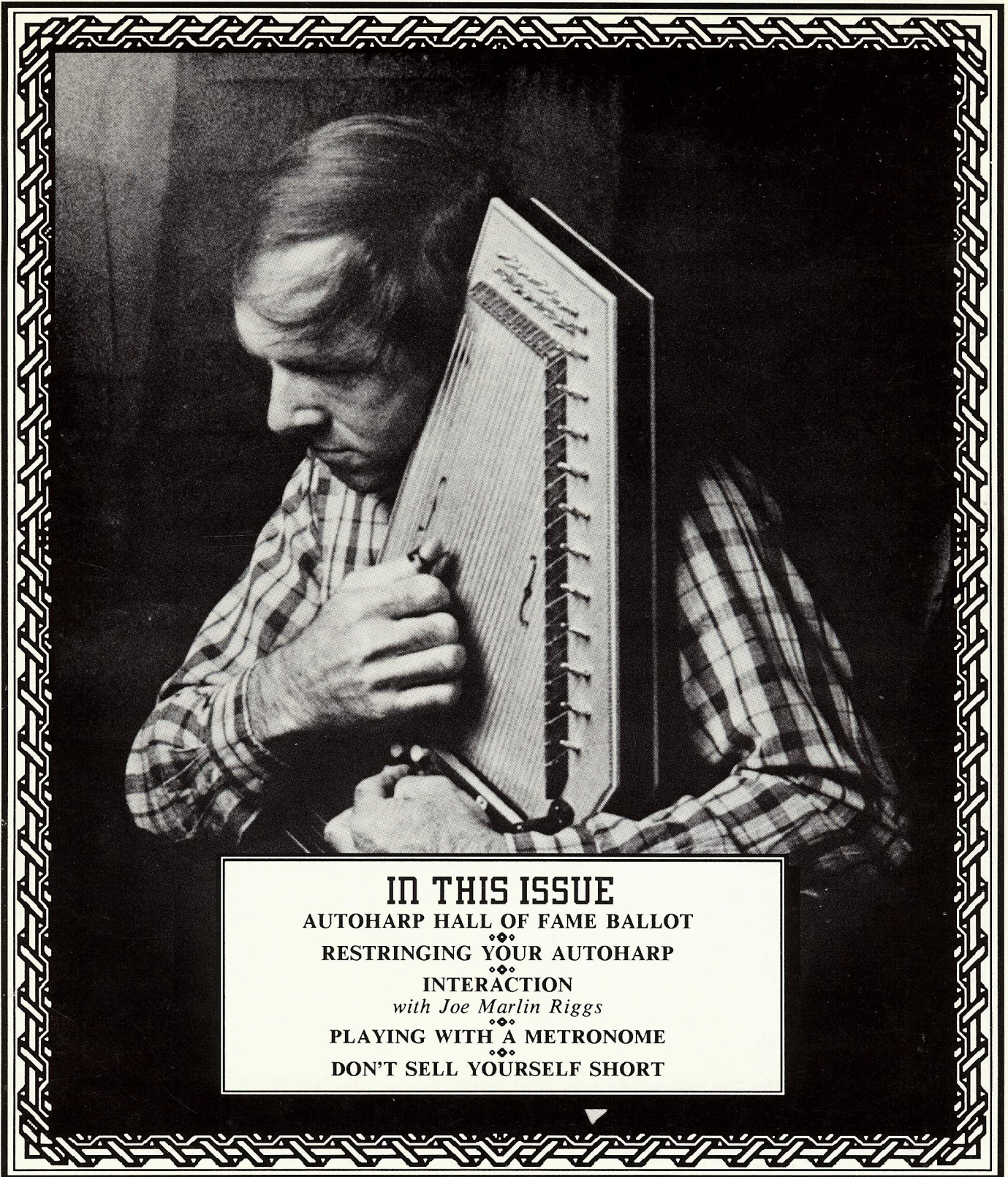


# AUTOHARP QUARTERLY

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



**IN THIS ISSUE**  
AUTOHARP HALL OF FAME BALLOT  
RESTRINGING YOUR AUTOHARP  
INTERACTION  
*with Joe Marlin Riggs*  
PLAYING WITH A METRONOME  
DON'T SELL YOURSELF SHORT

# AUTOHARP QUARTERLY

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

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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 \$18. Canada: \$20 (US). Europe: \$22 (US), air mail. Asia: \$24 (US), air mail. Individual issues in US: \$5.

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

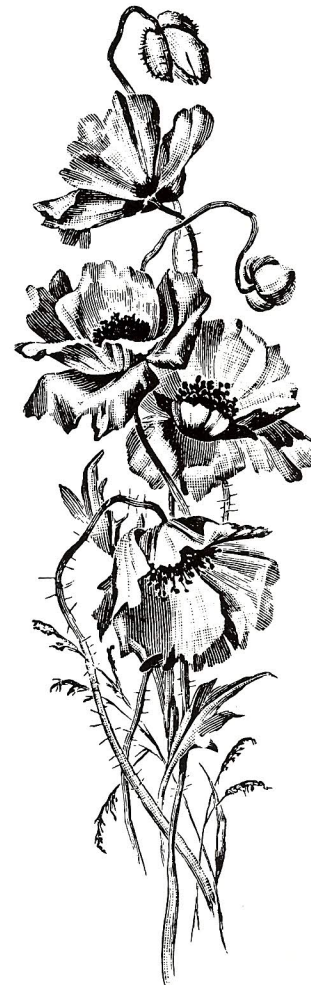
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Volume Five, Number Three  
April, 1993

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On the Cover: Bill Clifton





## To and From the Editors

*Mary Lou*  
*Wan*

### DEAR READERS:

*Although our names head this column, there would be no column, in fact no AQ, without our irreplaceable staff: Mary Ann Johnston, who's in constant contact with performers, their schedules and tape releases; Ubi Adams, our festival and clubs collector; Lindsay Haisley, resident autoharp guru; Jim Adams, our legal mentor; Richard Norris, medical advisor; Fred Koch, our children's writer; Judie Pagter, Mike Herr, and Bob Woodcock, outstanding critics; and our invaluable Interaction's Alan Mager. We get by with a lot of help from our friends!*

*The Autoharpoholic published its final edition in January, 1993. Although that magazine was our only competitor, we consistently gave it, its staff, and their activities due recognition in our publication in the interest of our readers, following what we know to be good editorial policy. We recognize the fact that worthy competition can be healthy, and we know the autoharp community as a whole benefited greatly from this competition. Therefore, we find the demise of that publication unfortunate. We wish the staff of The Autoharpoholic the very best in future endeavors.*

### DEAR EDITORS:

I have enjoyed "I'll Twine With My Mingles." Being interested in train songs, I particularly liked Part Three with its train song terminology. But I would like to pick at that article a bit.

I used to hear Blind George Reno when he played for dimes on the streets of Knoxville, playing and singing "The Wreck of the Old Ninety-Seven." I'm sure he sang "he lost his air brakes" rather than "he lost his average." I have asked railroad club members here if they consider "lost his average" correct, and they seem to think average is not railroad lingo.

I think the term "average" came to be accepted because when Vernon Dalhart was planning to record "Old 97," he went out the night before and bought the Blind George Reno record, listened to it, and recorded the next day. Vernon just recorded what he thought he heard. Apparently there are no written records of the song before 1922. Subsequently, other singers learned the song from the Dalhart record. Even the several who later claimed to have written it repeated what they heard on the Dalhart record.

*Bill McCampbell*

*Thank you, Bill. We asked Joe Riggs, the author of the train article to comment on your observation. Joe replied with the following:*

The "Old 97" by Marion Try Slaughter (aka Vernon Dalhart) was a landmark for his career, but it was also one of the most complex and lengthy court cases disputing authorship of the words to any song. My sources, (*Long Steel Rail* and *Scalded to Death by the Steam*), both address Dalhart's miscue on airbrakes/

average. Three other mistakes on words are further cited. My LP of Dalhart by Old Homestead says that when Dalhart recorded this song for Edison, he used words taken from a 1923 OKEH recording by Henry Whitter. I personally find no listing for Blind George Reno singing "Old 97" but there are scores of citations for the song. I do prefer Mr. McCampbell's story, and I appreciate the response.

Of course, no interpretation is needed in the many versions which say "air brakes." That was my main reason for including the term "average," though I have learned to like it myself.

*Joe Marlin Riggs*

A note I had written to you concerning chord bar felting was printed in AQ's Vol.5, No.1 "Dear Editors" column. I would like to add that I now use weather-strip plastic foam with the facing of 1/4" cotton tape, and a layer of thin felt on the tape. This is very silent, and because extremely light pressure is needed, there is very little wear.

*Roy Rowntree*

I just read Mark Fackeldey's article on flatpicking in the 1/93 issue of AQ. He mentions the Kelly Speed Pick, which I have been using for years. I suggest the medium gage (orange color). One size seems to fit all, and being nylon, they are long-lasting. The way they are designed makes them the closest thing to bare thumb picking. Also, some say you can play twice as fast and make 50 percent less mistakes with this pick.

Now for some equally revolutionary news! For years, I have inquired about nylon finger picks, but no one made them. Now someone does! Herco, a major manufacturer of nylon flat picks has for

about a year been producing nylon finger picks. Ask your music store to order them. They come in pairs (\$1.00 per pair), the smaller nestled inside the larger. To make them fit, drop them in boiling water for a minute or so. Then remove them and squeeze the wings together somewhat. If they end up too tight or too loose, place in the hot water and resize.

These picks have none of the metallic clang associated with the metal picks, and they don't wear down as quickly as plastic. I've never had one fly off my fingers.

Nylon is also the most comfortable way to go. In fact these thumb and finger picks are so comfortable that I often forget to take them off, and end up getting wierd stares in public. However, hereabouts orange and blue are the official colors of the University of Florida (my alma mater). So, I'm sometimes viewed as an avid Gator booster.

In any case, paraphrasing an eminent historical figure in the autoharp world: "I believe these nylon finger picks to be perhaps the greatest gift for our generation."

*Marty Schuman*

*While we're on the subject of Mark's flatpicking article (January '93), we've an Oops! to report. The parallel chord scale on page three should not have been included.*

*However, in spite of this faux pas, we received many compliments on this article, including one from John Holandsworth who considered it super! Thank you, Mark!*

*-- Editors*

I ran across a useful item in a piano repair and supply store the other day. It's called a "piano fall knob." The "fall" is the part that covers the keys

when not in use and the knob is a small brass button that allows you to lift it up. It happens to be the perfect size and shape to use as a strap button on my autoharps. It comes with a double-threaded screw -- wood threads on one end to screw in the 'harp body and machine threads on the other to accept the knob. They come in several shapes and sizes and are quite attractive as well as functional and cheap (about two dollars a pair at my supply store).

The brass is soft and easily marred, even if you pad the pliers (I know, I tried). The best way to get the screw into the pre-drilled hole is to thread on an 8/32 nut, not quite all the way down, and then thread on a second one which will tighten against the first nut. Use a socket wrench, or pliers on the second nut to turn the screw. To remove the nuts, use needle nose pliers to hold the first nut while you loosen the second. Just using one nut will probably result in it jamming down tightly onto the bottom of the threads and the whole screw will back out of the 'harp when you try to remove the nut.

I recently found another use for them. The little pull strap on the lid of the accessory bin in my Oscar Schmidt hard shell case came loose. That bungee chord is stronger than you think if you're trying to pry the lid open with your fingernails. I fixed it by drilling through and removing the rivet. Then I used an 8/32 x 1/2 inch brass machine screw, and number six brass trim washer to secure an attractive, brass fall knob. It looks better than the factory ever dreamed!

*Gregg Averett*

I was a "serious" musician in my reckless youth, playing clarinet and flute in sympho-

nies, etc. Then I went to medical school and became a doctor. Three years ago, I was rambling around a neat, dusty store and came upon a very good OS 21'harp for a cheap price. "Aha," I thought in my superior and silly fashion, "A no-brainer instrument that my dear non-musical hubby can play!"

Well he didn't particularly take to it, but while I was trying to show him how to put songs together, this thing grabbed my heart! Well, I've sat and rocked and strummed and picked by ear since then, quietly keeping my addiction to myself.

I just recently found out that *Other Adults Play The Autoharp, Too!* I came across a note by Bob Woodcock on a computer bulletin board, striking up a long-distance electronic conversation with him. This led to my contacting you and getting my first AQ! Wow! What a wonderful resource!

Of course, Bob and others have convinced me that there is no other place to be on July 4th weekend but Newport, so my son and I are thinking of making a cross-country driving odyssey of it from Washington state to the Mountain Laurel Gathering!

*Cathy Britell*

*LATE BREAKING NEWS . . .*

*Two new autoharp clubs have just formed.*

*In Louisiana, get in touch with:  
Glenn Flesher  
9534 Royalton Drive  
Shreveport, LA 71118  
318 686-5727*

*In Florida, The Hollywood 'Harpers meet at The Banjo Shop  
5653 Johnson Street  
Hollywood, FL 33021  
For information, contact:  
John Amon  
305 966-6204*

*-- Editors*

# A METRONOME SURVIVAL GUIDE

(Or, How to Tick Off Thy Neighbor)

by Lucille Reilly



*This article was inspired by Julie Davis' Musicianship workshop at Winfield, and by an unknown 'harpist who asked me what kind of metronome I use.*

-- Lucille

Say the word "metronome," and most people flash back to a private lesson in their youth, their music ever ahead or behind that blasted ticker!

As much as we wish the metronome had never been invented, it's the best tool to check tempo and improve one's playing. Years ago, I found a novel way to practice the hammered dulcimer with a metronome so it's actually fun, and it's great for the autoharp and other musical

it. If it ticks unevenly, (evident at slow tempos), hike up one side until it evens out.

Electronic models are more expensive, but accurate in timing. Mine has a dial showing the various numbers of beats per minute (bpm). Other models are the size of a credit card, can hang on a key ring, and are digitally programmable to any number of bpm.

One must-have feature is an earphone jack, for without an earphone, you won't be able to hear the beat while playing. The jack will also let you patch-chord the metronome into your stereo system for a big TICK TICK! This is great for private lessons when both teacher and student need

times split this in two). If you go into this session wanting to get it over with, you'll rush and be less careful. This is your opportunity to really get inside the tune. If you absorb yourself in your playing, you'll never resent working with a merciless ticker.

Now find the slowest tempo where you can play the whole tune perfectly (no mistakes or unexpected fingering). Start at 72 so you'll hear four ticks per measure ( $\text{♩} = 72$ ); then play *Whiskey Before Breakfast* twice. The tune's tempo will be unsteady the first time through as you adjust to the slow pulse, but it'll stabilize by the second time through. Now listen to your

## tick! tick! tick! tick! tick! ti

instruments, too. So, in this article, I'll describe what to look for when buying a metronome, and show you how to use it cheerfully.

### Buying a Metronome

There are two types of metronomes -- acoustic wind-up, and electronic. A wind-up metronome behaves like an upside-down pendulum in a grandfather's clock, except you can move the pendulum up or down to adjust its speed. This metronome may be hard to hear while you're playing. Amplify it by placing it on a table or bookshelf and sit near

to hear the beat. It'll surely make the neighbors wonder what you're up to.

### The Method to Madness

Let's say you just learned *Whiskey Before Breakfast*, and you want to play it at dance tempo ( $\text{♩} = 112 - 120$ ), or you already play *Whiskey* up to tempo, but your fingers have lost control or the tune ended slower or faster than it began. A metronome is ideal to help you focus and clean house. First of all, relax and give yourself time because you'll be playing the tune a lot (plus or minus two hours; I some-

playing. If you hear lots of mistakes, slow the metronome down one notch at a time until all errors disappear. If no problems exist, stay at 72. Let's say you played the tune perfectly at 60 bpm. Now check the following before you increase speed:

1) Fingering -- "Double plucking" one finger now in a "notey" passage means fumbles later. Also, go for a smooth right hand motion. Bouncing it to fill time space will prevent you from playing at your goal tempo comfortably.

2) Rhythm -- Don't dot the rhythm at slow speeds unless

the tune is meant to be dotted. Play *Whiskey* evenly.

3) Pulse -- Is the beat inside you? Sing along with your "inner voice" so you'll play with the metronome rather than follow it.

With *Whiskey* perfect at 60 bpm, move the metronome's weight or dial up one notch to 64. It won't seem any faster (just wait one or two more notches!). Play the tune again until perfect. Proceed one notch at a time until you've conquered the highest metronome marking (mine is 208). For the first several notches, you'll attain perfection on the first or second play-through, but soon you'll reach a point where mistakes will hang on, so give yourself more repetition when this happens. If the mistakes don't subside, retreat one notch and try again.

If at any time a new tempo stumps you, stop playing and sing the tune with the metronome. Singing helps internalize the beat so you can play along without feeling pushed or pulled.

How are you doing? Can you go on, or are you "ticked off?" I can play a tune 100

that staying with the beat is harder. Why? With only two ticks per measure, there's twice as much silence between them, so the tempo wavers. Don't give up! Instead, try this: Rethink the ticks so they sound on the upbeat. When you couple ticks with the upbeat, you feel the downbeat, anyway, and continue to "hear" four pulses per measure!

