box A, Newport, PA 17074 for \$20 ppd. 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 these 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 TWO: MAKING PARTS

Step Two will follow the "Wood Requirements" list published in Step One.

1. The piece of 3/4" ply is your backing board and will assist you in keeping the 'harp body flat, straight, and free of clamp marks. Using the Pattern #1, (frame), cut this piece of plywood about 1/2" larger than the 'harp on all sides.

2. The two pieces of solid core marine ply are your sound board and back. One face of each of these is usually better (free of blemish) than the other. Mark the worse side of each "Inside top" and "Inside bottom." Mark it right on the piece so you don't make an error later. Draw the full size pattern of the 'harp from Pattern #1, (frame), on the good side of the top. (You may have noted on Pattern #2, the top is 5/8" shorter than the back down at the dead pin end. For now, however, mark it full size as in Pattern #1.) Place the back under the top with the good side down so the two faces of these pieces that you marked "inside" are face to face. Outside the lines, nail the two pieces together. Be sure the two pieces are exactly even across the bass rail edge.



↑  
Nails

Now when you cut the top out with your band or jig saw, you will also cut the back to exactly the same size. After they are cut, they will be two separate pieces again, since you put the nails outside the lines as above.

The back is done. Lay it aside.

Mark the sound hole on the top (sound board), and cut it out with a jig saw, saber saw or hole saw. If you want a different shape sound hole, let

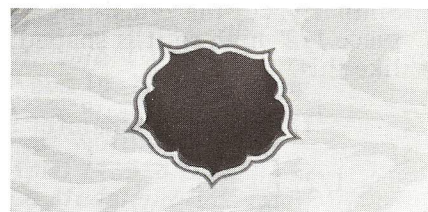
your imagination soar -- but don't make it significantly larger or smaller than the round hole on the pattern.

Now mark and cut off 5/8" from the dead pin end of the top (sound board). See Pattern #2 (string and pin pattern). The 5/8" cut from the dead pin end creates a notch in the assembled body 1/4" x 5/8" to accommodate the dead pin bridge and a 1/8" brass string guide rod (see side elevation Pattern #2). The top is finished.

3. Your frame, bar holders, and bridges will be made from the piece of hard maple 8" wide, 2' long. This piece must be cut into strips as follows: (see Pattern #1) 1" wide, bass rail; 1 3/8" wide, dead pin block; 2" wide, long pin block and top rail; 2 1/2" wide, toe pin block and chord bar holders; 1/2" wide, bridge stock.

Bass Rail	
Dead Pin Block	Extra
Long Pin Block	Top Rail
Toe Pin Block	Bar Holders
Bridge Stock	

The 8" wide piece allows for 1/8" saw kerfs cutting these strips and will have just a bit to spare.



*Be creative with the soundhole!*

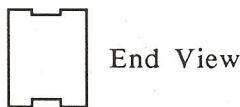


Using a good combination or planer blade will give you clean smooth surfaces for a fine fit without jointing the edges. If your blade cuts rough, do yourself a favor and buy a carbide tipped combination blade for your saw. You'll love it.

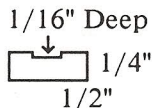
Mark the appropriate pattern on each strip. The patterns can be transferred by using tracing paper. Now cut them out, being careful particularly on the end surfaces that will be joined, to keep the cuts straight and square so the frame parts will join nicely.

Set the piece marked bar holders aside for later use.

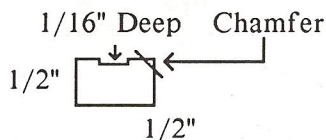
The piece of 1/2" wide wood for bridge stock is grooved first on each edge.



To do this, set the table saw blade so there is 3/16" between the blade and fence. Then lower the blade and place a piece of scrap plywood against the fence and clamp it down to the saw table. Now turn on the saw and bring the blade up through the plywood backing board so it will extend 1/16" above the backing board. Test to be sure it cuts a groove 1/8" wide and 1/16" deep using a piece of scrap. Run the bridge stock through the blade on each edge resulting in a strip as drawn above. Now cut 1/4" off one edge, making a piece 1/4" high and 1/2" wide with a 1/16" deep groove on the one side.



Similarly, cut the remaining piece 1/2" high so it is shaped like this.

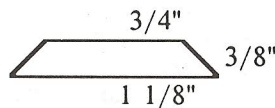


Chamfer the corner of the bridge as illustrated.

