

OUR SIXTH YEAR

AUTOHARP QUARTERLY

MAGAZINE • DEDICATED • TO • THE • AUTOHARP • ENTHUSIAST



IN THIS ISSUE

THE AUTOHARP HALL OF FAME
MEMBERS HONORED

❖
HOW TO STRIKE
A FAMILIAR CHORD
Part Two

❖
THE MYRTLE VERMILLION STORY

❖
THE LEARNING PROCESS
with Lindsay Haisley

❖
DADDY, I WILL TRY
Janette Carter's Story

❖
INTERACTION with Charley Groth

❖
NEW FEATURE:
PICKER'S PORTRAIT
with Lou Stump

❖ ❖ ❖ SARA CARTER & JANETTE CARTER ❖ ❖ ❖

AUTOHARP QUARTERLY

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

Volume Six, Number One
October, 1993

Contents

Co-editors:

Mary Lou Orthey
Ivan Stiles

**Books Editor,
Recordings Editor,
Pro-Files Editor:**

Mary Ann Johnston

**Clubs Editor,
Festivals Editor:**

Ubi Adams

Interaction Editor:

Alan Mager

Children's Editor:

Fred Koch

Feature Writers:

James R. Adams, Esq.

Lindsay Haisley

Mike Herr

Richard N. Norris, M.D.

George F. Orthey

Judie Pagter

Bob Woodcock

Contributors:

Gregg Averett

Sandra Boone

Shelley Burke

Kathy Ferguson

Judy Ganser

Rich Raczkowski

Carole Spicer

Wayne Sullins

Kathy Wieland

Cover Photo:

Courtesy of Janette Carter

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 the US: \$5.

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

© 1993 by Limberjack Productions.
Autoharp Quarterly is a registered trademark of Limberjack Productions.
All rights reserved. Printed in USA.
ISSN 1071-1619

To And From The Editors	1
The Autoharp Hall Of Fame 1994 Ballot	3
Myrtle Vermillion's Story – Part One by <i>Mike Fenton</i>	4
'Harpers-At-Large	8
<i>Music Box Waltz</i> by Ron Wall and Mike Howard	14
Mountain Laurel Autoharp Gathering, 1993	15
Some Observations On Learning by <i>Lindsay Haisley</i>	16
<i>Wait Till The Sun Shines, Nellie</i> arranged by Mary Lou Orthey	18
<i>AQ Songbook: Pages 37, 38</i>	19, 20
Clubs	21
Picker's Portrait featuring <i>Lou Stump</i>	21
Interaction with <i>Charley Groth</i>	22
Auto Suggestion	26
Daddy, I Will Try – The Janette Carter Story by <i>Mary Lou Orthey</i>	27
<i>Harvest Home</i> arranged by Mark Fackeldey	29
The Autoharp Hall Of Fame: 1992 and 1993	30
How To Strike A Familiar Chord – Part Two by <i>Dr. George F. Orthey</i>	32
Sacred 'Harp <i>God Be With You Till We Meet Again</i>	34
Critics' Choice	35
Fall Festivals	37
Recordings	37
<i>AQ</i> Postscripts	37
Pro-Files	38
Cocoahouse by <i>Fred Koch</i>	39
The Market Place	40
Classifieds	IBC





TO AND FROM THE EDITORS

Dear Readers:

We have had a busy summer, and are now in the middle of a mind-boggling autumn. After having hosted a most successful Gathering, we had no time to sit back on our "laurels." When the campers vacated the field, the signs were taken down, the large tent removed, the port-a-potties hauled off, and the guest accommodations and homestead put in some order, we were at once on the road to Evart, Michigan, the Brandywine Festival in New Jersey, the Swannanoa Gathering in North Carolina, the Carter Fold in Virginia, Galax, Virginia, and Mountain View, Arkansas. Now, after having met to put this issue together, we're headed for Winfield, Kansas. Considering this frenzied schedule, we hope that you who have written to us will understand if our correspondence is a bit lagging.

While at the Carter Fold in Hiltons, Virginia, Mary Lou presented the children and grandchildren of Sara Carter with Sara's Autoharp Hall Of Fame appointment. The ceremony took place during the festival on Saturday evening in the Fold. Sara's and Maybelle's membership certificates for The Autoharp Hall Of Fame now hang in the Carter Family museum.

The response to the Pickers' Poll has been great. Thank you! Your ideas and thoughts are most important to us.

Autoharp Quarterly is celebrating its sixth year of publication. Thank you for your continued support and enthusiasm concerning our efforts!