Here's how it works. Listen to the metronome, say "and" on each tick, then fit "one" and "two" in the silence in between to count "one and two and . . .". Say "and" a little louder -- get your body behind it, too -- to feel the up-

---



---

**...are you  
"ticked off?"  
I can play a  
tune 100 times  
and not be  
tired of it...**

---



---

When you can play with the upbeat, resume one notch at a time to the desired tempo, then congratulate yourself for a job well done. Tomorrow, back up a few notches and work your way back up -- then go beyond your goal tempo a notch or two. Should you unexpectedly speed up in a concert, you'll know you can handle it.

**Maintenance:** Even after this long session, tunes still need periodic tempo/fingering tune-ups. Slow the metronome down 16 notches and work your way back up, playing to upbeat ticks.

**Deviations:** For jigs, start with six ticks per measure; at the highest bpm, divide by three for two ticks per measure. For waltzes, stick with three ticks per measure throughout.

For duple-meter tunes with an obvious downbeat, such as a march, upbeat ticks may work against you. Go with the flow. But for reels and most fast tunes, upbeat ticks will show exactly where the tempo goes awry, if it does at all. And, if all is well, bravo!

Should you play with a

**ck! tick! tick! tick! tick! tic**

times and not be tired of it (granted, I have to practice when no one is around!), but this isn't everyone's bag. If you're tired, stop, but resume tomorrow, beginning a few notches slower than today's ending tempo. And if you're still raring to go, carry on!

At  $\downarrow = 208$ , *Whiskey* is still too sloe(?). Divide 208 by 2 and you have 104. Hey, that's almost up to tempo! Set the metronome at the next notch above 104 (108) and continue. You'll now hear two ticks per measure on each downbeat ( $\downarrow = 108$ ).

At this point, you may find

beat inside you. Sing the tune to the upbeat, then play it. As you stop to tweak the metronome up a notch, keep the upbeat in your head to make re-starting easy.

Coupling ticks to the upbeat takes getting used to. So forget the metronome for a while. Clap or pat the upbeat as you sing *Whiskey* with accented upbeats until you have the feel. Throw your body into it, too. (Oh, those neighbors!) Once this is second nature, (this may take a day or two), fire up the metronome, rethink ticks to the upbeat, sing along, then play along.

metronome all the time? No. You can only play mechanically for so long. When you've given a tune a good house-cleaning, put the metronome aside and augment your now-rock-solid tempo with expression. After all, making music is the real goal! ■

*Lucille Reilly, the "Dulcimer Lady," is also a fine autoharpist. She has produced a recording and two instruction books with her hammered dulcimer. She's now working on more of the same for the autoharp.*

-- Editors

# MORPETH RANT

This interesting arrangement from Mark Fackeldey employs a C#° chord. If your 'harp does not have this chord, you can substitute the A7 chord. Chords in parentheses are alternates.

Reel

William Shield

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

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

D / / / G D A D	A <sup>(A4)</sup> D / A Em A	A D / / C#°	

D / / / / / / /	<sup>(Em)</sup> G Bm Em Bm Em / Bm	C#° Bm C#° Bm C#° Bm C#°	

D C#° D C#° D / C#°	D / / / / / / /	G Bm Em Bm Em / Bm	

C#° Bm C#° Bm C#° Bm C#°	D / / / C#°	D / /	

Chording by Mark Fackeldey, tablature by Ivan Stiles.  
 Source: The Fiddler's Fake Book by David Brody, Oak Publications.

Copyright 1993, Mark Fackeldey and Ivan Stiles.  
 \* = Pinch    o = Pluck    | = Strum    ~ = Sustain

## 1993 FESTIVALS

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

*The following are 1993 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

#### Pioneer Old-Time Music Championships

Date: April 2, 3  
Place: Sertoma Youth Ranch  
Dade City, FL  
Code: AC

#### Main Street Arts Festival

Date: April 17  
Place: Fort Worth, TX  
Code: AP (Paul and Win Grace)  
Contact: 314 443-2819

#### New England Folk Festival

Date: April 23, 24, 25  
Place: Natick High School  
Cambridge, MA  
Code: AW (Pam Roberts, Drew Smith)  
Contact: 617 354-1340

### MAY

#### The Bar None Autoharp Society First Annual Quasi-Festival

Date: May 15  
Place: Philadelphia, PA  
Code: AW, AP (Ivan Stiles, Bob Woodcock, Gil Palley, Elisa Lang, Bob Cohen)  
Contact: 215 248-6442

#### 15th Annual Claremont Spring Folk Festival

Date: May 22, 23  
Place: Chuilla Park, Claremont, CA  
Code: AP, AW (Laura Newton)  
Contact: Doug Thomson  
8755 La Vinc Street  
Alta Loma, CA 91701  
909 987-5701

#### UWM Folk Center Stringalong Weekend

Date: May 28, 29, 30, 31  
Place: East Troy, WI  
Code: AP, AW (Ivan Stiles)  
Contact: UWM Folk Center

#### Ole-Time Fiddlers' and Bluegrass Festival

Date: May 28, 29  
Place: Union Grove, NC  
Code: AC, AP, AW  
Contact: Harper Van Hoy

PO Box 11  
Union Grove, NC 28689  
704 539-4417

#### Northwest Folklife Festival

Date: May 28, 29, 30  
Place: Seattle Center, Seattle, WA  
Code: AP, AW

Contact: Paul de Barros  
Northwest Folklife Festival  
305 Harrison Street

Seattle, WA 98109  
206 684-7300

#### 39th Annual Florida Folk Festival

Date: May 27, 28, 29, 30  
Place: White Springs, FL  
Code: AP, AW (Marty Schuman, Mark Fackeldey, Billy Garrison, Charley Groth, Jan Milner )  
Contact: 904 338-1682

#### 22nd Annual Kerrville Folk Festival

Date: May 27-June 13  
Place: Quiet Valley Ranch, Kerrville  
Code: AP  
Contact: Rod Kennedy  
PO Box 1466  
Kerrville, TX 78029  
210 257-3600

### JUNE

#### Bluegrass and Old Time Fiddlers' Convention

Date: June 4, 5  
Place: Veteran's Memorial Park  
Code: AC  
Contact: Fiddlers' Convention  
319 W. Oakdale Street  
Mount Airy, NC 27030

#### Beginning Autoharp Weekend

Date: June 7, 8, 9, 10  
Place: Ozark Folk Center  
Mountain View, AR

Code: AW (Charles Whitmer)  
Contact: Elliott Hancock  
PO Box 500  
Mountain View, AR 72560  
**17th Annual Cosby Dulcimer and Harp Festival**

Date: June 11, 12  
Place: Cosby, TN  
Code: AP, AW  
Contact: Jean and Lee Schilling  
PO Box 8, Highway 32  
Cosby, TN 37722

#### Mid Atlantic Championship Old Time and Bluegrass Fiddlers' Convention

Date: June 11, 12  
Place: Triple Creek Park  
Code: AC  
Contact: Sterling T. Belcher  
Rte 7, Box 500  
Rocky Mountain, VA 24151  
703 483-9839

#### Charlotte Folk Music Society Summer Festival

Date: June 11, 12, 13  
Place: Blockbuster Pav., Charlotte, NC  
Code: AC (Southeast Regional Autoharp Championship) AP, AW (Ivan Stiles, The Annabellies)  
Contact: Tom Estes, Festival Chairman  
PO Box 26372  
Charlotte, NC 28210

#### Four Rivers Folk Festival

Date: June 12, 13  
Place: Land Between the Lakes, near Golden Pond, KY  
Code: AP (Paul and Win Grace)  
Contact: 502 924-1291

#### International Mozart Festival

Date: June 15, 16  
Place: Bartlesville, OK  
Code: AP (Fran Stallings)  
Contact: 918 333-7390

#### Intermediate Autoharp Weekend

Date: June 14, 15, 16  
Place: Ozark Folk Center  
Mountain View, AR  
Code: AW (Charles Whitmer)  
Contact: Elliott Hancock  
PO Box 500  
Mountain View, AR 72560

#### South Michigan Dulcimer Festival

Date: June 18, 19, 20  
Place: Barry County Fairgrounds  
Hastings, MI  
Code: AP, AW  
Contact: Warren Guiles  
9575 Peach Ridge  
Sparta, MI 49345  
616 887-9436

#### Bluegrass and Old-Time Fiddler's Convention

Date: June 19, 20  
Place: Vaughn Intermediate School  
Athletic Field  
Fries, VA  
Code: AC



Contact: United Citizens Civic League  
Fries, VA 24330

### Grass Valley Festival

Date: June 19, 20, 21  
Place: Grass Valley, CA  
Code: AP, AW (Judie Pagter,  
Bill Bryant)

Contact: 804 985-3551

### Black Hills Bluegrass Festival

Date: June 25, 26  
Place: Sturgis, SD  
Code: AP (Harvey Reid)

Contact: 216 526-5251 Ext. 249

### Grayson County Old Time and Bluegrass Fiddler Convention

Date: June 25, 26  
Place: Elk Creek Ballfield  
Elk Creek, VA  
Code: AP, AC

Contact: Jerry Testerman

Rte. 1, Box 145-B2

Elk Creek, VA 24326

703 773-2822

### Old Songs Festival of Traditional Music and Dance

Date: June 25, 26, 27  
Place: Altamont Fairgrounds  
Altamont, NY  
Code: AP, AW

Contact: Andy Spence

Andy's Front Hall

PO Box 307

Voorheesville, NY 12186

518 765-2815

### 13th Annual CTMS Summer Solstice Folk Music Dance Festival

Date: June 25, 26, 27  
Place: Soka Univ., Calabasas, CA  
Code: AP, AW (Becky Blackley, Tom  
Schroeder, Charles Whitmer)

Contact: Elaine and Clark Weissman

4401 Trancas Place

Tarzana, CA 91356

818 342-7664

Fax, 818 609-0106

### Vail Arts Festival

Date: June 26  
Place: Vail, CO  
Code: AP (Julie Davis)

Contact: 303 258-3444

### North Columbia Folk Festival

Date: June 26  
Place: North Columbia, CA  
Code: AP (Bill Bryant)

Contact: 916 626-3011

### UWM Folk Center Summer Stringalong

Date: June 26-July 1  
Place: Conference Point  
Lake Geneva, WI

Code: AP, AW (Mike Seeger)

Contact: UWM Folk Center

PO Box 413

Milwaukee, WI 53201

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## JULY

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### Mountain Laurel Autoharp Gathering

Date: July 1, 2, 3, 4  
Place: Newport, PA

Code: AC (The Mountain Laurel Auto-  
harp Championship), AW, AP (Bryan  
Bowers, Bill Clifton, Ron Wall, Julie  
Davis, Mark Fackeldey, Bob Lewis, Bill  
Bryant, Marty Schuman, Tina Louise  
Barr, George Foss, Lucille Reilly, Judie  
Pagter, Ivan Stiles, Jan Milner, Jim  
Hudson, The DeBusk/Weaver Family)  
Contact: Limberjack Productions

PO Box A

Newport, PA 17074

717 567-9469

### 20th Annual Brandywine Mountain Music Convention

Date: July 9, 10, 11  
Place: Salem County Fairgrounds  
Woodstown, NJ

Code: AP (Mike Seeger, Ivan Stiles)

Contact: Carl Goldstein

Box 3672

Greenville, DE 19807

### 5th Annual Warrenville Folk Music Festival

Date: July 10, 11  
Place: Warrenville, IL  
Code: AP, AW

Contact: Donna Benkert

PO Box 248

Warrenville, IL 60548

708 717-8495

### Gebhard Woods Dulcimer Festival

Date: July 10, 11  
Place: Gebhard Woods  
State Park, Morris, IL  
Code: AP, AW (Dorothy Wagner)

Contact: 815 942-0113

### 20th Annual Non-Electrical Musical Funfest

Date: July 15, 16, 17, 18  
Place: Osceola County Fairgrounds  
Evart, MI  
Code: AP, AW

Contact: Donna Beckwith

817 Innes NE

Grand Rapids, MI 49503

616 459-6716

### The Swannanoa Gathering

Date: July 18, 19, 20, 21, 22, 23, 24  
Place: Warren Wilson College,  
Swannanoa, NC  
Code: AW, AP (Ivan Stiles)

Contact: 704 298-5099

### Cranberry Dulcimer Gathering

Date: July 23, 24, 25  
Place: Binghamton, NY  
Code: AW, AP (Alan Mager, John  
Dettra, Bob Woodcock, Gil Paley))

Contact: Ed Ware

329 Marion Avenue

Endwell, NY 13760

607 669-4653

## Kentucky Music Weekend

Date: July 30, 31  
Place: Iroquois Park, Louisville, KY  
Code: AP, AW (Greg Jowaisas)  
Contact: Nancy Barker  
PO Box 86  
Bardstown, KY 40004  
502 348-5237

### Augusta Heritage Arts Workshops

Date: July 11-August 15  
Place: Elkins, WV  
Code: AP, AW (Becky Blackley,  
Charles Whitmer, Mike King)  
Contact: John Lilly  
Davis & Elkins College  
Elkins, WV 26241-3996

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## AUGUST

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### Kentucky Music Week

Date: August 2, 3, 4, 5, 6  
Place: Bardstown, KY  
Code: AP, AW (Greg Jowaisas)  
Contact: Nancy Barker  
PO Box 86  
Bardstown, KY 40004  
502 348-5237

### Carter Family Memorial Weekend

Date: August 6, 7  
Place: The Carter Fold  
Hiltons, VA  
Code: AP (Janette Carter)  
Contact: Janette Carter  
PO Box 111  
Hiltons, VA 24258

### Minnesota Bluegrass and Old-Time Music Festival

Date: August 6, 7, 8  
Place: Princeton, MN  
Code: AP, AW  
Contact: Jed Malischke  
RR 3, Box 3119  
Spooner, WI 54801  
715 635-2479

### 57th Annual Galax Oldtime Fiddlers' Convention

Date: August 11, 12, 13, 14  
Place: Galax, VA  
Code: AC, AW

Contact: Oscar Hall  
328 A Kenbrook Drive  
Galax, VA 24333

### 13th Annual Dow Gardens Folk Festival

Date: August 14  
Place: Dow Gardens, Midland, MI  
Code: AP

Contact: Jamie McGee  
517 496-5867 (work)  
517 687-2783 (home)

### Ozark Folk Center Autoharp Jamboree

Date: August 19, 20, 21  
Place: Ozark Folk Center  
Code: AP, AW  
Contact: Ozark Folk Center  
Box 500  
Mountain View, AR 72560



## SUMMER '93 FESTIVAL

### MUSIC

National & Regional Performers

### DANCE

Cajun, Contra, Clogging,  
Afro-American/Jazz, Workshops

### COMPETITIONS

Southeastern Regional Autoharp Contest;  
Flat-picking Guitar; Old Time, Bluegrass,  
Non-traditional, & Celtic Bands

### CRAFTS

## JUNE 11, 12, 13

Informal Jamming • On-site Camping  
Instrument Swap Meet  
Childrens' Activities • Gospel Singing

Contact: Marilyn Price

Charlotte Folk Music Society  
PO Box 9007 • Charlotte, NC 28299  
704 846-5508



Folk Music Society

## Old Time Fiddlers and Bluegrass Convention

Date: August 20, 21  
Place: Fries, VA  
Code: AP, AC  
Contact: 703 744-2242

## SEPTEMBER

### 18th Old-Time Country Music Contest and Festival and Pioneer Expo of Arts and Crafts

Date: September 1, 2, 3, 4, 5, 6  
Place: Pottowattamie Fairgrounds  
Avoca, IA  
Code: AC (National Autoharp Contest), AP, AW (Laurie Sky, George Orthey)  
Contact: Bob Everhart  
PO Box 438  
Walnut, IA 51577

### 11th Annual Labor Day Musical Family Weekend

Contact: Keith Young  
3815 Kendale Road  
Annandale, VA 22003

### 3rd Annual Bluegrass and Old Time Fiddlers Convention

Date: September 10, 11  
Place: Old Mill Music Park  
Mountain City, TN  
Code: AC  
Contact: 615 878-3874

## 22nd Annual Walnut Valley Festival and National Flatpicking Championships

Date: September 16, 17, 18, 19  
Place: Winfield, KS  
Code: AC (International Autoharp Championship) AP, AW (Bryan Bowers, Roz Brown, Julie Davis, Paul & Win Grace, Karen Mueller, Ivan Stiles)  
Contact: Walnut Valley Association  
PO Box 245  
Winfield, KS 67156 316 221-3250  
**Memphis Dulcimer Festival**  
Date: September 24, 25  
Place: Idlewild Presbyterian Church  
Memphis, TN  
Code: AW (Becky Blackley, Tom Schroeder)  
Contact: Larkin Bryant  
95 N. Evergreen  
Memphis, TN 38104  
901 725-6976