So much for that 1" thick piece of maple. Don't forget to save the piece to make the bar holders.

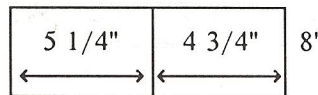
Square one end of the 1/2" thick piece of maple. Cut off a piece exactly 10" long. This will make the chord bar stock.

From the remainder of this 1/2" stock, cut a strip 1 1/8" wide and 3/8" thick. Bevel off the two edges so it has a cross section like this:



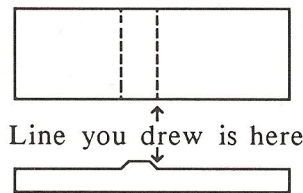
This piece will in effect make the buttons.

Make a line across the bar stock piece 5 1/4" from the end. Be sure the line is square.

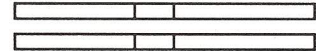


If this piece has any arch to it, put the arched side up, hollow side down. (If the piece is seriously arched, it is unusable for chord bars.)

Cut an 8" piece of the button stock, and glue it across this piece of bar stock adjacent to the line on the 5 1/4" side:

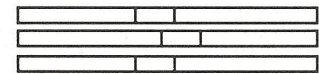


With your table saw, cut 5/16" wide strips off the block, making a series of pieces (chord bars).



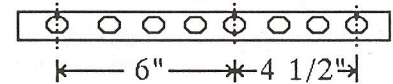
An 8" wide piece should make at least 16 bars. Some spares in case one warps, or -- heaven forbid you should grub one up.

The buttons will be all in a row slightly to one side of center. So if we reverse end for end every other bar, they look like this:



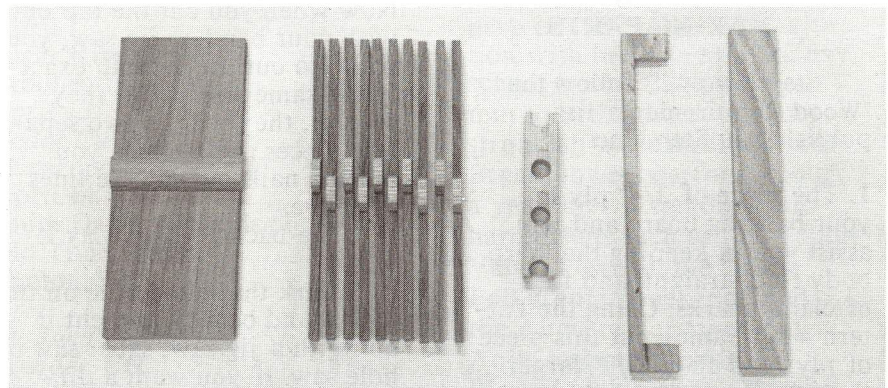
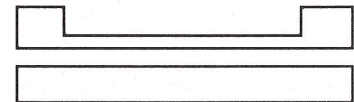
Now you have your chord bar set. Sand off the very sharp corners around the buttons and along the bar. Set them aside to felt and fit later.

4. Drill 5/8" holes in the 12" piece of 1"x 5/8" pine wood as follows



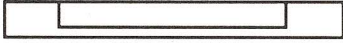
Cut through the holes on the three dotted lines, giving two internal brace pieces. See Pattern #1.

5. The end cover is made by splitting the piece of 3/4" thick stock into two pieces 5/16" thick. Then cut out one piece like so: (see Pattern #4)





Then glue them back together so they look like this:



This piece will go on the dead pin end of the 'harp with two screws, one near each end.

**STEP THREE  
BAR HOLDERS**

The chord bar holders aren't as complicated as they may appear. See Pattern #4. Each holder has four pieces; a trapazoid shaped back, two side pieces which are glued to each end of the trapazoid, and a cap which is screwed to the top. The channels for the bars are made by cutting small slots into the back piece and inserting cardboard dividers. The drawing shows a 12 bar holder, but you can easily accommodate more or less bars by adding or subtracting 3/8" spaces in the length of the holder.

You should have a piece of frame stock left over that measures 1" thick x 2 1/2" wide and about 16" long. Cut the width of this piece to give you one piece 1 3/16" wide, and one piece 3/4" wide. Saw the 1" thick by 1 3/16" wide piece into two pieces 3/8" thick by 1 3/16" wide. These pieces will make the backs and sides of the bar holder. Cut the 3/4" wide piece to 1/4" thickness. This will make the caps. Make two 1/4" x 3/4" x 5 1/8" pieces. (See Pattern #5.) Remember that you will need your fingers to play your new 'harp, so be very careful when cutting small pieces on the saw!