Dear Editors:

A SOUND IDEA

About a year ago, I experimented with altering one of my diatonic 'harps to give double stringing right across (except for two notes) by limiting the range to two and one-half octaves instead of the usual three and one-half. So satisfying has been the result that I find I have played this 'harp almost to the exclusion of the others. The richer tone of double stringing, the even spacing and balance of the notes, and the balance between upper and lower registers is really delightful, and for me more than makes up for the loss of the few notes at each end of the range. Some keys seemed to suit the 'harp better than others, and I settled for the Key of C. I strung the 'harp from low "c," to the "g" two and one-half octaves above that, making single notes for string #3 (low d) and string #36 (high g) to keep to thirty-six strings.

I thank you for producing this valuable magazine. Long may it continue.

Roy Rowntree

A DISASTROUS SOUND

I love "disaster" instruments like the Celestaphone! In fact, I have an instrument exactly like it called the Phonoharp. I got it back in the '70s for five dollars from a school student I'd been teaching, who got it from a friend who worked for the Trenton New Jersey Department of Sanitation. (You can guess where he found it!) It needed a lot of fixing up, but I've been "entertaining" audiences with it ever since, along with its dreaded cousin, the Ukelin.

Lucille Reilly

The Celestaphone was made by a company called Phonoharp, which made autoharps and related instruments between 1910 and 1926.

Editors

SOUNDING OFF

Regarding the article, "Oh, I'll Twine With My Mingles" in the July 1992 issue: Hoolihan is used in rodeos

referring to an illegal stop. More or less, the cowboy throws himself on top of the steer. But this was taken from an older term. Steerwrestling, known as doggin' or bull dogging began in 1903 with Bill Pickett. It was a stunt in wild west shows before it was modified into a rodeo event. I believe that in the song "I Ride An Old Paint," hoolihan refers to a style of roping, generally a horse catch. The cowboy uses a long rope with a very large loop. He throws it high and long. Montana cowboys were known for this throw. Julio Moreno, son-in-law of Cotton Rosser, owner of Flying U Rodeo Company, is known for using this throw, not in rodeo competition, but as a horse catch. Firey and snuffy, I have also heard used in branding.

The Flying U Rodeo Company headquartered here in Marysville [California] is the oldest rodeo company in the nation, as far as livestock, the largest. The song "Bad Brahma Bull" was written about the Old Flying U when it was owned by Doc Sorenson of Idaho. I was the public relations manager for the company for fourteen years.

Valerie Wilson

We sent your letter to Roz Brown, the author of that particular article, Valerie. He appreciated your interest, and said "She is absolutely correct!" He also noted that Firey and Snuffy, as so many other idioms, are used differently in various parts of the country.

Editors

PLAY IT AGAIN, SAM. AGAIN.

I'm renewing my subscription. I enjoy AQ so very much. I regret that it doesn't come out more often. I don't know many 'harpers, but you make me feel part of a big family. Thank you.

Bettie Scott

And, thank you, Bettie! You are part of a big autoharp family! Great feeling, isn't it? But, please don't look for more than four issues a year.

Editors

Enclosed is my subscription renewal to AQ. Thanks for a great magazine. I particularly enjoy the *Autoharp Quarterly Songbook* feature. Since I only started my subscription two years ago, I missed pages one through twenty. Is

there any way to obtain these pages?

Donny F. Ross

We receive many inquiries like yours, Donny. Unfortunately, you can't collect those back pages without buying the back issues. We may come up with an alternative, but for now, this is the best we can do.

Editors

THE MOUNTAIN LAUREL BLOOMS

As I was flying home from the Mountain Laurel festival this year, I looked up from my reading and noticed several people looking at me strangely. Only then did I realize I had been whistling "Fifty Miles Of Elbow Room" out loud. Rather inappropriate for the airline seat I occupied, but I was carrying away with me such a spirit and happiness I couldn't help singing like a robin. This was truly the benchmark. About future festivals we'll say "Yea, this is great all right, but I remember the '93 Gathering – now, that was really something!"

The emotional roller-coaster began Thursday night with Bryan Bowers' induction into The Autoharp Hall Of Fame. Everyone was choked up and his ensuing set reminded me a lot of his song about his dog, Hairy. First he cried and we cried, then he'd cry and we would cry, then he cried and we cried, and we got up. He may not consider it his best performance, but I've never enjoyed him more.