## OCTOBER

### Tennessee Fall Homecoming

Date: October 7, 8, 9, 10  
Place: Norris, TN  
Code: AP (The Morgans, Joe and Janette Carter, The Bill Sky Family, Judie Pagter, Ron Wall)  
Contact: John Rice Irwin  
PO Box 359  
Norris, TN 37828

### Southern Nevada Bluegrass Music Society Bluegrass & Old Time Music Festival

Date: October 22, 23, 24  
Place: Clark County Fairgrounds  
Logandale, NV  
Code: AP  
Contact: Laura Newton  
PO Box 3704  
N. Las Vegas, NV 89030  
702 564-2353

## NOVEMBER

### Barberville Country Jamboree

Date: November 6, 7  
Place: Barberville, FL  
Code: AP, AW  
Contact: Jan Milner  
PO Box 668  
Crystal Beach, FL 34681  
813 784-1771

## JANUARY 1994

### Mid-Winter Acoustifest

Date: January 15  
Place: Tulsa, OK  
Code: AP, AW  
Contact: Acoustifest  
PO Box 471532  
Tulsa, OK 74147  
918 744-8928

## The Sixth Annual Gebhard Woods Dulcimer Festival

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Gebhard Woods  
State Park  
Morris, Illinois



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- Gerry Armstrong
- Jenny Armstrong
- Cathy Barton & Dave Para
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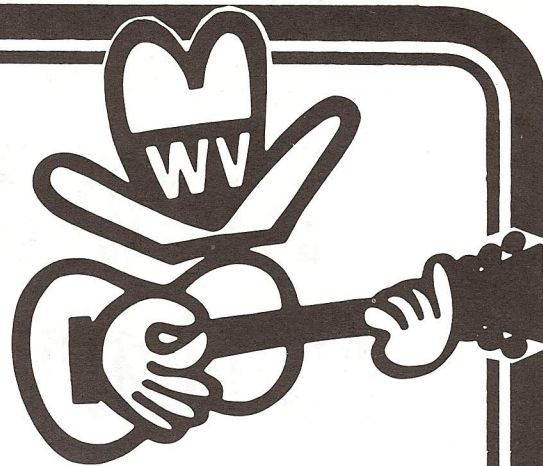
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Lansing, MI. 48901  
(517) 372-7890

# Walnut Valley Festival

## 22nd National Flat-Picking Championships

### September 16, 17, 18, 19, 1993

### WINFIELD, KANSAS



#### FEATURING IN PERSON:

- California
- Alison Krauss & Union Station
- New Tradition
- John McCutcheon
- Bryan Bowers
- Tim & Mollie O'Brien
- Tom Paxton
- Ranch Romance
- No Strings Attached
- Loose Ties
- Scartaglen
- Sugarbeat
- Paul & Win Grace and Family
- The Andy Owens Project
- Linda Tilton
- Laughing Matters
- Andy May
- Roz Brown
- Beppe Gambetta
- Julie Davis
- Ivan Stiles
- Karen Mueller
- Mary Caitlin Smith
- Cathy Barton & Dave Para and Minnie Moore



**BRYAN BOWERS**

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- Contests are limited to 40 contestants per contest.

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Sat.-Sun.	25	30
Fri. or Sat.	18	20
Sun. (Gate only)		

\*Children ages 6-11 . . . \$3 each,  
 payable at gate upon initial entry,  
 NOT payable in advance.

\*Children under 6 admitted free  
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 be held at Gate. NO REFUNDS

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 THURS., SEPT. 9 AT 8:00 A.M.  
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 MIDNIGHT THURS., SEPT. 16  
 ADVANCE TICKETS  
 GUARANTEE ADMISSION

**This will be the BEST FESTIVAL IN THE U.S. this year!!!!**



# Get Set For The 1993 Mountain Laurel Autoharp Gathering

We're looking forward with happy anticipation to the 1993 Gathering! **The performer slate is exciting and diversified --** Bryan Bowers, Bill Clifton, Ron Wall, Julie Davis, Mark Fackeldey, and last year's contest winner, Bob Lewis. There will also be **cameo appearances** by The DeBusk/Weaver Family, Judie Pagter, and Ivan Stiles. We're excited by an awesome **lineup of workshop leaders:** Bill Bryant, Marty Schuman, Tina Louise Barr, George Foss, Lucille Reilly, Jan Milner, and, of course, the performers will present workshops as well!

Swap-Meets have become a

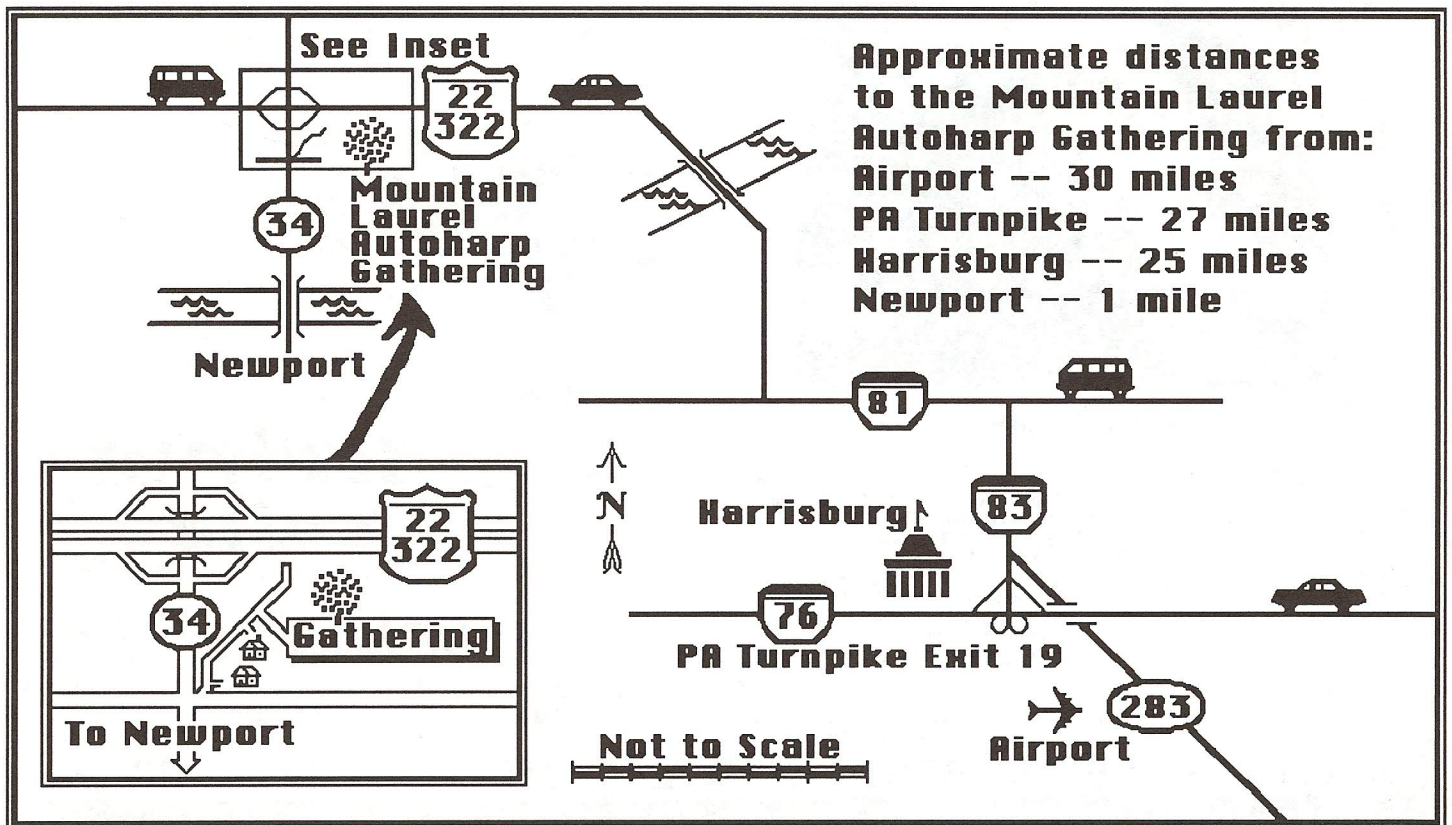
regular activity of the Gathering -- participants trade 'harps and 'harp paraphernalia. **Vendors** of autoharp-related goods sell their wares. A **Self-Help Maintenance Area** is set up for those whose 'harps need minor repairs or modifications. Assistance is available. **Jamming** goes on into the wee hours. **Song-swaps** are popular.

The **open stage concerts** are not to be missed, due to the quality of the talent of many of the festival participants. A very special award, the **Leonard A. Reid People's Choice Award**, is presented to an outstanding open stage performer selected by his/her peers.

Joe Carter won our world-famous **Watermelon Seed-Spitting Contest** last year. Now it's your turn! And, speaking of contests, **The Mountain Laurel Autoharp Championship**, which attracted 23 outstanding contestants in 1992, is for many the crowning climax of the festival. Prizes this year include an Orthey Signature Star Dulci-Harp valued at \$1419; an Oscar Schmidt OS110-15 Ozark Autoharp valued at \$479.90; a Mountain Laurel 'Harp Kit valued at \$200; trophies and cash prizes; a ticket and contest registration to the International Autoharp Championship at the Walnut Valley Festival in Winfield, Kansas; and an invitation to be a headliner at the 1993 Mountain Laurel Autoharp Gathering!

New this year: **Limberjack Productions** has chosen this festival time to induct the 1993 electees into the **Autoharp Hall of Fame!**

The finest autoharp performances, stimulating workshops, exciting contests, swap-meets, open stage, 'harp-related vendors, down-home cooking, campfire jams, and friendly people make the Mountain Laurel Autoharp Gathering the place to be! ■



# 19 SCHEDULE

# OF EVENTS

# 93



## THURSDAY

MAIN TENT		POLE BARN
9:00	Greetings & Announcements	
10:00	Meet The Workshop Leaders	
11:00	Workshop: Lucille Reilly	Workshop: Tina Louise Barr
12:00	Lunch & Open Stage	
1:00	Watermelon Seedspitting Contest	
2:00		
3:00	Swap Meet & Jam Sessions	Jam Sessions
4:00	Workshop: Bryan Bowers	Workshop: Bob Lewis
5:00	Learn-A-Song	
6:00	Dinner & Open Stage	
7:30	Bryan Bowers Concert Julie Davis	

## FRIDAY

MAIN TENT		POLE BARN
9:00	Workshop: Bill Bryant	Workshop: Jan Milner
10:00	Swap Meet & Jam Sessions	Jam Sessions
11:00	Workshop: Bryan Bowers	Workshop: Bob Lewis
12:00	Lunch & Open Stage	
1:00	Invitational Concert Workshop Leaders & Guest Artists	
2:00		
3:00	Workshop: Pleasant Valley Audio	
4:00	Workshop: Ron Wall	Workshop: Julie Davis
5:00	Workshop: Mark Fackeldey	Learn-A-Song
6:00	Dinner & Open Stage	
7:30	Mountain Laurel Autoharp Championship	

## SATURDAY

MAIN TENT		POLE BARN
9:00	Workshop: Tina Louise Barr	Workshop: Lucille Reilly
10:00	Workshop: Marty Schuman-Part One	
11:00	Swap Meet & Jam Sessions	Jam Sessions
12:00	Lunch & Open Stage	
1:00	Workshop: Bill Clifton	Workshop: George Foss
2:00	Panel Discussion: Improving The Autoharp	
3:00	Most "Harp" - World Record Attempt	
4:00	Workshop: Jan Milner	Workshop: Bill Bryant
5:00	Workshop: Mark Fackeldey	Learn-A-Song
6:00	Dinner & Open Stage	
7:30	Ron Wall • Bill Clifton Mark & Linda Fackeldey Julie Davis Bob Lewis	Concert

## SUNDAY

MAIN TENT		POLE BARN
9:00	Workshop: Julie Davis	Workshop: Ron Wall
10:00	Workshop: George Foss	Workshop: Bill Clifton
11:00	Gospel Sing - The Debusk-Weaver Family	
12:00	Lunch & Open Stage	
1:00	Workshop: Marty Schuman-Part Two	
2:00	Swap Meet & Jam Sessions	Jam Sessions
3:00	Concert	
4:00	Ron Wall • Bill Clifton Mark & Linda Fackeldey Julie Davis Bob Lewis	
5:00	Dinner & Farewells	
6:00		
7:30		

Schedule subject to change.

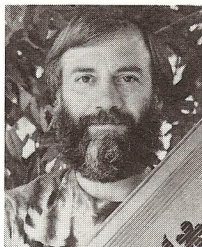
HOME OF THE MOUNTAIN LAUREL AUTOHARP CHAMPIONSHIP

Mountain Laurel Autoharp Championship  
Sign-Up Deadline: One hour before contest.

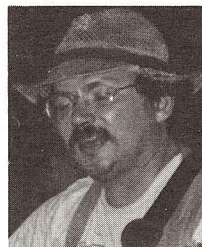
## CRITICS' CHOICE



Judie Pagter



Mike Herr



Bob Woodcock

If you have a recording you would like to have considered for review, please send it to Autoharp Quarterly, PO Box A, Newport, PA 17074. Submitted recordings cannot be returned.

### Mike's Choice

1. *Beginning the Appalachian Autoharp* (Video)  
Evo Bluestein

Lark in the Morning Videos  
Box 1176, Mendocino, CA

2. *Advanced Appalachian-Style Autoharp Lesson* (Video)  
Evo Bluestein

4414 E. Alamos, Fresno, CA 93726

Evo Bluestein has done a good job of utilizing his expert skill in playing "Appalachian-style" or "thumb-lead old-timey American-style," whichever you choose, in a set of two teaching videotapes geared to different skill levels.

The first tape is pointed toward the beginning player, assumes you know how to tune, what type of picks to use, etc., and moves into a brief history of the autoharp. Evo uses a basic "pinch-brush strum" technique, playing "Skip to My Lou" in the keys of G, C, and finally F. "This Land is Your Land" is used to illustrate his basic rhythm strum plus thumb lead and forefinger brushes for fill. Waltz-time rhythm strumming

is demonstrated via the song "Down in the Valley," and Evo returns to 4/4 time to review several other rhythm techniques. Melody picking comes next using pinch-strum technique, and Evo moves into "full rhythm melody." This tape ends with "Buffalo Gals" played to the hilt by Evo as a means to demonstrate all of the techniques taught during this set of lessons.

I found the strengths of this tape to lie in Evo's patience and thoroughness in explaining what he is doing and his care in slowing down to a pace wherein every motion becomes clear. I found the weaknesses of this tape to reside mostly in Evo's deadpan, flat affect, his almost patronizing attitude, ("You're lucky, only two chords for the first tune"), and language which seems to indicate his methods as *the* way to play. I found myself thinking, "But what about those thirty-five other picking techniques someone showed me this summer at music camp?"

In any case, I hesitated to relay the above feelings about the first tape after I watched

the second one, as most of those weaknesses evaporated, and he loosens up and enjoys teaching and playing more during the advanced lessons.

The format of the advanced tape consists of ten lessons, each following a similar routine. After the initial rhythm warm-up and a quick review of the strumming techniques of the beginning tape, he moves to "Devilish Mary" to demonstrate thumb lead with forefinger back-strokes. Through this and each subsequent lesson, he plays the tune/song at full speed. Specific songs or tunes and the technique being taught are listed following, in their order of appearance: "Sit At Home" -- Basic swing strum, syncopated rhythm with melody lead, swing style; "I Don't Love Nobody" -- Blues/swing style at fast tempo; "Railroading in the Great Divide" -- Swing in 3/4 time; "Budded Roses" -- Drag notes (with chord bars raised); "Free Little Bird" -- Drag notes in a fast song -- consecutive drag notes during a melody line; "Over The Waterfall" -- Fiddle tune with sweeps and chord bars depressed; "Bear Creek Blues" -- Intricate rhythm, instrumental break; "You Are My Flower" -- Intricate instrumental break, different from the melody.

Evo finishes with the fiddle tune "Shortenin' Bread" to demonstrate some of his techniques, and his tremendous skill at this demanding style of autoharp playing.

Evo's teaching style flourishes in the second tape, as he takes his time to review each part of the lesson many times, and gradually quickens the tempo to full speed. Anyone desiring to learn this style of playing will have an excellent resource by obtaining either or both of these teaching videotapes by Evo Bluestein.

## Bob's Choice

---

### "Up Beat"

Karen Mueller

Streamline Productions

Box 80565, Minneapolis, MN 55408

Merrily Kiss the Quaker's Wife/Ship in Full Sail, Wild Rose of the Mountain, Blackberry Blossom, Voices

I picked up this tape and got excited. "Up Beat," huh? Sounded great. Sounded invigorating. And what's that on the cover? Is she playing a Winfield trophy 'harp? Oh boy, this should be great! Reading on . . . "four keyboards? (OK, I'm a bit of a traditionalist, but I'm game.) . . . four songs?" So studio time is expensive, but only four (actually five) songs?