Take a 1 3/16" x 3/8" x 16" piece just cut and mark two pieces 6 3/4" long. Don't cut them yet. They are the two bar holder back pieces.

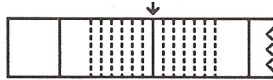


← 6 3/4" →      ← 6 3/4" →



Be sure the lines are square. Now draw a line exactly midway of each piece like so:



Now add a series of 12 more lines (six on each side of the center line) at exactly 3/8" intervals, all perfectly square.



Now you have two sets of 13 lines with 12 equal spaces drawn on your bar holder stock. Look at the Pattern #5 again and visualize what you are doing with this piece. Take a hack saw, fret saw or band saw and cut a slot exactly centered on each of these lines. Cut the slot 1/8" deep. Be sure they go squarely into the wood, not slanted either way.

Like so:   
Not like so: 

Now you can cut the two bar holders to their final length using the first four lines you drew 6 3/4" apart (above). Cut on the outside of each of these lines so you now have two pieces 6 3/4" long with a series of 13 slots centered on one face.

The dividers can be made of any hard cardboard material. One of the best is heavy file folder cover material. It has a highly polished smooth surface and is quite stiff. Ordinary shirt cardboard sprayed with several coats of lacquer to harden it, then sanded lightly with fine sand paper also works well.

Cut your cardboard in strips 1/2" wide and slightly less than 1 3/16" long. Carefully put a fine line of glue in the slot and then insert the cardboard piece. Do this in all 13 slots in both bar holder back pieces.

Cut four blocks from your 1 3/16" x 3/8" stock. They should be 1" long and cut perfectly square.



Here                      Here

Glue the blocks in position as shown above against the end cardboard divider, and let the piece dry one hour.

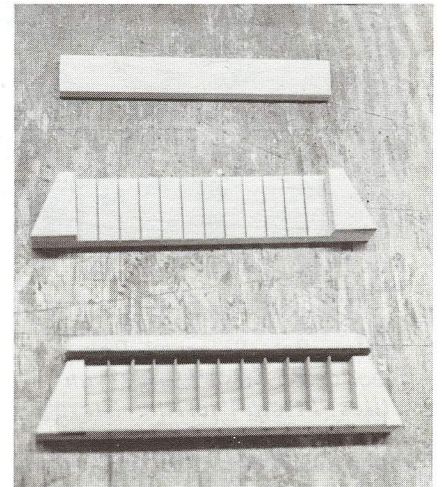
Now cut off the ends of the bar holder on an angle so they coincide with the front view Pattern #5.

Cut a 1/4" wide piece of cardboard 5" long and glue it across the inside face at the lower edge of the bar holder. This is the spring retainer. See Pattern #5 for exact position. A small dab of glue at each end and at each divider will secure it in place.

Now we need to drill some holes. Look carefully at Pattern #5. The two long 1 3/4" #6 screws only go in the base portion. They don't go through the cap. They go through the bar holder body into the 'harp body. Drill through the bar holders with a 9/64" drill. Countersink the head of the screw so it is flush with the top of the bar holder. A 7/64" drill will be needed to drill the body of the 'harp later.

Drill the cap as shown on the pattern -- a 1/8" hole through the cap, and a 3/32" hole into the bar holder body. Countersink these, also.

Sand sharp corners. Later, after you have put finish on the bar holders, glue a layer of double thick felt material to the underside of the cap using silicone glue. ■





## HARPERS-AT-LARGE

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

**Festival: CTMS  
New Year's Camp**  
Place: Malibu, California



**Reporting:**  
**Laura Newton**  
Las Vegas, NV

What better place to ring in the New Year than at the beautiful Pacific Coast's Camp Hess Kraemer in Malibu, California. The California Traditional Music Society sponsors this annual event packed full of concerts and workshops by top-notch folk, old-time, and other traditional music artists.



*Bar None Autoharp Society (Philadelphia) members (left to right and top to bottom) Gilbert Palley, Pete Peterson, Bob Woodcock, Elisa Lang, Ivan Stiles, Tricia Vierling, Steve Senderoff, Bob Cohen, and Lane Travis meet to pick.*

Missouri-based folklorists and musicians, Dave Para and Cathy Barton-Para, are regular returning staff members, and by themselves are worth the admission price. They consistently present high-quality concerts and workshops in folk and gospel music. Although best known for her claw hammer banjo, Cathy's "Carter-style" autoharp is a treat! This year, her autoharp workshop consisted of two Carter instrumentals. Cathy is able to break down her style and a tune in such a way that it is very easily learned.