Friday night the atmosphere was electric. Everyone agreed that the autoharp contest was the toughest and most competitive anyone had ever witnessed. Handicapping was impossible as contestant after contestant exceeded every expectation. After some drama in the finals including a tie score, having Marty Schuman and Lucille Reilly and Steve Young come in first, second, and third respectively, was like icing on the cake.

Saturday night the concert featured some phenomenal performances, anchored by Mark and Linda Fackeldey and Ron Wall. Mark and Linda combined musical virtuosity with a spontaneous humor to yield a truly memorable performance. Ron "Mr. Diatonic" Wall enthralled us in his first visit to Mountain Laurel.

Sunday featured an unannounced, surprise appearance by Jim Snow with an actual 'harp his dad, Kilby, played so many years. He demonstrated the distinctive drag-note playing style that was a Kilby Snow trademark. On the occasion of Kilby's induction into the Autoharp Hall Of Fame, we could only witness with unbelieving eyes this further unfolding of history.

Whew! What a festival. Just when we thought we'd seen the climax for the weekend, out would come another topper. If next year is any "better," you'll have to have Dr. Gil issue prescription tranquilizers at the gate.

Oh, one more thing. If anyone is worried that winning the Mountain Laurel Championship will change Marty Schuman, you'll be glad to hear that, next day at his campsite, he was getting double-duty from his First Place plaque as a serving tray!

Gregg Averett

So Marty's safe – however, we don't know how the championship in the watermelon seed-spitting contest has effected Ron Wall. The competition was keen, and he was more than proud of his illustrious trophy. We're hoping it hasn't changed his personality greatly.

Editors

Let me say that the Gathering was the nicest group of people gathered into one place that I've ever met. Everyone was extremely kind, friendly, helpful, exhibited a great sense of humor – the matter of rain, mud, heat, and bugs were small compared to the wonder and joy of the music. The pace and structure of the Gathering were wonderful. There always seemed to be too much to take in, but ample opportunity to do what one really wanted. Perfect for such an event. The concerts were magnificent – an autoharp "pig-out" for me.

A heartfelt thanks for having this wonderful event. It was truly worth the drive across the country.

Cathy Britell

Thanks Gregg and Cathy, and to everyone for the many letters we have received concerning this year's Gathering. We're taking them all into account while planning next year's event.

Editors

A VOTE OF CONFIDENCE

Our club was formed in January. I have only seen one copy of AQ which I picked up at a festival, but I feel comfortable in recommending the subscription to the members of the club. At least four of our members have autoharps. We are looking forward to some good music thanks to your magazine.

Bill Schilling

WE KNEW IT ALL THE TIME

I just experienced an event that I'd like to share. I was at a week-long dance camp in Capon Bridge, West Virginia enjoying various sorts of dancing, and many good friends. My trusty 'harp was along, of course, and I played a tune for all the camp participants during the Wednesday night program. I prefaced my playing by briefly describing the enormous creativity and talent being exhibited in the autoharp world these days, and said that they were about to get a sample. I played for them. The response was overwhelming! People kept telling me they didn't know an autoharp could do that! So pass it on – the value in sticking our necks out and showing the world what this instrument can do is enormous!

Mike Herr

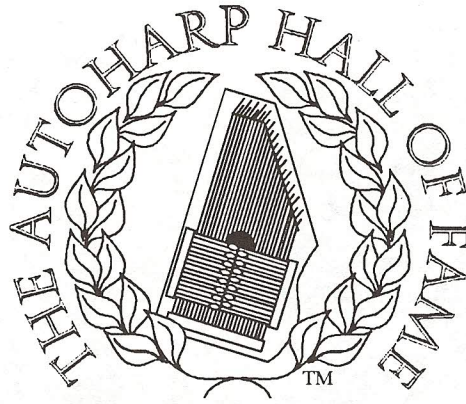
CHORDFUSED?

It is a joy to read your magazine. There's a wealth of tips for all players! I don't know much about music and chord arrangements, and have a question. Based on the OSI 21-bar standard 'harp, the C Major chord bar is placed in the middle of the other seven major chords. What is the sequence of chords when some other major chord is placed in the middle of the 'harp?

Alfred Gaines

See Fig. 1 on page 32, Alfred. The chord pattern is systematically laid out in the of the Circle Of Fifths – A^b, E^b, B^b, F, C, G, D, A, E, B, F[#], C[#], G[#], D[#], etc., bringing us back to the beginning, since G[#] and D[#] are essentially the same as A^b and E^b. This series of articles exactly addresses your subject. It makes no difference where the chords are placed, as long as they remain in the sequence of the Circle Of Fifths.