So off we go with "Merrily Kiss the Quaker's Wife," like a shot. Great 'harp, full of dynamics, lots of grace notes, a real winner! Suddenly there's a series of syncopated strums -- very surprising. They jerk you, like when the transmission went on my old '59 Microbus. Now we are riding on the "Ship in Full Sail." There is a keyboard break that just sort of sits on the water, lost in the waves. At this point, I think that we should call the Coast Guard and give this ship some direction. The piece then just ends.

"Wild Rose of the Mountain" is the Si Kahn lyric version, not the J.P. Fraley fiddle tune. Karen sings this one, and she does a nice job. I feel that she has a good, rich voice, but I can't tell as the final mix leaves it with an empty, reedy quality. Very nice harmony by Art Blackburn, though. Not much autoharp on this one, but the keyboard is better. I have heard dozens of versions of this tune, and it comes across best as a laid back, sittin'-on-the-front-porch-relaxin' kinda tune. Karen shifts it into over-

drive, and it just doesn't quite gel.

"Blackberry Blossom," (this time the fiddle tune), may have redeemed this whole tape. She gives a great start to a very difficult piece. Twice through on the 'harp, though, and the whole thing melts into an insipid mixture of instruments. We never see the melody again while waiting for some creative breaks, which never come.

"Voices" is a vocal, written by Karen. It's one of those if-you-listen-to-love-everything-will-be-alright tunes. Pleasant. That's all, just pleasant. There is a line that asks "Is it the critic, never happy with anything you say or do?"

Yes, it's the critic, and I really wanted to be happy. I had hoped for an up-beat, lively, well-mixed, cleverly arranged tape featuring first-class autoharp with sensitive back-up. I am sorry I was disappointed.

## Mike's Choice

---

### *The Annabelles*

Vera Gamble  
Martha Kiker  
Carole Outwater  
Dot Stiles

The Celtic Trader  
2400 Park Road  
Charlotte, NC 28203

Bill Cheatham, The Cuckoo, Rock the Cradle Joe, Big Ball in Boston, Tennessee Waltz, Bully of the Town, Roseville Fair, Star of the County Down/Endearing Young Charms, Goodbye Liza/Liza Jane, Run River Run, Nelly Gray, The Bells of Ireland, Ragtime Annie, Richland Woman Blues, Western Country/Whiskey Before Breakfast/Angelina Baker, Old Lovers

If you've never met the Charlotte, North Carolina-based group of Southern women called the Annabelles, your life is sadly lacking. This tape is a great intro-

duction and truly captures the feel of, (dare I say it?), the femininity of these wonderful women, not to mention their musical talent.

Vera Gamble plays solid rhythm and occasional lead guitar and sings harmony vocals, especially appreciated on "The Cuckoo." I liked her lead guitar picking best on "The Tennessee Waltz."

Dot Stiles has a one-of-a-kind voice that I have difficulty describing in words. It has the qualities of velour, of a mischievous coquette, of a blushing teenage Southern belle. Her voice is so simple, yet classy, and allows her cute, reserved-yet-coy, sexy nature to show through with a playful "yeah" from time to time. Dot also plays back-up autoharp and bass on several tunes.

Martha Kiker's accomplished autoharp picking is another of the strengths of this group. Pay attention to her opening segment on "Run River Run," which reveals her particularly pretty open chording technique. The biggest surprise to me about this group is Martha's mountain dulcimer playing, with Martha showing better than average stuff in "Ragtime Annie." She also plays banjo on a few tunes.

Carole Outwater plays bed-rock bass, beautiful autoharp and up-tempo mountain dulcimer. Her autoharp picking is noteworthy (literally!) on "Bill Cheatham," "Rock the Cradle Joe," and especially during the medley of "Star of the County Down/Endearing Young Charms," again with the open chording technique which seems to be all the rage these days.

New to me is Brian Schmiel, guest musician on the mandolin, who adds an exciting dimension to five tunes with his spicy picking.

NEW RELEASE

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Dot Stiles- Lead Vocals, Autoharp, Bass  
Martha Kiker- Autoharp, Banjo, Dulcimer  
Carole Outwater- Autoharp, Bass, Dulcimer  
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His work on both "Cheatham"  
and the final medley adds a  
real drive to these selections.

As a group and as a  
tape, this recording reveals  
strengths of good variety from  
tune to tune; unexpected  
arrangements and phrasing;  
smooth, neat transitions  
during medleys; and an oc-  
casional plum from Dot. The  
last song, "Old Lovers," by  
Lazio Slomovits, seems to be  
written for her. Brian's  
recording and overall produc-  
tion are both very well done.

All in all, this is a long-  
awaited tape for my tastes  
and my collection as it truly  
conveys the feel of sitting in a  
jam session with these won-  
derful, talented folks from  
North Carolina. ■



**NEW RELEASE  
JULIE DAVIS**



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## AQ POSTSCRIPTS

**PS.**

The United States Post  
Office has announced that an  
**Original Carter Family** stamp  
is expected to be issued in  
early fall of this year. This  
stamp is planned to be one of  
three, comprising a 29 cent  
stamp booklet. It is believed  
that **Patsy Cline** and **Hank  
Williams** stamps will also be  
included in the booklet. These  
stamps are part of the postal  
service's "Year Of Music."  
First day issue will be in  
Nashville.

**PS.**

If you want to read the **Bryan  
Bowers** story, get the March  
1993 issue of *Bluegrass Un-  
limited*. There is a lengthy,  
in-depth article about Bryan  
in that magazine.

**PS.**

Although we don't normally  
announce weddings, births,  
etc., we know that the many  
friends of **Tom Lochbrunner**,  
Bern, Switzerland, will be in-  
terested in knowing that he is  
marrying **Madeleine Augst-  
burger** on April 17th. Congrat-  
ulations, Tom! ■

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## CLUBS

Clubs Editor:

Ubi Adams  
2659 Kissel Hill Road  
Lititz, PA 17543

*The complete club list is published every January, and updated in each issue. Please send club information to the Clubs Editor.*

## CLUB NEWS

**Bryan Bowers** gave a great workshop for **Autoharps Unlimited** in Ann Arbor, Michigan in January. He taught the three- and four-finger rolls and gave everyone individual attention. He played requests during the mini-concert, and as usual gave 110 percent, charming everyone with his playing, singing, and storytelling. **Wanda Degan** will be doing a workshop for **Autoharps Unlimited** in May entitled "Waltzing With Wanda." Contact **Kathy Wieland** at 313 769-2849 for more information. **The Happy Hearts Autoharp Club** is holding a workshop with **Laurie Sky** on Saturday, April 3 at the Living History Farm, Des Moines, IA. Their May program will include songs about Mother on May 1. For information, call **Dora Miller**, 515 792-3977. ■

# BILL CLIFTON RECEIVES CERTIFICATE OF MERIT

*Last September, Bill Clifton was honored by the International Bluegrass Music Association for his outstanding contributions to the bluegrass community. Congratulations!*

### Certificate of Merit

*Whereas:* Bill Clifton helped initiate the world-wide spread of bluegrass music by relocating to England, giving European audiences the first major American bluegrass star that they could claim as their own, and

*Whereas:* Bill Clifton, the first bluegrass musician from an urban upper-class background first perceived that bluegrass was folk music, thus paving the way for its explosive growth during the folk revival,\* and

*Whereas:* Bill Clifton presented the first one-day bluegrass festival at Luray, Virginia on July Fourth, 1961, thus presaging the modern weekend bluegrass festivals which brought great growth for the music during the late 1960s and early 1970s, and

*Whereas:* Bill Clifton, at his own expense, made the first Nashville bluegrass recording for Don Pierce's Starday label in 1956 and has remained an important recording and performing artist throughout five decades, and

*Whereas:* Bill Clifton has devoted his life to bluegrass music, its fans, and its practitioners,

*Therefore:* The International Bluegrass Music Association awards the Certificate of Merit to Mr. Bill Clifton on this Thursday, the twenty-fourth day of September, nineteen hundred and ninety-two.

\*Bill Clifton was a founding director of the Newport Folk Foundation, which sponsored the Newport Folk Festival, and was instrumental in bringing bluegrass music to that festival.

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# INTER ACTION

YOU ARE INVITED  
TO PARTICIPATE IN AN  
INTERACTIVE LESSON WITH

JOE RIGGS



## 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

Joe Marlin Riggs, in real life, teaches English to international children in the public schools of Charlotte, North Carolina. In the world of the autoharp, he has researched and written about the life and music of Kilby Snow, whose music has indelibly shaped Joe's own playing. In his dogged pursuit of the elusive Kilby Snow style, Joe plays a left-handed, four-key 'harp set up with what he believes to be the identical chord-bar configuration Snow used. [See *AQ*, Volume 1, Number 3.] Likewise, Joe plays below the chord bars, using two homemade (screw-on) brass picks. He holds the 'harp "upside-down and backwards," dragging upward from low strings to high strings, in imitation of Kilby Snow's drag notes. Though Riggs says he has never succeeded in duplicating the Kilby sound, in the quest he has developed his own distinctive playing style, described by some as "narrow and limiting." Riggs agrees, and readily admits to being unable to play anything he doesn't want to play. This Interaction Lesson, "Deep Elm Blues," is one of Joe's favorites.

*Are you interested in becoming an Interaction Instructor? We'd like to hear from you.  
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## HERE'S HOW 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 of the song, answer your questions and, if necessary, demonstrate the lesson further. The instructor will then mail the tape back to you.

*You will receive your personalized reply in 3 to 4 weeks.*

## THE INTERACTION LESSON: "DEEP ELM BLUES"

Joe Marlin Riggs  
2174 Colony Road  
Charlotte, NC 28209

"Deep Elm Blues," "Deep Elem Blues," or "Black Bottom Blues" is an aerobic tune that never fails to get my pulse rate up to the maximum safe limit. I had heard it from time to time throughout my life, but I believe it was on a tape by Uncle Willy and the Brandysnifters, "Goin' Nowhere Fast," that it really jumped up and bit me. I started playing it, in D, immediately, and for about a year played most of it using only the D bar. I hit the A7 bar once in a while, but the rest of the time I just "slipped the clutch" (pushed down part of the way, let up, eased down again part of the way) on the D bar. When I wasn't on the D bar or A7, I just did my best to pick the right note using no bar at all. I really loved the funky sound I got, which -- to my ears -- fit the song just perfectly. Someone started referring to it as the key of "D Funk Major."

Let's take a look at Version One of the "Deep Elm Blues" on the next page. Here I show

a simple version of the song with all the chords you need to get the melody notes. I've kept things simple in the tab by just using pinch symbols for each melody note and pause symbols where there are no notes. I don't play the song anything like this, but I suggest you play this simple version as an exercise till you get the melody in your head.

Once you know the tune, you're ready to move on and have some real fun. In Version Two, I've tried to depict some of the things I do to give "Deep Elm Blues" the distinctive, bluesy sound it has when I play it. The two primary techniques I use to create this effect are drag notes and open chording. Read about these in the "Symbols and Techniques" box before trying to play Version 2.

"Deep Elm Blues" is emotional. It is a tune that is felt; it comes from the heart much more than it does from notes on a piece of paper. It's easy to pick up, but you're operating under a handicap unless

you can hear the music. Because of this, I strongly suggest that you send for my lesson tape. I think you will find the results you get when working from the tape to be far more satisfying than what you get when working from the written page.

In Version Two, I start out much as I did in Version One, except that I've added some drag notes in certain spots. As I approach the end of the verse, I give a little foretaste of open chording on the words "the police man comes." I bridge up into the chorus, while open chording or "slippin' the clutch" on the D bar. Then it's into the chorus "slippin' the clutch" heavily on the G bar with "Oh, sweet Mama! Daddy's got the Deep Elm" and then to D on "Blues." For the second half of the chorus, the lyrics repeat, but this time I play it all on the A7 bar, "slippin' the clutch" till the word "Blues," which is again on the D bar. I try to make the 'harp wail and cry on the chorus' melody line.

## DEEP ELM (EL-EM) BLUES

Traditional

## VERSION 1

Verse:

When you go down to Deep El - em, just to have a lit - tle fun, You bet-ter have your fif-teen

D / / / F G7 D / / / / / F G7 D / / / / / F G7

dol-lars when the po-lice man ... comes. Oh, sweet Ma-ma, your Dad-dy's got the Deep El - em

*Chorus:*

D / / / F G D G D G / / / / / F G /

Blues. Oh ..., sweet Ma-ma, your Dad-dy's got the Deep El-em Blues.

D A7 / / / / / F A7 / D

2. When you go down to Deep El-em, Put your money in your shoes;  
Cause the women in Deep El-em, Got them Deep El-em Blues.
3. Once I had a sweetheart, She meant the world to me.  
She took a trip to Deep El-em, She ain't what she used to be.
4. Once I knew a preacher, Preached the Bible through and through;  
He took a trip to Deep El-em, Now his preachin' days are through.
5. When you go down to Deep El-em, Put your money in your socks;  
Or the women in Deep El-em, They will put you on the rocks.

As I play through several verses, it seems as if the centrifugal force buiding up pulls me off the road, across the shoulder, and up the ditch bank when it comes to the last half of the verse, which I start playing (burning up that clutch now), only on the D bar -- till it's time to hit the G bar again for "Oh, sweet Mama!"

I never play this tune the same way twice. Sometimes I break a couple of strings and play it so hot I can't even sit still myself. Other times, I

think I'm doing it the same, but -- like a different batch of bread with the same recipe -- the taste's not quite the same.

What makes my "Deep Elm Blues," different, and what will make yours different, can't be written down. You have got to have the melody in your head, then fill in the blanks with your heart and your ears and your fingers. Nevertheless, if you have the melody line for a road map, permission to explore off the beaten track, and the urge to

cut loose, you can let that 'harp have its head and lather up a good sweat on "Deep Elm Blues."

I hope that you like "Deep Elm Blues," and should we meet at some festival this year, and you want to see it and hear it, and learn it, I would be honored to show you what I know about it. Meanwhile, I encourage you to send for my lesson tape, learn the tune from it, and when we meet we'll be able to wail on "Deep Elm Blues" together.

## DEEP ELM (EL-EM) BLUES

Traditional

## VERSION 2

Verse:

When you go down to Deep El - em, just to have a lit - tle fun, You bet-ter have your fif-teen

D / O-D / F G7 D / / / O-D / F G7 D / / / O-D / F G7

dol-lars when the po-lice man ... comes. Oh, sweet Ma-ma, your Dad-dy's got the Deep El-em





*Chorus:*

D / / O O-F G D O D / O D O-G O G / / G O G O O G O

Blues. Oh ..., sweet Ma-ma, your Dad-dy's got the Deep El-em Blues.

O-D O-A7 / / / / A7 O A7 O O A7 O D

## SYMBOLS AND TECHNIQUES

-  I've used a pinch symbol for each melody note simply because most players play most melody notes with pinches. Feel free to use any other stroke that you feel comfortable with instead.
-  I've used a pause symbol for beats in the music where there are no notes. Feel free to fill in these pauses with any stroke(s) that you like. I use plenty of fill strokes but didn't include them here, because I didn't want to clutter up the paper and detract from the other aspects of the lesson.
-  An "O" in the chord line means "open"; that is, you are to play the note (pinch) without holding down a chord bar. Most of my open chording sequences use one chord bar and alternate playing a note with the bar down and the following note with the bar up. (See the two lines of the chorus in Version 2.) I call this technique "slippin' the clutch." When you play open, you're kind of free wheeling; but when you put the bar down, you get a more solid feeling like being in gear.
-  This strange symbol is what I use for a drag note. A drag note starts off with chord bars open. You play it by dragging a finger or your thumb across several strings quickly and sharply. When you reach the melody note called for, you slam down the appropriate chord bar. Thus, the chord symbols for drag notes always appear as an open chord linked to a regular chord by a hyphen, such as "O-D." This technique sounds difficult, but it's really quite easy once you get the feel of it. When you send for the lesson tape, you'll hear drag notes in profusion, and hearing them will lead you quickly to the proper technique.