Old-time music was well represented by Stewed Muligan. Their energy and sense of humor combined with their driving rhythms made this string band an exciting and welcome addition to the camp. Of particular interest to me as a 'harp player was band member and rhythm autoharp player, Pat McIntire. It is fairly rare, at least in my experience, to find the autoharp as a consistent rhythm instrument in a string band. Since this also is my main contribution to old-time music, I was pleased to find another person who shares my philosophy. It is good to see "our" instrument used as a mainstay in this manner.

McIntire presented a rhythm autoharp workshop. Since he plays barehanded, it was interesting to see his technique and to hear his "secret" for nail care -- Nature's Bounty "Claws".

This camp is one where cabins and dorms can be

rented. RVs are welcome, as well. Meals are included in the fee. A New Year's Eve costume party, music, contra, square, and international dancing are highlights of this well-organized event. With no pressure or responsibilities to worry about, it's a great way to unwind from the Christmas hustle and bustle. See you there next year!

**Concert: Brian Symonds**  
Place: Reid's Cafe  
220 W. Miami Ave.  
Venice, FL



### Staff Report

Every Saturday night, Brian Reid Symonds plays his autoharp for an appreciative dining audience in the intimate atmosphere of Reid's Cafe. Brian sings and plays mainly Irish songs, which cafe "regulars" come to hear -- and request.

And, of course, people also come to enjoy the excellent food. Brian's wife, Donna, is in charge of the kitchen. She manages to greet each patron, as well.

If you enjoy good food and good service, with live and lively autoharp music in the background, you must go to Reid's Cafe in Venice, Florida. Take your appetite -- and your autoharp. Brian sometimes asks 'harp players to join him in a song or two.



**Concert: Mill Run  
Dulcimer Band**  
Place: Annandale, VA



**Reporting: Kathy Ferguson**  
Fairfax, VA

The MRDB's annual Christmas concert was held December 8th at the Friendship United Methodist Church in Annandale. It was an evening of beautiful and varied Christmas music. A wide array of instruments was used, including, of course, the autoharp. Woody Padgett, their accomplished autoharpist, played the spirited "Music Box Dancer", and the tender "Jesu, Joy of Man's Desiring".

After the concert refreshments were served, and we visited with band members and friends.

**Concert: Bryan Bowers**  
Place: Alexandria, VA

The saying, the whole is greater than the sum of its parts, holds for trying to explain the fun of a Bryan Bowers concert. The parts include mastery of the autoharp, a voice which brings humor to silly songs, tenderness to love songs and raw emotion to his intense "Prison Song", and an easy-going monologue to draw the audience into the mood of the upcoming selection. Put them together with the skill acquired over 25 years of performing, and you have a whole that is entertainment at its best.

On Saturday, February 23, Bryan performed at the Birchmere to a packed house. Many of the songs he sang and instrumentals he played are on his new recording, "For You". Among the humorous songs were "Rufus and Beverly", "Dog", "Zen Gospel Singing", and "Oral". Instrumentals included "Golden Slippers", "St. Anne's Reel", "Jesu, Joy of Man's Desiring",

"Simple Gifts".

Bryan also played "Old Lovers", "Stately Mansions", and "The View From Home" with the Seldom Scene during their February 21st show at the Birchmere.

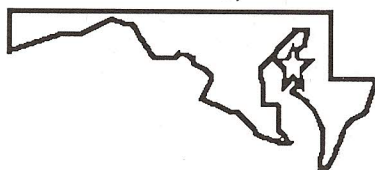
The musicianship, variety, warmth, and humor in Bryan's shows keep them at the top of my *must attend* list, and I encourage all who enjoy autoharp music to put his new CD/tape/album "For You" at the top of their *must get* list.

**Club Meetings: Capital  
'Harpers Autoharp Club**  
Place: Northern Virginia

On December 15th, the newly-formed autoharp club met at Fran Field's in Arlington, Virginia. After a delicious pot luck lunch and brief business meeting, the twelve attendees turned to playing the joyous music of Christmas. Alan Mager and Mike King provided handouts of many old favorites and we learned a children's song, "The Friendly Beasts", from Ros Eckermeyer.