Editors



1994 NOMINATION FORM

Nominations for the 1994 inductees into The Autoharp Hall Of Fame will be accepted by Limberjack Productions from October 1, 1993 until May 1, 1994. Nominees should have had a significant, long-standing, positive impact on the autoharp community. Any individual wishing to submit nominations may do so by completing this form. Copies of this form are permissible. Names may be submitted for one posthumous and one contemporary nomination.

The honorees will be selected by a panel composed of knowledgeable autoharp musicians and enthusiasts, who are proficient in autoharp history. Envelopes must contain nominations only, and should be addressed to Limberjack Productions, The Autoharp Hall Of Fame, PO Box A, Newport PA, 17074. These envelopes shall be forwarded, unopened, to the panel. Limberjack Productions shall be informed of the decision of the panel by the third week of May, 1994. The honorees shall be named at the 1994 Mountain Laurel Autoharp Gathering and in the October 1994 issue of *Autoharp Quarterly*. ❖

When describing a nominee's contributions, please specify the significance of the contributions, and the nominee's leadership role in the autoharp community.

Posthumous Nominee

Name of nominee _____

Use a separate piece of paper for a description of achievement, contributions, and/or leadership in the autoharp community:

Contemporary Nominee

Name of nominee _____

Use a separate piece of paper for a description of achievement, contributions, and/or leadership in the autoharp community:

Name, address, telephone number of person submitting nomination:
(Must be completed in order to submit a valid nomination)

NAME _____ TELEPHONE _____

ADDRESS _____

CITY, STATE, ZIP _____

I am an *AQ* subscriber.

I am not an *AQ* subscriber.
I received my ballot from:

NAME _____

(Must be completed in order to submit a valid nomination)



PHOTO: COURTESY OF CLEO MONTY

FIRST LADY OF THE AUTOHARP

Myrtle Vermillion's Story

PART ONE

by Mike Fenton

Perhaps one of the greatest adventures in the history of early recorded country music befell a young woman from Scott County, Virginia, in 1927, and her story is of prime interest to autoharp enthusiasts. Her trip to New York to record in March of that year predated the Carter Family's Bristol recordings by some three months and made her the first woman to record with the autoharp. Only those first recordings by Pop Stoneman preceded her. Her name was Myrtle Vermillion, and she came from that same pocket of southwest Virginia as the Carters, and through her daughter, Cleo McNutt of Weber City, Virginia, I am able to tell her story.

Myrtle Vermillion was born Myrtle Porter on July 24th, 1895, near Nickelsville, Virginia. She was an only child and was kin to both Maybelle and Sara Carter, via the Addingtons (her mother was Nancy Addington) and the Doughertys respectively. She was said to be the prettiest girl around Nickelsville when she was young, and first married at the age of 16 to one Nathan Enix. There was one child of the marriage, Charley, but with her baby only three days old, Myrtle was a widow, her husband catching pneumonia while

watching the progress of a fox chase on a cold January day. At 19, Myrtle remarried to farmer Schuyler (pronounced Skyler) Vermillion, and they eventually settled on a farm on the North Fork of the Holston River, about two miles up river from Route 23.

Three children were born there in an old log cabin, including Cleo on March 23, 1916. Myrtle was, by all accounts, an accomplished banjo and guitar player – Cleo recalls her playing *McKinley's March* on the banjo. It is a mystery as to when Myrtle first obtained and learned to play autoharp. Previously published notions that she learned to play under the tutelage of a Mr. McLure are refuted by Cleo with some certainty. It is likely that she first came across the instrument through her connections with the families of Sara and Maybelle Carter. Being from the Nickelsville area, it is reasonable to assume that she and Sara may have been playing their early chords during the same time. This corner of Virginia has its own little chapter in autoharp history. The instrument was in regular use in Scott County, and 150 miles away in the Galax area, the early autoharp exponents included Dr. W. P. Davis of the Bogtrotters Band, and Pop Stoneman, although recorded examples in early

string band music are rare.

A recent conversation with Bill Clifton is pertinent – Bill recalled to me a friend whose father ran a music store in Charlottesville in the 1930s. When the autoharp company representative (presumably from Oscar Schmidt) came to town it was a big event – he would give demonstrations in the store and dozens of autoharps would be sold as a result. It may be that Myrtle saw her first autoharp in this way, possibly in Kingsport or Norton, cities not far from her home. Certainly many autoharps found their way into Virginia folk culture between the Wars through this type of visit, and they were also obtainable on mail order.