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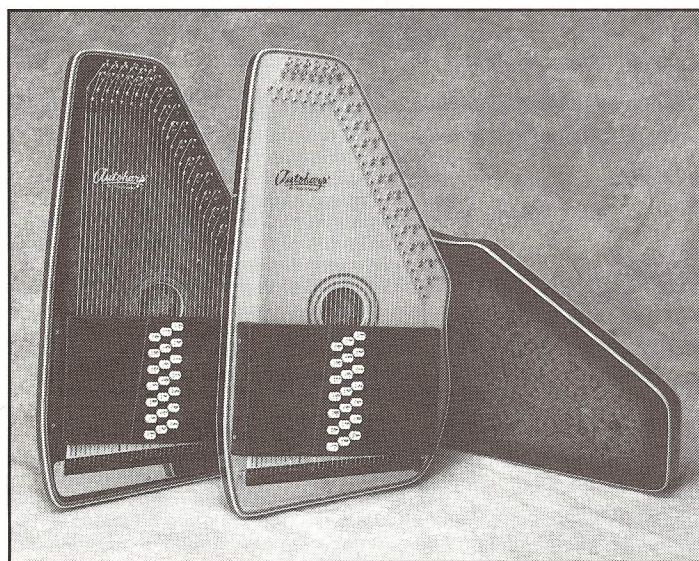
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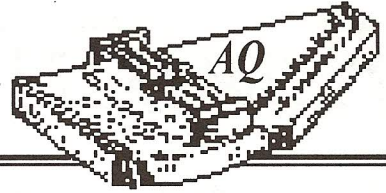
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## Autoharp Quarterly

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The *Autoharp Quarterly Autoharp Songbook* is an ever-growing resource book of your favorite songs. Each issue of *Autoharp Quarterly* since July 1989 contains one page (front and back) of songs with chords, to be incorporated into your own collectable book. Simply tear out each page on the perforation and slip it into the cover which was included in the July 1989 issue, or into a binder. Submit your copyright-free song requests for the *Autoharp Songbook* to: *Autoharp Quarterly*, PO Box A, Newport, PA 17074.

## How to Use the Autoharp Songbook

The melodies to the songs in the *Autoharp Quarterly Autoharp Songbook* should be familiar to you. If not, they can be found in music books at public libraries and music stores everywhere.

All chords to play the melody are given above each syllable or word of the first verse and chorus.

Chord letters above words are always for melody notes. That is why you will see the same chord letters in succession. (The chord letter is not necessarily the melody note, only the chord needed to get that note.) Note: If you are playing strictly diatonic (no 7ths), and the music requires a dominant 7th to play the fourth tone, try the four chord. For example, in the key of C, the F note can be played with the F chord instead of the G7 chord.

A slash following a chord (/) means that you should play the same chord. Slashes are always rhythm strokes, never melody notes.

Following the title of the song is a (2), or (3). The (2) indicates the song is based on duple meter (two beats). This includes 2/4 time and 4/4 time. The (3) indicates the song is based on triple meter (three beats). Some time signatures in triple meter are 3/4, 6/8, and 9/8 time. It isn't important to know in which time signature the song is written, only whether it is based on duple or triple meter. All songs in this songbook are arranged so that each chord and slash is to be given the same amount of time in the count. Those chords and/or slashes that are within brackets [ ] are to be completed in one count.

For convenience, an arrow is placed above the first count of the first full measure.

Example: Amazing Grace (3)

↓  
 G G/ [GG] G7/ B7 C/ C G/  
 A - maz - ing grace, how sweet the sound

can be counted:

3 12 [3&] 1 2 3 1 2 3 1 2  
 A - maz - ing grace, how sweet the sound



# Autoharp Songbook

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## Careless Love (2)



↓  
G // G D7 D7 D7 D7 G / C7 / G // /  
Love, oh love, oh care-less love  
G // D7 G G C G A7 // / D7 // /  
Love, oh love, oh care-less love  
G // D7 G7 // G7 C / C / C //  
Love, oh love, oh care-less love  
D7 G // G D7 D7 D7 D7 G / C7 / G // /  
You see what love has done to me.

Love my mamma, pappa too, (3 times)  
I'd leave them both to go with you.

What, oh what will mamma say, (3 times)  
When she learns I've gone astray?

Once I wore my apron low, (3 times)  
Couldn't keep you from my door.

Now my apron strings don't pin, (3 times)  
You pass my door and don't come in.

Love, oh love, oh careless love, (3 times)  
You see what love has done to me.

## Every Night When the Sun Goes Down (2)

↓  
G G Em // // / [Am Em] Bm D7 G // // //  
Ev-ery night when the sun goes down,  
G G Bm // // / [Bm Bm] Dm Am D7 // // //  
Ev-ery night when the sun goes down,  
G G Bm // // / [Bm Bm] Bm Bm Em // // //  
Ev-ery night when the sun goes down  
G G Am Bm // // / [Am Em] Am Bm G // // //  
I hang my head and mourn-ful cry.

True love, don't weep, true love don't mourn (3 times)  
I'm goin' away to Marble town.

I wish to Lord that train would come (3 times)  
To take me back where I came from.

It's once my apron hung down low (3 times)  
He'd follow me through sleet and snow.

And now my apron's to my chin (3 times)  
He'll face my door, but won't come in.

I wish to Lord my babe was born, A-sittin' on his pappa's knee.  
And me, poor girl, was dead and gone, the green grass growin' over me.



## Beautiful Brown Eyes (3)

↓  
F [ / F ] F F C7 F Bb Bb // // /  
Beau- ti- ful, beau-ti- ful brown eyes  
F [ / F ] F F C7 F C7 // / C7 //  
Beau- ti- ful, beau-ti- ful brown eyes -  
F [ / F ] F F C7 F Bb Bb // // /  
Beau- ti- ful, beau-ti- ful brown eyes  
Bb C7 C7 C7 F C7 C7 F // // // /  
I'll nev-er love blue eyes a-gain.

Willie, my darlin', I love you, Love you with all my heart.  
Tomorrow we were to be married,  
But liquor has kept us apart. Repeat first verse:

I staggered into the barroom, Fell down by the door.  
The very last words that I uttered:  
"I'll never get drunk any more." Repeat first verse:

Seven long years I've been married,  
I wish I were single again,  
A woman don't know half her troubles  
Until she's married a man. Repeat first verse:



## Hard, Ain't It Hard (2)



↓  
D [D A7] D [A7 D] G G /  
First time I seen my true love,  
[G G] D [D A7] D [A7 D] A7 // // /  
He was walk- in' by my door  
A7] D [D A7] D [A7 D] G [G G] G  
The last time I saw his false heart-ed smile,  
[G G] D [D D] A7 A7 D // // /  
He was dead on his cool-in' board.

Chorus:

D [D A7] D [A7 D] G // // /  
Hard, and it's hard, ain't it hard  
G] D [D A7] [D D] [A7 D] A7 // // /  
To love one that nev-er did love you.  
D [D A7] D [A7 D] G G G  
Hard, and it's hard, ain't it hard, great God,  
G D [D D] [A7 A7] [A7 A7] D // // /  
To love one that nev-er will be true.



# Autoharp Songbook

Copyright 1993, Limberjack Productions

## While Strolling Through The Park One Day (2)

↓  
 G7 [C C][C C]C C F //  
 While stroll-ing through the park one day

[F F][D7 D7][D7 D7]D7 D7 G7 //  
 In the mer-ry, mer-ry month of May

[G7G7][C C][C C]C [C C][F F][F F] D7  
 I was tak-en by sur-prise by a pair of rou-guish eyes,

[D7D7][G7G7][G7 G7] [F F][G7 G7]C //  
 In a mo-ment my poor heart was stole a- way.

C E7 [ / E7 ] E7 Dm Am E7 Am /  
 A smile was all she gave to me.

[E7 E7][E7 E7][E7 Dm][Am E7]Am //  
 (hum)

D7D7 [ / D7 ]D7 C [G C][D7 G] G /  
 Of course, we were as hap-py as could be.

[D7 D7][D7 D7][D7 C][G D7]G7 //  
 (hum)

[G7G7][C C][C C]C C F //  
 I im-me-di-ate-ly raised my hat

F [A7 A7]A7 D7 C G7 //  
 And fi-nal-ly she re-marked.

[G7G7][C C]C C C [F F][F F]D7  
 I shall nev-er for-get that love-ly af-ter-noon

D7[G7G7][G7G7][F F][G7G7]C //  
 I met her at the foun-tain at the park.

## Shady Grove (2)

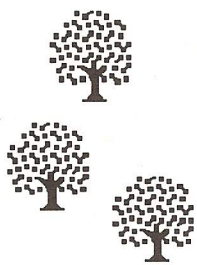
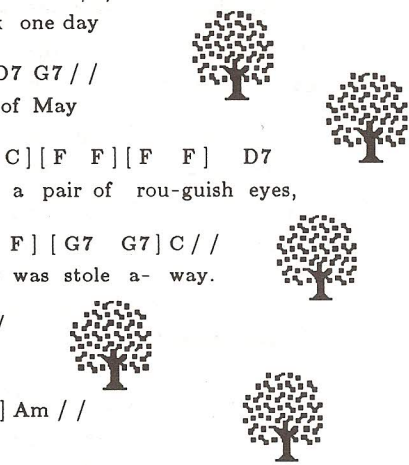
↓  
 Em Em Em [Em Em]D Em D /  
 Cheeks as red as the bloom - in' rose

Em [Em Em]Em D Em //  
 Eyes of the deep-est brown,

Em D D G G D D D /  
 You are the dar- lin' of my heart.

Em [Em Em]Em D Em ///  
 Stay till the sun goes down.

Chorus:  
 Em Em Em / D [Em Em]D /  
 Sha-dy Grove, my lit-tle love,  
 Em Em Em D Em ///  
 Sha-dy Grove, my dear



## Old Joe Clark (2)

↓  
 D G C G D C D /  
 Old Joe Clark 's a fine old man,

D [G G]C G D //  
 Tell you the reas - on why,

D D G C G D C D /  
 He keeps good lik - ker 'round his house,

D D C C D ///  
 Good ole' rock n' rye.

Chorus:  
 D [ / D ] D / D C D /  
 Fare thee well, Old Joe Clark,

D [ / D ] D D C ///  
 Fare thee well, I say.

D [ / D ] D / D C D /  
 Fare thee well, Old Joe Clark

D D C C D ///  
 I'm a'- goin' a - way.

Old Joe Clark, the preacher's son  
 Preached all over the plain,  
 The only text he ever knew  
 Was high, low, Jack, and game.

Old Joe Clark, he had a mule,  
 His name was Morgan Brown,  
 And every tooth in that mule's head  
 Was sixteen inches 'round.

## Comin' Through the Rye (2)

↓  
 G [ / G ] [G G] / D7 [ / G ] [D7 G] / G G C [ / G ] G ///  
 If a bod - y meets a bod - y, Com-in' through the rye,

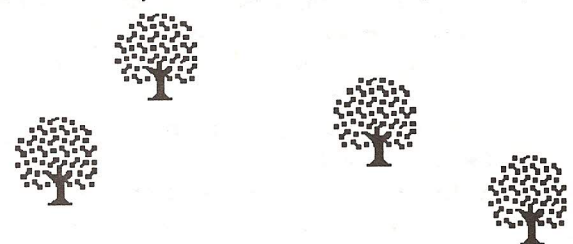
G [ / G ] [G G] / D7 [ / G ] [D7 G] / G [ / G ] [C G] / G ///  
 If a bod - y kiss a bod - y, Should a bod - y cry?

G G [G G] / D7 [ / G ] [D7 G] / G G G G C //  
 Eve-ry las - sie has her lad - die, None, they say have I,

C G [ / G ] D7 [ / D7 ] G [ / G ] D7 G G G C [ / G ] G ///  
 Yet all the boys they smile at me, While com - in' through the rye.

D D G / D [D D] D /  
 Sha-dy Grove, my lit-tle love,

Em [Em Em] Em D Em ///  
 I'm gon-na leave you here.



# Jigs Aren't Just For the Irish

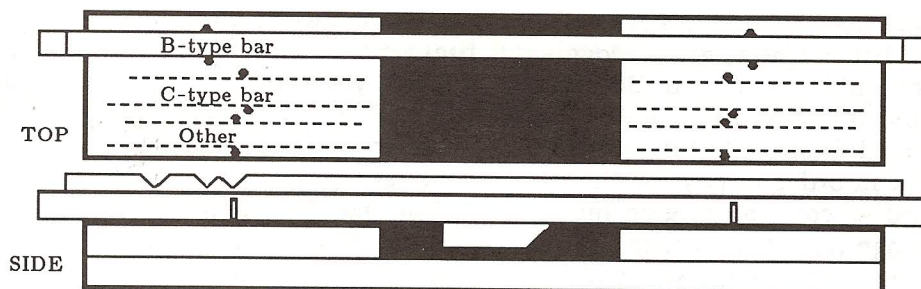
by Gregg Averett

Who among us wouldn't like a faster, easier way of doing something? One simple way of speeding up refelting of your chord bars is to use a jig. It holds any bar securely and leaves both hands free to do the cutting. The one described here is quick, and no cost to make. All you need is some wood and a few nails.

I selected 1x4 fir from my scrap pile and cut a piece about twelve inches long. I nailed two shorter pieces on top leaving a three inch gap in the middle. This space allows room for chord buttons when you turn the bar upside down. Lay a chord bar across the jig and scribe a pencil line on

one side. Nail a couple of small finishing brads on the line, midway on each side of the gap. Leave about 1/4 inch exposed. Lay the bar against the nails and scribe a line on the other side. Add two nails on that side. The nail pairs should be angled out just slightly to accept the chord bar easily and be snug at the

bottom. If the spacing between the nails isn't quite right, pull one out, move it over, and adjust the position in or out to give the fit you want. More pairs of brads may be used but they are unnecessary and more difficult to align. I spaced several sets of brads across my jig so it will accept any bar. ■



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# DON'T SELL YOURSELF SHORT

by Jim Hudson



**I**t seems that I did everything backwards. I began playing hammered dulcimer in June, 1985, and went to the recording studio in February, 1986. The normal procedure for this process is to first perform, gain recognition, and then record. Because I did it backwards, I was forced to struggle for recognition in order to pay for the recording cost and to gain the recognition that I needed in order to succeed. I was willing to play anywhere, anytime just to get the "exposure." Well, I can tell you from experience that one can most surely die a musical death from "over exposure!"

The result was about two years in showing it's ugly face. I soon found the telephone ringing off the wall from people who needed a musician. The only problem was that I had gained the reputation of being willing to play for hot dogs and potato chips. This is not a good way to be known. Unfortunately, the damage was done and I was forced to go outside my geographic location in order to get paid anything that resembled "decent wages."

There are several things you might consider when agreeing to play for hire.

1. You play a unique and different instrument.
2. If you tune, which I certainly hope you do, you have a lot of strings.

3. Your time is as valuable as is the time of anyone else.
4. You need adequate practice time.
5. You will have travel time involved if you are playing anywhere besides your own backyard.
6. Once you are at the gig, you will hopefully take the necessary time to re-check your tuning.
7. You may be required to furnish your own sound system. This is not only a lot of work, but also takes a certain amount of specialized knowledge of sound reinforcement, your instrument, mic and speaker locations, and an involved sound check. The worse case scenario is that you will be forced to use their often-time antiquated and sorely inadequate system to try to successfully generate those sweet tones you know your instrument will produce.
8. Then you are supposed to create a totally flawless performance that will strike awe and admiration into the hearts of all those present.
9. This is all the easy part. Because you are playing an unusual instrument, you are given the opportunity to spend at least forty five minutes after the performance answering all the wonderful questions like "Is that like a banjo?" or "How do you play that thang so well?"
10. Then you have the opportunity to load all your gear

and make the return trip back to your home.

Now, don't think me rude or cynical. These things all do happen and we must, because we love our instruments and our music, try to educate the public about what we are doing. Which brings me to the real point of this whole mess.

There are always local musicians who depend on the income from their performances to supplement their income. In many cases, it is their primary source of livelihood. It could become difficult for these folks to ask for and get decent compensation if we as a group continue to sell ourselves short.

I'm not saying that you should gouge or overcharge. I am saying you should request an adequate amount to justly reimburse yourself for the time you have just spent bringing all this joy and happiness into the lives of those you have just touched with your music.

In short, there is no real way I can tell you how much to charge. There is no magic formula. All I can do is relate one incident from my own personal experience: I had been playing professionally for about two years when I received a call from a very prestigious resort asking me to play for their tea hour during the Christmas season. I was to play for one hour. I thought \$35 should be a fair

amount for one hour. I had figured my time in the shop to be worth about that. Well, I had to go out and buy \$120 worth of clothes for my son and myself. Then, it was necessary for me to stop work in the shop around noon to show-er, tune two hammered dulcimers, load up, get there, check tuning, perform, answer questions and bask in their praises, load up and go home. I arrived home around 6:45 p.m. For all this, I received \$35.00. Then, because my son was playing with me, I split the \$35.00 with him. In short, I spent seven hours for a grand total of \$17.50. And to top it all off, the lost time in my shop added up to something around \$200.

A spin-off of this same story is that I got my picture in *Southern Living* magazine. The caption read "Local musician plays carols." No name, no address, no phone number. In fact, they cut my son out of the picture and published my picture holding my guitar, not me playing my hand-made hammered dulcimer.

And so, when you are considering a gig, I advise you to ask questions. Find out what is expected of you, how much time it will take, how far you must travel, and probably most important, how much good all of this "exposure" will do you to further your career as a professional musician.

There are always certain things we all will and should do where money is never even a factor: I would never dream of charging the nursing home where my grandfather lives for the time I spend playing for the residents there. The time I spend performing at a music festival where people are educated about my music and instrument is much more worthwhile to me than playing in the shopping mall for

folks as they joyously look for a new pair of socks.