The January meeting was held on the 19th at John and Mary Dettra's home in McLean, Virginia. A pot luck preceded the jam session which featured spiritual, gospel, and patriotic songs. Twelve autoharps, joined by guitar and bodhran, made beautiful music into the night.

**Club Meeting: The Capital  
'Harpers Autoharp Club**  
Place: Stevensville, MD



**Reporting: Kathy Thorpe**  
Alexandria, VA

On February 23rd, quite a few members of the Capital 'Harpers Autoharp Club attended the second annual open house of the *Autoharp Clearinghouse*. About forty people enjoyed a full day of

festivities. Eileen Roys was the hostess.

Special guest, Bryan Bowers, gave a workshop during the morning. He covered many areas of interest, including the importance of holding the 'harp in the correct position so that the player can comfortably and quickly reach all of the strings and chord bars. The use of a strap was recommended. Other topics included a demonstration of how to determine the best singing key for each individual, tips for playing back-up, fingerpicks, and tuning techniques. Bryan called on Ivan Stiles, Alan Mager, and Michael King to provide examples of playing styles. During the workshop, participants had plenty of opportunities for hands-on experience. After his presentation, Bryan took time to carefully answer all questions. His wealth of knowledge and dynamic personality made for a super workshop!

Later, a delicious pot-luck lunch and nice time of socializing were enjoyed. A highlight of the day was the opportunity to see part of Eileen's collection of antique and unique autoharps. They were beautifully arranged in lighted display cases, each with a placard telling its history. Ivan Stiles allowed everyone to see and play the beautiful Mountain Laurel 'Harp that he built from the plans in *Autoharp Quarterly*.

A bluegrass group with banjo, fiddle, guitar, and bass entertained in one room, while next door, many autoharps were joined by a hammered dulcimer, mountain dulcimer, bowed psaltery, and musical saw. Later, both groups came together for a super jam session.

The day wrapped up as the sunset colored the sky over the bay. Later in the evening, some of the group traveled to the Birchmere in Alexandria, Virginia, for a concert by Bryan Bowers.





# Stage Fright

by Lindsay Haisley

When I was asked to write on the subject of stage fright, I first thought the subject would be easy. After all, I've played for a fair number of audiences, haven't I? I've dealt with stage fright over the years so I should be able to say something intelligent about it. Right? The more I thought about it, the more I realized that writing *effectively* about stage fright (or fear of any kind) is like grabbing a greased pig. It's there, it's real, but every time you think you've got a handle on it, it slips beyond your grasp. The problem is that words on paper speak to the mind, to the intellect, while fear has its roots in the subconscious mind which is not subject to the reason of the thinking, intellectual self. In short, what I have come up with is that there is no way that I, or possibly any one can tell you to *eliminate* stage fright. One can, however *cope* with stage fright. Perhaps I can give you some insight into this.

The first thing one needs to know about stage fright is that it's normal, no matter what one's level of musical accomplishment. Many excellent professional performers have to cope with severe stage fright. This doesn't stop them from being excellent performers. If one feels beauty or power in music and is moved to share this with

others, this comes from at least as deep an emotional level as does anxiety about performing in front of an audience. Rather than plunging right in and trying to rationalize stage fright, I'm going to share with you a few stories from my own experience which may help you understand something about stage fright as well as the nature of music and musical performance.

Back in the mid 70s, I worked for a short time with a trio here in Texas. Performing with me was an excellent bassist and a young woman named Janice who, in addition to playing a mean cheese grater, was an exceptionally talented harmony singer. Janice had a serious problem with stage fright, which she never overcame while she was working with me. Her stage fright affected her performance in an unexpected way. I noticed on a number of occasions that the less sure she was of an audience, or the bigger the audience, the more fearful she became in anticipation of playing. The more terrified she was before going on stage, the *better* she sang and played once the performance had started. I remember an audition we did in a club in Houston between the sets of a hot acoustic band. The audience was a semi-rowdy Houston club crowd, in an excited and expectant state from some pretty hot music by the main act. Just before our short stage time, we discovered that Janice was missing. We found her outside the

backstage door in a state of abject terror, tears running down her face. Hugs and reassurances helped her pull herself together, for she knew quite well that she was going to go on stage and do the show. There was never any question of backing out. Once on stage, she sang and played with exceptional energy and precision. The audience loved it! I could tell her later quite truthfully that I had never heard her do a better job than she did that night.

Years later, Janice came back to Austin and performed a couple of songs with me at the Kerrville Folk Festival. She'd been singing with a five piece band for some time and had managed to get rid of her stage fright. She was quite relaxed before she went on stage with me and sang well enough, however I couldn't help but notice that her singing seemed to lack that special power and energy which had marked it in earlier times.

Janice knew from experience what many performers have discovered. The *worst* stage fright usually occurs before one goes on stage. Once the show has started, one is too busy with the work and play of the music to think about being afraid. Perhaps Janice, like other performers with stage fright, could harness it to help focus on breaking through the inner barriers which separate good performances from really great ones. One of my own experiences was along this line.

In 1973 I was playing trombone with a pretty good rock



and roll band, the Anonymous Artists of America, in Denver, Colorado. James Cotton, the great Chicago blues singer did a show in Denver and the AAA backed him up. I love good blues, and was fairly proficient on the 'bone at that time, and at one point in the show Cotton handed me the lead. The song was in the key of B natural -- probably my weakest key on the horn. However, I wasn't in a position to refuse the musical opportunity. The audience was Cotton's audience -- a packed house -- and I knew I had to do it right! I jumped on it with both feet, a whole flock of butterflies in my stomach! I don't remember what I played, but I know that along with my "fear" came an intense focus on my playing which led me to explore musical possibilities I didn't know existed, especially in the key of B natural! I looked at Cotton a couple of times. He smiled and nodded for me to go on, declining to take back the lead. I had no choice but to go forward, and further . . . the butterflies flapping in time to the music! The house was on it's collective feet applauding when I finally looked at Cotton and nodded. We both laughed and he took back the lead.

I once heard Keith Jarrett state in an interview that music isn't notes, rhythm, etc. "Music," he declared, "is the presence of possibility." He also stated that we can't really explore these possibilities until we put ourselves, so to speak, out at the musical edge. Playing on the edge can be pretty scary business. Perhaps a lot of us who have a problem with stage fright feel "on the edge" whenever we are on stage at all. It always helps to think of being on stage as a situation pregnant with opportunity rather than fraught with danger!

Repertoire performers, including folk musicians, sometimes have a fear of forgetting words, lines, etc. This fear in turn can put one in a

frame of mind in which forgetting is more likely. I've had this experience a number of times, and it's usually embarrassing. One is suddenly called upon to play the clown, which can be a stiff role switch in the middle of, for instance, a serious love song. It's a rare occasion when one can turn a case of forgotten words into a humorous coup d'etat, but it can be done if one is clever and the performance situation allows it. If you're sympathetic to yourself in such situations, your audience is usually sympathetic too.

The confidence which comes from knowing one's material and instrument quite well can be something of an antidote to stage fright. The trap here is that of clinging to a known path, like a shipwrecked man to a life preserver. Music performed without at least a little bit of interpretive variation sounds mechanical.

I don't think there's any sure, quick cure for stage fright, although there are ways to deal with its symptoms. I have observed performers stop and take several deep breaths to center their energies before stepping on stage. There also are meditations, subliminal tapes, and similar techniques which can help with any kind of anxiety or stress.

In the last analysis, if you are afflicted with chronic stage fright, you must make an "executive decision" re-

garding whether or not to keep performing on a continuing basis. If the siren call of the stage is bigger and stronger than the gnawing and flapping of the stomach butterflies, then you must simply tough it out and hope that with time and experience, the situation will improve. Each time you are in the grip of pre-performance anxiety, just remember that you have made the choice to go on and play in spite of your fear. There really is, at this point, no other logical option. If, on the other hand, you find that the joys of performing aren't worth the discomfort, you can always make the choice well beforehand not to put yourself through it. I'll testify to the fact, however, that once you have experienced that magical connection with an audience through music, you will be "hooked", stage fright or no! ■

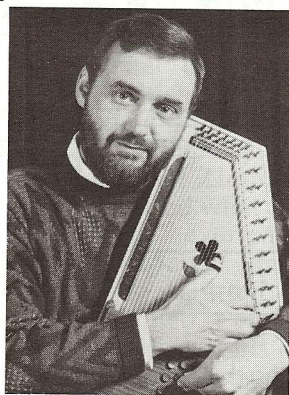
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# ST. LOUIS BLUES