Understand that this is my opinion only, not law. Be aware of your own potential and the beauty of your gift. Share it with others always with love, joy, humility, and a smile. Then charge them a respectable fee for your rare and unusual talents. To do any thing less is to sell your instrument, the traditional musician, and yourself short. ■



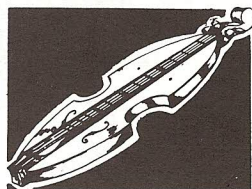
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**PRO-FILES**


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

Mary Ann Johnston  
RD3, Box 190-A  
New Cumberland, WV 26047

**NOTE:** These performance and workshop listings are limited to those which feature autoharp. Contact the performer for additional information. Also, cancellations and/or changes can occur. Check with performer before travelling long distances.



**UBI ADAMS**, a full-time wife and mother to a busy family, is slowly but surely seeing her musical interest and activities mature. She always loved folk music. After playing the guitar for four years, she heard some Carter Family recordings and wanted to play the autoharp. Within a few months after getting picks on her fingers and the 'harp in her hug, Ubi was using it with various types of audiences.

In the past five years, Ubi has been performing her program of Traditional American Folk Music at local schools and museums, libraries, craft fairs, and private parties. She's been covered by the local media many times, and is always happy to promote the autoharp, which is her featured instrument.

Ubi also sings and plays the guitar, mountain dulcimer, and the limberjack. She is thankful for the musical gifts God has given her, and wants to share His love with others through her music. She is currently working on her first cassette, a collection of music for harvest-time. For performance schedule, contact:

Ubi Adams  
2659 Kissel Hill Road  
Lititz, PA 17543  
717 569-8465

**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 1  
Music Emporium  
El Dorado, KS  
April 9  
Blue Heron Rookery  
Rolla, MO  
(See top of next column)

April 10  
1st Unitarian Church  
Louisville, KY  
April 23  
Pullman WA  
April 24  
Spokane, WA  
April 30  
Neighborhood Church  
Pasadena, CA  
May 7, 8, 9  
Appalachian Festival  
Cincinnati, OH

**ROZ BROWN**  
1549 S. Holland Court  
Lakewood, CO 80232  
303 969-9645  
**Pro-File:** AQ October 89  
**Performance Schedule:**  
Buckhorn Exchange  
Restaurant  
1000 Osage Street  
Denver, CO  
Every Wednesday, Thursday,  
Friday, and Saturday night



1990 Winfield Champion, **BILL BRYANT** has been playing the autoharp for thirty years. Bill, who calls himself 'The Grizzly Flat' Harper, has designed and built autoharps, carries a busy workshop schedule, and is a popular, nationally-known performer. He plays sacred, old-time, country, folk, jazz, blues, and popular music.

Bill plays with bare fingers, finger picks (some are double-sided) and sometimes a flat pick. His style is compatible with a multitude of instruments. He has made two very successful cassettes, Grizzly Flat 'Harper, Volumes One and Two.

For performance schedule, contact:

Bill Bryant  
PO Box 280  
Grizzly Flats, CA 95636  
916 626-3011  
**Performance Schedule:**  
May 7, 8  
Snyders Ranch  
Valley Springs, CO  
May 9  
Iris Garden  
Mt. Aukum, CA

**JULIE DAVIS**  
PO Box 1302  
Nederland, CO 80466  
303 258-3444  
**Pro-File:** AQ July 91  
**Performance Schedule:**  
April 6  
Swallow Hill  
Music Association  
Denver, CO  
Intermediate autoharp  
classes and string band  
classes begin  
May 1  
Swallow Hill  
Denver, CO  
Autoharp Masterclass  
May 14  
Unitarian Church  
Boulder, CO

June 14, 15, 16  
Coffeyville, KS  
June 26  
Vail Arts Festival  
Vail, CO

**MIKE FENTON**  
High Park Cottage,  
Pershore Road  
Whittington, Worcester  
England WR5 2RT  
0905 354822  
**Pro-File:** AQ October 88  
**Performance Schedule:**  
April 28, 29  
Green Lane Primary School  
Middlesborough, Cleveland

May 11, 12  
St. Bololph's CE Primary  
Orton Longueville,  
Petersborough  
May 13, 14  
Wakely County  
Junior School  
Rainham, Kent  
May 18  
Sturton-by-Stow  
Primary School  
Lincolnshire  
May 26  
Georgetown School  
Dumfries, Scotland  
June 10, 11  
Newport Junior School  
Newport, Shropshire  
June 22  
St. Bernadette's  
RC Primary School  
Nunthorpe, Cleveland

**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 2  
Elementary School  
Green Forest, AR  
April 10  
Cross Timbers  
Country Opry  
Stephenville, TX  
April 11  
Cafe des Artistes  
La Madeleine Bakery  
Fort Worth, TX  
April 15  
Borman School  
Denton, TX  
April 16  
Uncle Calvin's Coffeehouse  
Dallas, TX  
April 17  
Main Street Arts Festival  
Fort Worth, TX  
April 24  
Greer's Ferry  
Visitor's Center  
Heber Springs, AR  
May 6  
St. Louis, MO  
June 12, 13  
Four Rivers Folk Festival  
Golden Pond, KY

**LITTLE ROY LEWIS**  
The Lewis Family  
Route 1, Box 75  
Lincolnton, GA 30817  
404 359-3767  
**Pro-File:** AQ January 90  
**Performance Schedule:**  
April 2  
Hanover, OH  
April 3  
Bellevue, OH  
April 4  
Peddler's Auction Barn  
Goshen, IN  
April 9  
Middle School  
Pulaski, VA  
April 10  
Fieldale-Collinsville School  
Fieldale, VA

April 15  
Gulf Coast Opry Auditorium  
Saraland, AL  
April 16  
Music Hall-Fish Camp  
Runnelstown, MS  
April 17  
University Center  
Hammond, LA  
April 23  
Mountaineer Opry House  
Milton, WV  
April 24  
Lebanon, PA  
April 25  
William Monroe High  
Stanardsville, VA  
April 29, 30, May 1  
Elijah Clark Park  
Lincolnton, GA  
May 8  
Looney's Amphitheatre  
Double Springs, AL  
May 15  
Clem's Shoal Creek Park  
Lavonia, GA  
May 16  
Granite Hills Campground  
Gettysburg, PA  
May 21  
Dixie Land Music Park  
Waldo, FL  
May 22  
Vidalia, GA  
May 30  
Oakdale Park  
Glenrose, TX  
June 4  
Logan Theatre  
Logan, OH  
June 5  
Stone Creek Music Park  
Wiggins, MS  
June 6  
Mountain Heritage  
Community Center  
Stink Creek, TN  
June 9  
Sanders Family Park  
McAlester, OK  
June 10  
Lonesome Pine Park  
Laurel, MS  
June 11  
Kentucky Horse Park  
Lexington, KY  
June 12  
Slagle's Pasture  
Elizabethton, TN  
June 13  
Mountain View Park  
Wind Gap, PA  
June 19  
Traders' Junction  
Imlay City, MI  
June 20  
Monroe Bluegrass Park  
Beanblossom, IN  
June 23  
Trade Day Park  
Canton, TX  
June 24, 25  
Blackburn Park  
Dahlonga, GA  
June 26  
Music Park  
Summersville, WV  
June 27  
Fairgrounds  
Charlotte, MI

**HARVEY REID**

Woodpecker Records  
PO Box 1134  
Portsmouth, NH 03802  
**Pro-File:** AQ January 89  
**Performance Schedule:**  
May 22  
*Cuyahoga National  
Recreation Area  
Brecksville, OH*  
June 25, 26  
Black Hills Bluegrass Festival  
Sturgis, SD

**PAM ROBERTS**

174 Hayward Street  
Braintree, MA  
**Pro-File:** AQ January 89  
**Performance Schedule:**  
April 23, 24, 25  
*New England Folk Festival  
Natick, MA*

**JANET SCHREINER**

1510 Remington Road  
Wynnewood, PA 19096  
215 649-0732  
**Pro-File:** AQ January 92  
**Performance Schedule:**  
April 23  
*Community Education Center  
Philadelphia, PA*  
May 20  
Overbrook  
Presbyterian Pre-School  
Philadelphia, PA

**TOM SCHROEDER**

819 W. 77th Street  
Kansas City, MO 64114  
**Pro-File:** AQ October 88  
**Performance Schedule:**  
June 26, 27  
*Summer Solstice Festival  
Los Angeles, CA*

**MARTY SCHUMAN**

1645 Rocky Point Road  
Gainesville, FL 32608  
904 338-1682  
**Pro-File:** AQ October 88  
**Performance Schedule:**  
*Every Saturday 6-9 pm  
Cottage Cafe  
Mchintosh, FL*  
May 28, 29, 30  
Florida Folk Life Festival  
White Springs, FL

**MIKE SEEGER**

PO Box 1592  
Lexington, VA 24450  
**Pro-File:** AQ January 89  
**Performance Schedule:**  
April 23  
*Focal Point  
St. Louis, MO*  
April 24  
Kansas City, MO  
April 25  
*Austin, TX*  
April 30  
Left Bank Cafe  
Blue Hill, ME  
May 1  
*Portland, ME*  
May 2  
Wood's Hole, MA  
May 7  
*Concord, MA*  
May 8  
The Folkway  
Peterborough, NH  
May 9  
*Pyralisk  
Montpelier, VT*

**BILL SKY FAMILY**

PO Box 3496  
Batesville, AR 72503  
501 264-9382 (Ans. Service)  
**Pro-File:** AQ April 90  
**Performance Schedule:**  
April 1  
*Hoffman School  
Chicago, IL*  
April 2  
Hinking School  
Chicago, IL  
April 3  
*Happy Hearts Autoharp Club*

**The Best Western**

Newton, IA  
April 9  
Jimmy Driftwood  
Folk Hall of Fame  
Mountain View, AR  
April 10  
*Community Center  
Oil Trough, AR*  
April 11, 16, & 18  
Jimmy Driftwood  
Folk Hall of Fame  
Mountain View, AR  
April 23, 24, 25  
*The Elkhorn Valley  
Country Music Festival  
Freemont, NE*  
April 27, 28, 29, 30  
Nashville, TN  
May 2, 14, 16, 21, & 23  
*Jimmy Driftwood  
Folk Hall of Fame  
Mountain View, AR*

May 8  
Lions Club  
Scholarship Concert  
Whitley City, KY  
June 5  
*Greens Ferry Visitors Center  
Heber Springs, AR*  
June 6  
County Line  
Nashville, AR

June 11  
*The June Jam  
Fort Payne Opera House  
Fort Payne, AL*  
June 13  
Jimmy Driftwood  
Folk Hall of Fame  
Mountain View, AR  
June 17, 18, 19, 20  
*Silver Dollar City  
American Folk Music Festival  
Branson, MO*

**DREW SMITH**

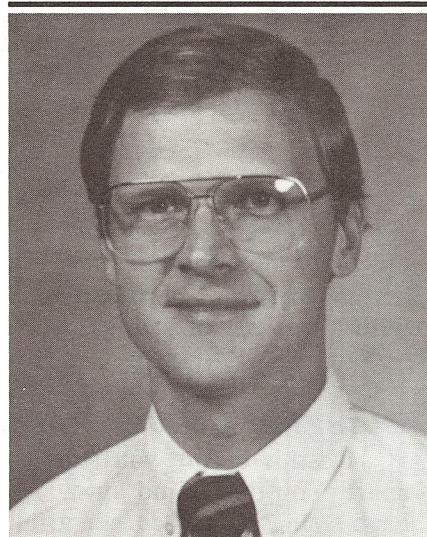
529 Ardmore Road  
Ho-Ho-Kus, NJ 07423  
**Pro-File:** AQ July 89  
**Performance Schedule:**  
April 23, 24, 25  
*New England Folk Festival  
Natick, MA*

**FRAN STALLINGS**

1406 Macklyn Lane  
Bartlesville, OK 74006-5419  
918 333-7390  
**Pro-File:** AQ April 92  
**Performance Schedule:**  
June 15, 17  
*International Mozart Festival  
Bartlesville, OK*

**IVAN STILES**

Route 29, RD2  
Phoenixville, PA 19460  
215 935-9062  
**Pro-File:** AQ October 88  
**Performance Schedule:**  
May 15  
*Bar None Autoharp Society  
First Annual Quasi-Festival*



A musically multi-talented individual, **CHARLES WHITMER** holds a Bachelors and Masters degree in music education, and is currently the music instructor for grades seven and eight in the Conrad Independent School District in Texas. He is heavily

involved in Shape Note Singing, and is well-known in the southeast for this activity. Currently he is the chairman of the Texas State Sacred Harp Singing Convention for 1993. Charles is a noted autoharp instructor and performer as well, having taught work-

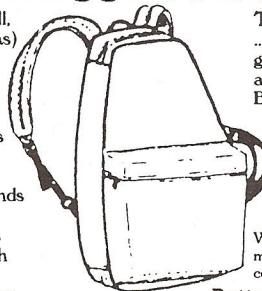
shops throughout the country, including the Ozark Folk Center, Mountain View, Arkansas; and at Augusta, in Elkins, West Virginia. He has recorded two tapes *Whitmer and Langston, Volumes #1 and #2*. For performance schedule, contact: Charles Whitmer 25650 IH 45N #1107 Spring, TX 77386 713 367-6260 (evenings)  
**Performance Schedule:**  
April 17  
*New Player-Beginner Workshop #1  
Our Lady of the Lake Univ.  
San Antonio, TX*  
April 24  
*New Player-Beginner Workshop #1  
Robinson Road  
Community Center  
Conroe, TX*  
May 22  
*Beginner Workshop #2  
Robinson Road  
Community Center  
Conroe, TX*  
June 7, 8, 9, 10  
*New Player-Beginner Workshops  
Ozark Folk Center  
Mountain View, AR*  
June 14, 15, 16, 17  
*Intermediate Workshops  
Ozark Folk Center  
Mountain View, AR*  
June 26-27  
*Summer Solstice Festival  
Los Angeles, CA*



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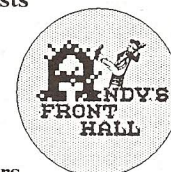
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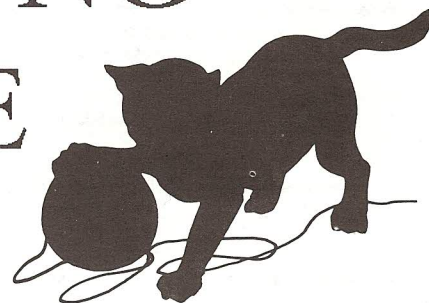
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# STRING ALONG WITH ME

by Dr. George Orthey



It never ceases to amaze me to see autoharp players from novice to pro who, if not terrified by the thought of refelting and restringing, at least break into a cold sweat. Hands become Ripley Records with five thumbs each. I'm here to tell you that these jobs are tedious, yes -- life-threatening, no.

Refelting was covered in the July '92 AQ -- "Felt Bad About Your Damped 'Harps." A bit of information concerning restringing can be found in the July '89 AQ -- "Strings That Go Sprong in the Night." Now we'll cover the complete procedure you should follow when restringing your 'harp.

## *When do you restring?*

When your 'harp needs it. The time varies greatly. For those of you who rarely play, never touch the strings with sweaty, sticky fingers, and store it in perfect humidity and temperature, string replacement could be every ten years -- maybe even never. (Who cares? You've no doubt forgotten where you stored it, anyway.) On the other hand, for my "demo" 'harps, (really my wife's), which are played by every french-fry-crunching would-be Bryan Bowers that comes along, (bare-fingered, yet), the strings last (almost fall off by) one season. I have never seen a seriously played 'harp with strings more than two years

old that won't show a very distinct recovery of sound with a new set of strings.

## *Locate and buy a set of strings to fit your 'harp.*

Do this before you tear it apart. You don't find autoharp strings at the corner grocery. See AQ July '92 "Buyers' Guide" for sources.

There are Model A and Model B Oscar Schmidt Int'l. (OSI) strings. Model A strings go on the old black box-type 'harps that have bridges. The string loop ends go to small posts on the dead-pin end. There is a dead-pin end cover that must be removed to get at these. Model B strings go on the newer OSI 'harps that have guide posts at the tuning pin end and an anchor bar, or fine tuners at the dead pin end.

All ChromAharps are Model A-type 'harps. OSI Model A strings made before January 1993 have an eyelet (ferrule) that's too small to fit on the ChromAharp's large dead pins. New Model A strings made after that date have the eyelet removed. These will fit the ChromAharps, a great change for those owners, since ChromAharp strings are hard to find. If you must use an older Model A string, remove the eyelet or make a noose in the dead pin end of the string to accommodate the large dead pins.

There are also LaBella Model A and Model B strings available. The Model As will

fit both ChromAharp and OSI Model A 'harps, and the Model Bs will fit the OSI Model B 'harps.

Hand-crafted 'harps generally are OSI compatible for strings. Ask the maker of the instrument.

Zither wire that is used on psalteries and hammered dulcimers is also a suitable substitute for smooth wire (not wound) strings. Use approximately the same diameter wire for replacement. Make the wire long enough, that when placed in position on the dead-pin end, it will extend about two inches beyond the tuning pin. This will give you about four winds on the pin when the string is tuned up. You'll also need to put a ferrule in the end loop for OSI fine tuner or anchor bar.

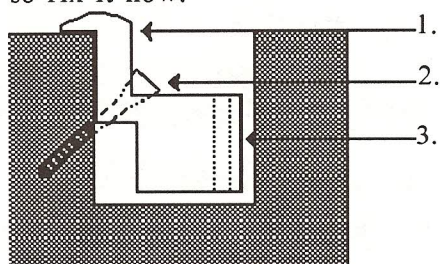
## *Clean up your act.*

Before we take the strings off and get started, now's a good time to remind you that when you have the 'harp apart, you can do a thorough clean-up of the instrument. It's also a time to do other maintenance and repair as well. Check for loose pins as you remove the strings. Make a note of which ones are loose, and shim the holes before restringing (see AQ April '89).

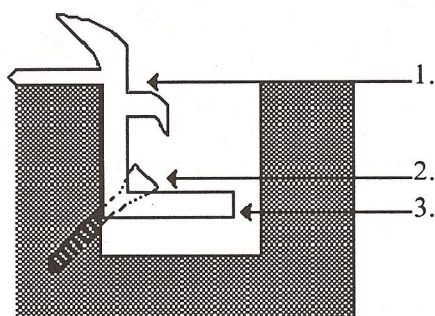
You also may notice on some 'harps with the anchor bar or fine tuners that the anchor bar or fine tuner bar tends to ride up out of the



body rather than remain well-seated down in the body. This will only get worse with time, so fix it now.



*Fine Tuner Base Bar*



*Anchor Bar*

Be sure the anchor bar/fine tuner base bar will seat tightly down on the face of the 'harp at this point (1). Remove the bar and drill a 1/8" hole through the bar as indicated in the drawing (2) at three or four points equally spaced along the bar. Note OSI has already done this on the newer sets of fine tuner bars, so if you are putting in a set of fine tuners (this is the time to do it) to replace the old anchor bar, you may find there are pre-drilled holes. When drilling the holes in an old bar, I slightly counter-sink these holes to give added clearance above the screw head. Place the bar back in the 'harp body, well seated at (1), and drill a 3/32" pilot hole through the hole in the anchor bar and into the 'harp body as illustrated. *Don't drill clear through the back.* Just drill about 3/4" deep. Use a 3/4" #4 flat-head screw. Put some candle wax or soap on the screw. It will turn in easier. When the screws pull tight, they will lock the bar firmly

down in place so there will be no more ride-up. If there is a space behind the bar here (3), take one or more layers of thin wood veneer or hard paper like manila folder and shim this space full.

Note: Lightly mark the exact position of the anchor bar before removing it so that it can be returned to the exact same position. If the anchor bar is being replaced by a fine tuner system, the base bar of the fine tuners should go in the same position. This is necessary so that the string bed will be in the exact position after restringing as it was before.

### *Restringing your 'harp.*

One string or 37, the procedure is the same. We'll do one string, then later advance to the whole 'harp.

---

*No matter what the fine tuner directions say, do not clip the tail off the wound bass and top octave strings.*

---

#### **(A) Remove the string.**

Back the tuning pin out, unwinding the string from the pin until the string pulls straight out of the hole in the tuning pin. This will set the pin so it will return to its original correct height when the new string is installed. This unwinding is accomplished easiest for a broken string by grasping the end of the piece of wire left on the pin with a pair of hemostats or needle-nose pliers while unwinding the pin. Note: the pins are threaded. They rise about 1/4" every three to four pin turns. If the string is no longer wound on the pin, unwind the pin four turns. When the new string is put in place, 2 1/2" of wire will wind

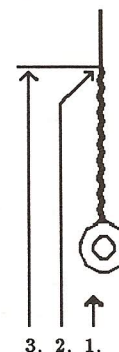
on the pin to bring it exactly back to its rightful position.

Remove the string at the dead-pin end. If you have an A Model-type 'harp, you will need to remove the dead-pin cover and slip the string eyelet off the dead pin. In a B Model with an anchor bar, you may find the string wedged. Wiggle it, push it down, back, and out of the anchor bar. If you have fine tuners, completely remove the screw and cam from the fine tuner base bar. Grasp the string eyelet and pull the string out of the cam.

#### **(B) String Replacement**

Prepare the replacement string eyelet end for remounting.

For Model A 'harps, do not clip the winding tail (3). When the eyelet (1) is placed over the dead-pin, the winding tail (3) should point toward the bass strings of the 'harp. Now the last wind before the tail lies *under* the string at (2) not across the top of the string. This will make the string settle and hold tune much quicker.

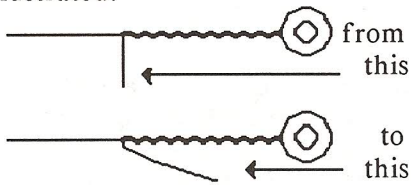


If you have a Model B 'harp with an anchor bar, (not fine tuners), slip the ball and winding under the anchor bar with the standing wire seated in the full depth of the slot in the anchor bar. Don't clip the tail. The position of the tail and ball make no difference. They will settle in place when the string pulls tight.

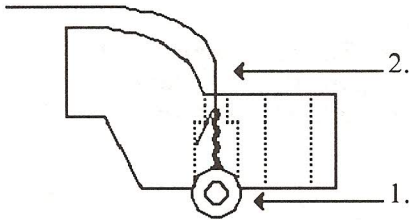
With fine tuners, properly seating the string and ball in the fine tuner cam is essential to obtaining a no-slip string that settles and holds tune after two or three tunings. No matter what the fine tuner directions say, do not clip the tail off the wound bass and top octave strings. Clip the

tails as closely as you can only on the very stiff middle octave strings.

Now with a bass or top octave string, bend the tail back alongside the windings as illustrated.



The windings and tail seat up into the fine tuner cam like this:



The ball should sit in the curved seat in the bottom of the cam (1). Align the ball with the seat. Bend the string at (2) in the direction the string will lie when properly in place and tuned. This bend will cause the ball to properly align when you pull the string tight after the fine tuner cam is in place.

For the mid-octave strings, clip the tail as close to the standing wire as you can:



This will still leave a stiff, sharp point on this very short tail. When this string pulls up into the cam seating the ball, this sharp end will catch and the string will not unwind. If you clipped the tail on the thinner bass and treble strings, the tail would simply unwind as you tighten the string. It would not settle and hold.

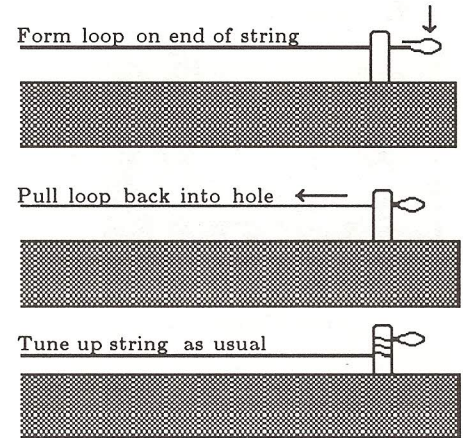
Before you put the fine tuner cam back in place, make a loop with the string, holding each end and slide the loop through under the bars. If you

just poke the straight end of the wire through under the bars, it will get amazingly tangled with the adjacent strings. Grab the loop when it comes through and keep it above the strings, releasing the tuning pin end of the string and guiding it to the tuning pin. Put the tip of the string through its tuning pin and clamp your hemostat on the tip of the string so it can't come back out of the tuning pin. Place the cam in position on the fine tuner base bar. Check to see that the ball is seated and the standing wire is properly aligned. Turn the fine tuner screw all the way down. You will back it up a bit later, but until then it keeps the string and ball properly seated while you wind the string on the tuning pin. Be careful about sliding the string around under the chord bars, particularly the very hard wires. They can easily damage the bar felts or tear them loose. You can protect against this by placing a piece of manila folder paper between the strings and the chord bars.

Some new fine tuner sets include small washers. Check carefully to see if they are lock washers or flat washers. *DO NOT -- repeat -- DO NOT use lock washers!* If you do, you'll ruin your fine tuners, and they will function in a very erratic manner. Washers are not necessary. Flat washers make fine tuners work smoother. [See "I'll Buy That," page 20.] Throw the lock washers away. I also have found that a small drop of graphite lock oil in the threads of the machine screws make the fine tuners work much easier.

Now you are ready to wind up the string on the tuning pin. I don't like the sharp points of the wires sticking out the other side of the tuning pins, so I make a small

loop in the end of the string and put the sharp point back in the tuning pin.



Turn the tuning pin, winding the string onto the pin so it makes a nice clean spiral on the pin. Do not let the wire cross itself.

If you have a Model B type 'harp with guide posts rather than a bridge, the string should come across the guide pin essentially level to the tuning pin. Make a closed, tight coil.

If yours is a Model A type 'harp with bridges, the string should come across the bridge and angle down toward the face of the 'harp. Make an open spiral winding. The pins on these 'harps are usually slanted to facilitate this. This gives a firm downward pressure of the string on the bridge. Without this strong down-pressure, you will lose brightness, and may have unwanted "buzzy" sounding strings.

Before pulling the string tight, be sure it is in place, the ball end is well-situated in the anchor bar or on the dead-pin, and the string is not tangled in the bar felts. Pull the string up to tune. Back off the fine tuner screw to level the cam if you have fine tuners. Now tune the string several times using the tuning pin only.

-- And so on.

We are finally back to re-

stringing the whole 'harp. No more side-tracks. As I said, single string replacement will simply be repeated 36 times. One major difference here is that it makes life much easier if you remove the entire chord bar mechanism first. Don't do it on your backyard picnic table. It's murder finding those little springs in the grass. I suggest doing it on a white sheet. It makes little parts easy to find. Keep track of the pieces so you get it all back together later. It's not a bad time to glue the springs in place in the bar holder or on the combs using silicone glue. Check "Bars . . . Where the Action Is," 10/91 and 1/92, AQ.

### *Tension mounts.*

Before you remove the old strings. Make note of any pins that are noticeably too high or too low. Measure how much the discrepancy is compared to the other pins. Write this down. Now release the tension about one turn on all A notes, then all the B notes, all the C notes, etc. This will release the tension uniformly across the 'harp and prevent the unequal stress of starting at one end and going straight through in order. As I mentioned before, notice loose, soft pins.

Now start from the bottom and remove the strings. Draw the middle of the string up as you turn the tuning pin until the string is fully unwound. Now pull the string out of the pin. It may be necessary to clip the tip off the string on the very stiff mid-octave strings to get it to come out of the pin. Then, as described for a single string, remove each one from its anchor bar/dead-pin/fine tuner.

If you don't want to take all the strings off and clean your 'harp up, you can take the fully tuned 'harp and remove the strings one at a time, replacing and rough tuning

the new string before going on to the next. This is simply repeating the single string process thirty six times. Be sure to rough tune each string as you put it on to maintain equal tension on all parts of the 'harp.

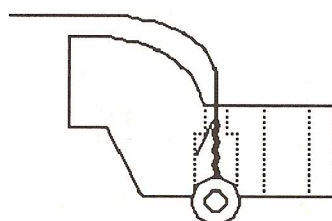
Now back to a complete "de-tuning." With all the strings off, do whatever clean-up, pin tightening, fine tuner installation/fixation needed.

If you had a tuning pin that was at an incorrect height in your 'harp, you can now adjust it to its proper height. If it was too low by, say, 1/8", raise it 1/8" now, or if it was too high, lower it by that much now. Turn the pin counter-clockwise to raise it, clockwise to lower it.

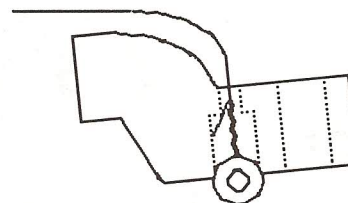
Keep in mind correctly positioned pins in this stringless state will not be uniform in height even though they will be correct when retuned. This is due to the variance in the string length.

The process of restringing is simply one at a time, like putting single strings in place. You don't have the chord bars to work around, though. Remember to bend the tails in the bass wound strings and in the top octave strings. Clip the tails in the mid-octave for fine tuners. Don't clip the tails on anchor bar or Model A-type 'harps with dead-pins.

Put the strings on, pulled to light tension. Carefully check for seating and correct positioning of the strings. They should be equally spaced coming off the dead pin bridge or fine tuners. Check the fine tuners to see that they are all essentially level.



Correct



Incorrect

If, when this is all in place, a tuning pin is obviously too high or too low, you can remove the string, correct the pin, and then put the string back on. I would not fool with this for minor corrections so long as the pins are tight and it all works OK.

### *Ready to tune up?*

Do the reverse of the "de-tuning." Tune up all the A notes, all the B notes, all the C notes, etc. till all is rough tuned. Now I use a stiff thumb pick and strum across the strings *hard*. The vibration and firm strum on the strings will settle them.

Once you have started pulling the strings up, don't leave it half-tuned or all out of tune. Tune it all. Tune it correctly, settle it, and retune. If you allow a 'harp to sit randomly out of tune, it will take forever to hold tune when you get around to it. A string is like a lost cat. It keeps trying to go back home. If you tune your 'harp correctly right away, it should hold its pitch within a few days. For the first few days, tune it using the tuning pins to get the stretch out. After that, use the fine tuners if you have them.

### *Put your bars back.*

If you have not already improved your action, again, I recommend you read "Bars . . . Where the Action Is."

### *Tools, materials, and cost.*

1. A set of properly matched strings for your model 'harp -- (\$45.00 OSI set)
2. Philips screw driver
3. Hemostats or needle-nose pliers
4. Wire cutter
5. Fine tuner set -- \$119.00 ■

# Oh, I'll Twine With My Mingles

PART FOUR

*This is the fourth in a series of articles concerning the idioms in traditional music. The Sea by Bob Cohen will follow in a later issue.*

## The Orange Maid of Sligo

by Mike Herr



This simple pretty Irish air is intriguing. It can be enjoyed on the surface as a romantic fantasy and also as a deeper political allegory pertaining to the age-old struggle between Protestants and Catholics.

To set the scene, Sligo is a town on the northwest coast of Ireland in a large area known as Ulster: a large bay ends in several smaller bays, one of these ending at the town. Benbulbin is one of several peaks in the area. The color orange denotes the "Orange North" with the connotation of the Protestant side of the political battle that has festered and raged for centuries. A relatively quick review of that history reveals the usual fascinating but confusing mix of all the possible permutations of allegiances to Catholicism, Protestantism, English rule, and Irish home rule.

The Orange Order was formed in 1795 in County Armagh in the north-eastern section of Ulster after the Protestants and Catholics had fought several battles. The purpose of formulation was basically one of self-preservation, an attempt to maintain the status quo of ascendancy of Protestant rule in that area. In the song, "The Orange Maid of Sligo," the female figure

"with lovely cheeks and flaxen curls," (flaxen is the color of flax, soft yellow-brown), is a representation of the country yearning for security as an "Orange" or Protestant homeland. The "Orange youth" denotes the people of the region who decided to wed themselves to the Protestant ideology. Thus, the bent of those who sing this song from the political heart is one with sympathies to the Protestant viewpoint.

This particular traditional song was found in *Folksongs Sung in Ulster* by Robin Morton, who collected numerous songs from many sources, including live performances in clubs, in bars, and on the street, and presented fifty of them with commentary for each. If interested, one could write to the Mercier Press at 4 Bridge Street, Cork, Ireland for a copy. I am indebted to Mr. Morton as well as to that favorite of all resources, *The World Book Encyclopedia*, for background information.

Lastly: the melody line is presented as only a rough guide. The art of singing this song lies in fitting the words in and bending the notes to portray your particular feel for the meaning, on whatever level you take it.

### *The Orange Maid of Sligo*

On Benbulbin's high and lofty heights  
the evening sun was setting bright,  
It cast a ray of golden light  
around the Bay of Sligo.

A tiny craft with glancing oars  
and flowing sail,  
The wind before it drove the tiny craft  
ashore to this the Bay of Sligo.

And at the bow there sat a girl,  
with lovely cheeks and flaxen curls,  
Her tender beauty was like a pearl,  
t'was the "Orange Maid of Sligo."

And, looking o'er the vessel's side  
she saw upon the waters glide,  
An orange lily's golden pride,  
upon the Bay of Sligo.

Make haste, make haste, and save that  
flower, I prize it more than any other,  
No traitor must have it within his  
power, around the Bay of Sligo.

An Orange youth then from the bow  
did reach the flower and with a vow,  
Bestowed it on the lovely brow,  
of the Orange Maid of Sligo.

She soon became his lovely bride,  
and oft he thought at eventide  
About that lily's golden pride,  
upon the Bay of Sligo.