W. C. Handy

Intro

Gm / /	/ /	F / A7 Gm / or C7	D7

D7 / /	/ /	/ / A7 D7 Bb or C7	Gm A7	D7

G7 / / /	<sup>#</sup> O C / C7 Am Drag	G7	G7

C7 / Am	C7 / Am C7 Am	G7	G7

D7 / / /	C7 / / / Am	G	G

Gm / /	/ /	C7 / A7 Gm /	D7



The musical score is organized into two main sections, B and C. Section B consists of two systems of music. The first system has a 7/8 time signature and includes a first ending marked '1'. The second system includes a second ending marked '2'. Section C consists of three systems of music, starting with a key signature change to one sharp (F#) and a 7/8 time signature. Each system includes a standard musical staff with notes and rests, a line for guitar chords, and a line for guitar tablature. The tablature uses asterisks to indicate fretted notes and numbers for specific frets.

Arrangement copyright 1991 by Mark Fackeldey. All rights reserved.

### Notes on "St. Louis Blues" from Mark Fackeldey

This arrangement of "St. Louis Blues" can be played on a standard 12-chord chromatic 'harp. Where it indicates "F or C7" and "Bb or C7", I tend to play C7 in both cases. Either will fit. The "drag" note can start on a lower note that the indicated d#, as long as the timing stays the same. In Part C, the Bb - G7 - Bb - G7 . . . sequence can be played Gm - G7 - Gm - G7 . . . etc., but it won't sound as forceful with Gm. "Dm & D7" means press both chord button (or bars). I do this to make the melody note stand out -- that's what I call the "Schuman" effect. The actual chord is the D7 (or D major if you have it).

Have a St. Louis Blues!

-- Mark Fackeldey



## SOUND JUDGMENT



by James R. Adams, Esq.

### Don't Get José'd

*José was a well-known Mexican bandit who ventured into Texas and robbed a bank. A Texas ranger followed José back to his village in Mexico. Putting a gun to José's temple, the ranger told José to turn over the money or have his brains blown out.*

*José could not speak English, so a bilingual neighbor was called in. The neighbor told José what the Ranger had said, and José explained to his neighbor in Spanish that the money was in a well at the center of town, behind a loose brick, five bricks down, on the north side of the well.*

*The neighbor then told the Ranger in English, "José is a very brave man. He dares you to shoot."*

From time to time, all of us need to rely on the expertise of others. It is best, however, if we can at least understand some of the language ourselves. Do not rely blindly on what you are told about legal matters, whether by this column or by other persons. The following article provides information on two additional sources you may find useful regarding how to make use of your copyrighted material.

The Copyright Law protects the copyright holder against unauthorized performances of copyrighted material. This includes all public performances.

I had a question a few months ago from an artist who wondered why the establishment where he was performing was concerned about the status of the material being

performed, when it was the artist doing the performance, not the owner of the facility. The Copyright Law provides that the owner of an establishment using or performing music may be held responsible for any infringement of copyright by the performers. This holds true even though the owner of the establishment has paid the musicians for the performance.

Okay. So it is important that the owner does something; how does that affect the artist? That requirement has brought about the creation of two organizations, both of which are member-owned and operated, the purposes of which are to help people like you with regard to your copyrighted material -- while also protecting the owners of establishments against possible copyright infringement claims.

The holder of the copyright always may give a performing organization the right to perform the copyrighted material -- with or without requesting a fee. You can negotiate directly with ABC regarding their desire to perform your arrangement of "Go Tell Aunt Rhodie", if you like. However, with the thousands of places where works are performed and the hundreds of thousands of artists like you who provide the material for those performances, it is not practical for an individual artist either to negotiate contracts with regard to all those performances, or to obtain fees for them. A possible exception may be highly visible performances, such as

television or major theatrical work, but generally the compensation involved does not justify the effort required to police the situation. That led to no compensation being paid until the early 1900s, when the performers and artists got together to change that situation. ASCAP was formed in 1914. Its competitor, BMI, started in 1939. Both organizations are quite successful and appear to offer excellent services. No attempt will be made herein to evaluate their respective merits.

ASCAP and BMI help writers and publishers get paid for public performances of their music. The organizations acquire the rights of the songwriters/publishers and then sell licenses to others for the rights to perform those works for which they hold the rights. The fees collected by ASCAP and BMI for these performance rights are distributed among their members in rough approximation of the amount of the relative numbers of times their work was performed. In this way the two member-organizations serve as agents for their respective members, to license the use of the musical works.

Licensees can be broadcast media (radio and television), theaters, concert promoters, and the like. I have been told an exception to this applies to "grand rights" (as opposed to "petite rights") regarding theater and opera. Those kinds of performances often are negotiated directly between the performing company and the composer. I suppose if you have done a bluegrass arrangement of H.M.S. Pinafore, This means you will need to negotiate directly with D'Oyly Carte.

The use of ASCAP and BMI accomplishes two important goals for those involved. First, the performing organization has a single place to which it can turn in order to obtain the right to perform hundreds of thousands of musical works, all for a single fee. Second, the artists obtain royalties for



the use of their works in an efficient way, where they probably would not have been paid at all otherwise.

To calculate how much payment should be made to a particular artist, both organizations survey and sample radio, television, and major users of the material, such as airlines and Muzak. It is a complicated process about which I have some literature, but which I do not pretend to understand. The survey process is weighted based on the size of the station or performing organization and the likely market share of the particular program.

Should you join? I cannot offer advice, except that it seems like a reasonable way to obtain compensation if your work is being broadly performed.

Here are a few of the members of each organization, admittedly selected by me for name recognition. ASCAP: Bryan Bowers, Bob Dylan, George and Ira Gershwin, Jackie Gleason, Arlo Guthrie, John McCuthcheon, Odetta, Lionel Richie, and

Stevie Wonder.

BMI: Oscar Brand, Woody Guthrie, M.C. Hammer, Michael Jackson, Billie Joel, Paul Overstreet, Pete Seeger, Paul Simon, Hank Williams, Jr., and John Williams.

You may want more information regarding the organizations, so I have provided a chart comparing some basic details. For additional information and also if you would like to learn about becoming a member, you should contact:

BMI  
320 West 57th Street  
New York, New York 10019  
212 586-2000

ASCAP  
One Lincoln Plaza  
New York, New York 10023  
212 595-3050

For those who are new songwriters, both of these fine organizations can provide you with advice and assistance. They have been created and are operated by the people who are performing -- artists and performers and publishers, just like you. These are

not public corporations, but exist for the benefit of those in the industry.

A couple of books that have been recommended for new songwriters who might want more information are:

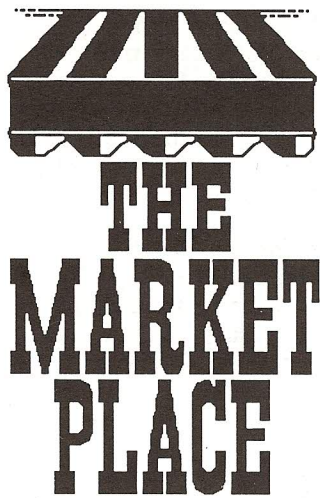
*This Business of Music*  
published by  
Watson-Guption Publications  
One Astor Plaza  
New York, NY 10036

*The Songwriter's Success Manual*  
published by  
Music Press  
155 West 68th Street  
New York, NY 10023

Many details have not been included in this article. I have done my best to provide accurate information, but you should not act only on the basis of what is included here. If you are thinking of joining either organization, contact them directly, talk to others about them, read any agreements carefully, and make your own decisions. The more information you have, the less your chance of being "José'd." ■

	<u>ASCAP</u>	<u>BMI</u>
1. Number of Members	43,000	105,000
2. Annual Fee	\$10.00	None
3. Membership Requirements	Have a work commercially published, recorded, or performed. (Or, as an associate member, have a copyrighted song.) Not be an active member of BMI.	Have a work commercially published, recorded, or performed. Not be an active member of ASCAP.
4. Name	American Society of Composers, Authors, and Publishers	Broadcast Music, Inc.
5. Date Founded	1914	1939
6. Number of Titles Covered	Not Available	1.5 million
7. Number Radio/TV Licenses	10,500	10,000
8. Number Establishments Licensed	100,000	Not Available
9. Annual Receipts	\$300,000,000 (80% from licenses)	Not Available
10. Number of U.S. Offices	25	3
11. Number of Employees	860	700





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Titles with "\*" feature the autoharp

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- Bill Clifton Autoharp Centennial Celebration\***
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- Mike Fenton My Privilege\***
- Mike Fenton & the Bill Sky Family Welcome to Galax\***
- Lindsay Haisley (Auto) Harps Alive!!\***
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- Alan Mager The Fairhaired Boy\***
- Mill Run Dulcimer Band Sweet Songs of Yesterday**
- David Morris David Morris Autoharpist\* Songweaver**
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- Bill Sky Family Sweet Sunny South**
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