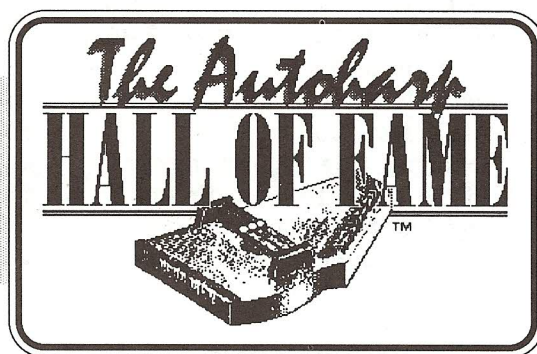
So, all true blues, come fill your glass,  
a better toast will never pass,  
We'll drink unto the lovely lass,  
the Orange Maid of Sligo. ■

# The Orange Maid of Sligo

*Adagio* Traditional

On Benbul-ben's high and lof - ty heights the eve - ning sun was set - ting bright, It  
 cast a ray of - gol - den light a - round the Bay of Sli - - go.

Official



Ballot

## 1993 AUTOHARP HALL OF FAME FINALISTS

AQ is pleased to announce a celebration of the autoharp through its inauguration of The Autoharp Hall Of Fame.

Each year, two persons (one contemporary and one posthumous) will be inducted into The Autoharp Hall Of Fame by vote from the autoharp community. Candidates for the 1993 award were nominated by autoharp enthusiasts in the first quarter of this year. The nominees were many and varied, selected with informed thoughtfulness.

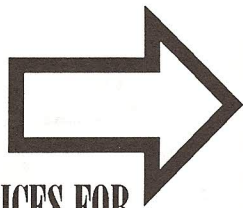
The list of 1993 candidates, as selected by ballot, appears here in alphabetical order. Please vote for *one* name in each category.

POSTHUMOUS	
Neriah Benfield	Glen Peterson
Sara Carter	Pop Stoneman
Karl August Gütter	Myrtle Vermillion
Mike Hudak	Charles Zimmermann
CONTEMPORARY*	
Cathy Barton-Para	Bob Lewis
Becky Blackley	Karen Mueller
Andy Boarman	Bonnie Phipps
Bryan Bowers	Eileen Roys
June Carter	Marty Schuman
Yvonne Dickerson	Mike Seeger
Mike Fenton	Drew Smith
Lindsay Haisley	Betty Waldron
	Ron Wall

Use the Official Ballot below to select your choice for the 1993 inductees into The Autoharp Hall of Fame. You must use this ballot (original or photocopy) to cast your vote, which must arrive at *Autoharp Quarterly* by June 1, 1993. You may only submit *one* ballot. Since this is open to all autoharp enthusiasts, subscribers and non-subscribers of AQ, ballot photo copies are permissible.

The two winning names will be inducted into The Autoharp Hall Of Fame at the 1993 Mountain Laurel Autoharp Gathering, and announced in the October 1993 issue of *Autoharp Quarterly*.

SELECT  
YOUR  
FINAL CHOICES FOR  
THE 1993 INDUCTEES  
INTO THE AUTOHARP  
HALL OF FAME



## The Autoharp Hall Of Fame™ Official Ballot

Please enter my choices for the 1993 inductees. Choose only one from each category.

Posthumous: \_\_\_\_\_

Contemporary: \_\_\_\_\_

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

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Name/address must be included for ballot to be valid. Ballot must arrive by June 1, 1993. Send to: *Autoharp Quarterly* • PO Box A • Newport, PA 17074

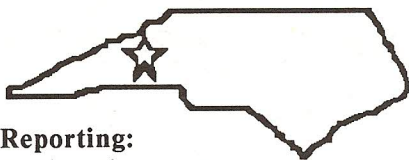
\*The names of Mary Lou Orthey, George Orthey, and Ivan Stiles have been eliminated from the list of those nominated because of obvious conflict of interest.

## 'HARPERS-AT-LARGE

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

### Concert: Bryan Bowers

Place: Burnsville, NC



### Reporting:

Kathy Ferguson

Fairfax, VA

Friday, October 23rd, found Bryan performing at the Celso Inn in Burnsville, North Carolina. Celso Inn is a gracious, rustic bed and breakfast nestled in the beautiful Blue Ridge Mountains. The large lounge was filled to capacity with folks of all ages. He opened the show with the "Battle Hymn," and then had the audience singing along on "Walking To Jerusalem."

Bryan quickly establishes a friendly rapport with the audience with personal vignettes. He told of an incident which occurred on his trip to Pakistan, Bangladesh, and Abu Dhabi. A State Department representative, checking out what he was taking into those countries, said he couldn't take one of his tee shirts. The shirt in question had a chorus line of dancing pigs on it, and the people in those countries consider pigs to be unclean. After Bryan protested, the representative said he could take it, but couldn't wear it. Finally, he said, OK, he could wear the shirt, but if anyone asked what the animals were, he was to say they were flat-nosed dogs. Bryan said the whole trip was worth it just for that bit of nonsense.

I'm always impressed by the variety in Bryan's show. The vocals ranged from tender to joyous, religious to ribald, and silly to serious. He sang "Friend For Life," which he recently wrote with Bill Danoff. It has an easy chorus, which the audience picked up on right away. His instrumentals went from the beautiful "Jesu, Joy of Man's Desiring/Ode To Joy" medley to the sprightly "Old French," and his 'harps rang clear and true throughout. A terrific evening's entertainment.

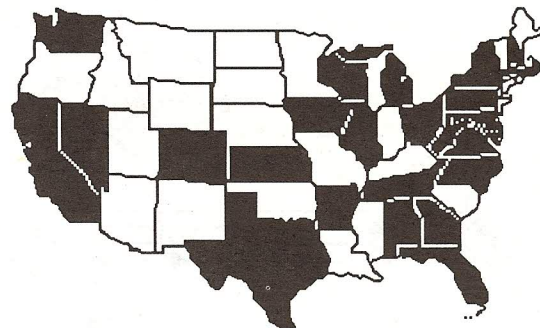
### Festival: 13th Annual Tennessee Fall Homecoming

Place: Museum Of Appalachia, Norris, TN



### Staff Report

I'm sure John Rice Irwin, who is the director of this event, has no idea that his celebration of old-time lifestyles and music is, to an autoharp enthusiast, really a great autoharp feast! It's true that the mule-driven press is squeezing sorghum; lye soap is being boiled in big black kettles; apple sulphuring, sassafras tea brewing, corn parching, apple butter boiling, and hominy making fill the air with wonderful scents; yarn is being spun from wool, dog hair, and cat fur; Revolutionary War and Civil War Encampments carry on in full regalia; arrowheads are being chipped. But during all this

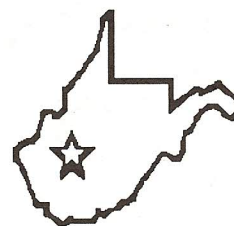


activity, three stages are alive from 10AM until around 7PM with constant and first-rate (Raymond Fairchild, Leroy Troy, Jimmy Driftwood, Grandpa Jones, Mac Wiseman, John Hartford, to name a few) country and old-time performers -- and among them, first-rate autoharp names as well! Janette Carter, Judie Pagter, Tom and Mary Morgan, Ron Wall, The Bill Sky Family, The Stewart Family, etc., etc. I would venture a guess that at no time during the five days of the festival is there a time when an autoharp is not on one of the stages!

If you love old-time music; get a kick out of watching cross-cut sawing, sheep and duck herding, story-telling, rail splitting, hand-riving roofing shingles; if you have some loose change to spend at the extensive craft show; if you enjoy singing hymns in an old log church; if you enjoy good autoharp music, you'll love the Tennessee Fall Homecoming!

### Festival: Footmad Festival

Place: Gandeenville, WV



### Reporting: Mike Herr

The Friends of Old-Time Music And Dance organization hosts a festival held in the color-bathed hills of West

Virginia at Camp Shepperd every year in early- to mid-October. Though not publicized widely outside of the state, the organizers do a great job of featuring both prominent and more obscure musicians, dance-callers, and dance-bands from around the state.

Friday and Saturday nights are highlighted by combined southern-style square- and contra-dances, this year led by Rich Cobos and Steve Ballman, with the dance-band Curmudgeon from the Morgantown area.

Workshops were held Saturday morning and afternoon, this year including Songwriting, Irish Dance, Irish Instrumental Music, Mountain and Hammered Dulcimer, Old-time Banjo, Morris Dance, Ballad-singing, Fiddle Styles, Gospel Sing, and a Children's Workshop.

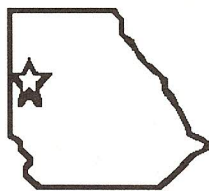
The autoharp was well represented by songwriter/'harp-er Kate Long; multiple instrumentalist Sally Hawley; and 'harper Mike Herr, playing in the Irish band, Lost In the Woods. These performers were just a few of a mixed bag of musicians who played short sets on two stages, one outside, one inside, during the afternoon and early evening hours of Saturday.

All told, this festival is just a sweet retreat among a super-friendly bunch of folks who come together each year to relax, trade tunes, dance a bit, and revel in the beautiful West Virginia scenery.



*June Maugery's autoharp charms a group of children in France.*

**Concert: Harp And Soul**  
Place: Atlanta, GA



**Reporting: Gregg Averett**  
Marietta, GA

Having made its mark in the local area with live performances, Harp And Soul celebrated the release of its first tape, "Pickles And Wine," with shows on two successive weeks in December. I missed the one at a regular haunt -- the Freight Room in Decatur -- but got a front row seat at Monterey Jack's, where they "did the album" in one monster set. I was fairly blown away with the depth and scope of their talent. Their selections ran the gamut of blues, country, a cappella, and traditional. A.P. Carter tunes and others were mixed with numbers written by local songwriters, several of whom listened appreciatively from the audience.

Harp And Soul consists of the singing duo of Judy Austin and Beth Heidelberg. Although they sometimes switch, Judy is a powerful and expressive lead singer with Beth providing a rich harmony. Both supply musical backup on their autoharps -- usually diatonic. (They lay out an autoharp smorgasbord reminiscent of a Bryan Bowers concert!) Beth, who teaches autoharp and woodwinds, adds lilting, and at times, lively color with the flute and clarinet.

Their music is pure listening pleasure, with rich vocals woven with the unique sound of the diatonic 'harp. Anyone, but especially other autoharp-ists, will find Harp And Soul's music enormously enjoyable.

**Concerts: Mill Run Dulcimer Band**  
Place: Northern Virginia



**Reporting: Kathy Ferguson**  
Fairfax, VA

The Band held its Thanksgiving concert in the barn at Colvin Run Park on November 21. Woody Padgett's autoharp rendition of Scott Joplin's "Entertainer" (which uses fourteen chords) was superb. Each member contributed his individual vocal style to the program. As usual, it's hard to explain the sense of caring, sharing, and being part of a community that their concerts evoke. This is a special gift the Band has, and it was strongly felt by the audience during the Thanksgiving concert.

The Christmas concert was held on December 5 in Anandale. Woody was featured on his 'harp playing "Music Box Dancer" and "Jesu, Joy of Man's Desiring." The Band had some new and interesting arrangements of some old standards: "Away in a Manger" had concertina, psaltery, guitar, autoharp, and bass. "Good King Wenceslas" was played in 4/4 and 3/4 time.

Also new to their program was Neal Walters singing Tommy Thompson's "Hot Buttered Rum" -- really terrific. (But then Neal could sing the phone book, and it would be really terrific.) Limberjacks Dobin and Rudolph danced to "Jingle Bells" and "Rudolph the Red Nosed Reindeer" to the delight of the young, and the rest of us as well.

The concert ended with the audience joining in on "Silent Night," and then cider, coffee and all sorts of goodies were served in the fellowship hall.

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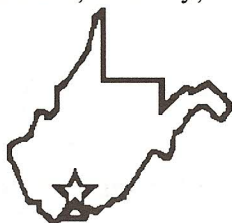
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**Concert: David and Christine Morris**  
Place: Southern West Virginia Youth Museum, Beckley, WV



**Reporting: Mike Herr**  
Beckley, WV

The end of 1992 was marked by a special treat -- David and Christine Morris sang, danced, and told stories at the museum here. A Clay County native, David brought to life stories and songs documenting the history of living in various parts of our state. He also shared personally significant memories from his own experiences.

The marathon three-hour session was too extensive to fully recount here, but highlights included the following: *The origins* of the Golden Delicious apple in the 1890s at Odessa, in Clay County; his parents were present, and his father brought a gavel made from a branch of the original tree.

*Poetry* by Louise MacNeil Piece, West Virginia Poet Laureate, by Martha McIlwaine (1805), and by Robert Frost. *A hilarious political song* from the 1840s about William Henry Harrison sung to David by his grandmother who was ninety years old.

*The very strange song*, "Strange Creek," about the origins of the town of the same name. *The emotional song* "Orphan Girl" which had David and everyone else in tears. *Stories of wintertime*, including "snow-surfing" down the mountainside on a tin toboggan.

*Poetry* by a friend at Christmastime in Vietnam, two

weeks before his death. *Bob Taylor*, fellow West Virginian, on old-time fiddle to supply Christine music with which to show off her Braxton County clogging style.

*The "Cherry Tree Carol"* from the lost books of the Bible. *Finally*, David's well-known autoharp with the king of drag notes playing his favorites "The Last Thing on My Mind" and "Silent Night." David has developed the most amazing style of frequently dragging the thumb or fore- or middle-finger over the strings during melody picking to create an effect unlike any I've heard anywhere.

This program held special significance for me, as David was one of my first teachers in the 'harp at Augusta in 1983 and '84. He and Christine are now residing in State College, Pennsylvania, where Christine is pursuing her doctoral studies.

**Festival: California Traditional Music Society New Year's Camp**  
Place: Malibu, CA



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

The Boiled Buzzards, Cathy and Dave Para, Rick Dougherty. These were a few of the headliners for the New Year's retreat at the beach in Malibu. Fiddle tunes, Irish music, and Civil War songs were the order of the day. If you love contra and/or international dancing, this is also the place for you. No responsibility, just workshops, concerts, and jamming.

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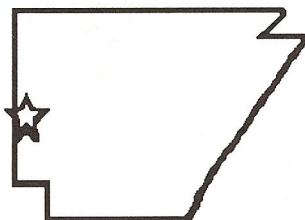


What could be better? Well, I'll tell you -- a Carter music marathon! A few of the campers put together a Carter music sing-along, which started before dinner. Because we didn't play nearly enough, we reconvened after the meal, singing and playing well into the evening. As a Carter music "fan," (in the truest description of the word -- short for fanatic), I was in hog heaven! There were two of us holding up the autoharp tradition.

Other autoharp activities included a workshop by Cathy Barton-Para. Cathy has a knack for getting right down to business, presenting clear, concise instruction in her chosen instrument. (In this case, it was the 'harp.) This workshop was no exception. She had the entire class playing the extremely "crooked" "Stoney's Waltz," and closed out the hour with the rock beat of Chuck Berry's "Memphis."

If traditional music makes you happy, consider attending this popular four-day event next year.

**Workshop and Concert: Laurie Sky and The Bill Sky Family Place: Ouchaitas Autoharp Club, Mena, AR**



**Reporting: Wayne Sullins**  
Viburnum, MO

The newly formed Harps of the Ouchaitas Autoharp Club sponsored a very enjoyable "kick-off" workshop and concert by The Bill Sky Family on December 12. It was held in the beautiful mountaintop lodge at Queen Wilhelmina State Park near Mena, Arkan-

sas. About fifty people, some from as far away as Rolla, Missouri and Waco, Texas, drove in for the event.

The workshop, presented by Laurie Sky, was held in the afternoon, with twenty-eight participants representing five states. The three-hour workshop covered a broad range of material. It included thumb/pinch rhythms, blues/bluegrass damping rhythms, guitar and banjo rhythm styles, as well as single note rhythm and melody note variations with usage of alternating rhythms. Tips on using melody note techniques were also given.

In addition, there was plenty of informal Q & A with a lot of interaction. Some of the topics covered were chromatic and diatonic scales, care and maintenance, and competition playing. Miss Sky distributed several additional hand-outs that gave numerous sources for a variety of 'harp needs. After the workshop, there was time to get acquainted and many 'harpers chose to jam well into the time allotted for dinner break.

That evening, Bill and Laurie presented a SRO concert in the lodge lobby, which was also open to the general public. Along with many of their standards and requested favorites, they featured several autoharp instrumentals throughout the evening. They were extremely well received.

After the concert, visiting and jamming continued at the lodge. Many 'harpers stayed overnight at the park before returning home. ■



*Laurie Sky at the Ouchaitas Autoharp Clup, Mena, Arkansas*

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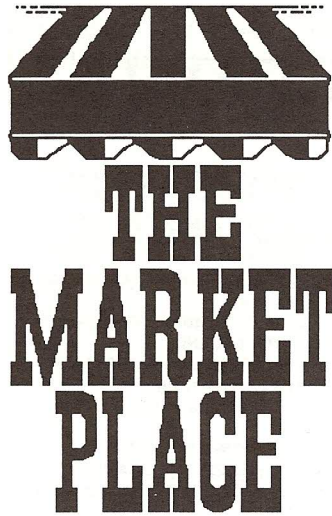
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