Schuyler Vermillion was well known in the region as a dancer – “You talk about flat-footing now, he could really do it, he was one of the best. He'd also play jew's harp to keep us kids quiet while Mom cooked breakfast!” recalls Cleo. About 1925, Myrtle met with two local musicians, fiddler John R. Dykes and guitarist “Hub” Mahaffey. Dykes at this time lived in the Bloomingdale area near Kingsport and it is thought that the band the three formed, the Dykes Magic City Trio, came to be as a result of informal house parties where music was played, usually

Featuring
Carol Stober & Rebekah

Melodic Autoharp

Video Music Lesson with Tab
from Texas Music and Video Co.
\$29.95 plus \$2.50 shipping



1991 Iowa
State Fair
Grand
Champion
Junior
Fiddler
Cassette
\$3
plus \$1.50
shipping

Available Autoharp Tapes:

Patchwork, \$7.50

Down Home Family Band, \$8
Instruction Book & Cassette, \$15

(Workshop Records)

Add \$1.50 shipping each for above tapes.

SLEEPING GIANT
PRODUCTIONS

Box 1275 □ Talladega, AL 35160

for dancing after the furniture had been moved aside. It may seem unusual for a string band to have included an autoharp. All the more so as they did not include banjo in the line-up, although the notable Dock Boggs is known to have played with them. Cleo McNutt recalls, "We didn't think nuthin' about it – she just got right in there and started playing." The band took its name from the nickname for Kingsport, built as a "model city" by George Carter, owner of the Clinchfield Railroad.

The band became very popular in the region – Dykes was a brilliant fiddler, Mahaffey a guitarist with strong bass run technique, with Myrtle providing rhythmic fill on her autoharp. She possessed a distinctive and unusual off-beat strum which contributed significantly to the exciting, energetic sound of the trio. She played a Zimmermann 5-

"We didn't think
nuthin' about it – she
just got right in there
and started playing."

chord autoharp which played in the keys of C and G, and used a celluloid thumb pick and one of the old spiral copper finger picks which were provided with the Zimmermann 'harps. As none of the band could drive a car, Myrtle's husband, Schuyler, became the band's chauffeur ("He had one of those open-sided Chevrolets with snap-on sides – you froze to death in them in winter.") They played contests, dances, and schoolhouses all over the region – Mountain City, Manville, and Big Stone Gap. When Schuyler held home parties at the farm, these events served as local dances and rehearsals for the Trio. Crowds grew at the Vermillion house parties so much that Schuyler modified another building on his farm to hold the dances, saving the effort of moving all the furniture out of the main house on dance evenings.

Cleo recalls, "Mom played her autoharp when I was little and we'd dance to it. There were others around who played. I remember when I was about

eight, there was an Elbert Easterling brought his family over to visit. He had an autoharp and French harp that he played together. Mom played in the lap position – I played her 'harp with her pick whenever I could as a child. After I got my first autoharp I tried to have me a spiral pick made but no one knew what I was talking about.

"The Mr. McLure who is mentioned in one of her letters and the sleeve notes on that record is a mystery to me – Mom taught herself. I remember one time over at the Manville School near Gate City when I went over with them, Dykes and the band – they gave me a treat that night. I was ten years old and they let me play *Little Brown Jug* with them on the autoharp, my first public appearance!"

In February 1927, the Brunswick-Vocalion company set up auditioning for local talent in the 100-room Hotel Norton in Norton, Virginia. Unlike the location recording system used by Victor in Bristol several months later, the Brunswick plan was to audition first and bring those selected up to New York to record. This drew several hundred into Norton to audition, among them A. P. and Sara Carter. But it was fiddler Dykes and his group, together with Dock Boggs and one Preacher Johnson, who were chosen to go to New York to make recordings. Myrtle was keenly into her music at this time – a son, Tommy, had been born to her in April 1926, and had died later that year, so it may have been that the trips to audition and subsequently to record were a useful therapy for her.

The Dykes Magic City Trio was invited to go to record in March 1927, and the Brunswick company sent through their travel expenses to Mr. McClure, their local representative in Norton. It was the beginning of a great journey into the unknown for all of them, as New York must have seemed like another planet to these musicians from rural Virginia. The journey was by train from Norton, ironically, a journey that can no longer be made since the demise of train services in that area. While staying overnight at the Hotel Norton, the band's practice sessions attracted large crowds to give them a good send-off, and from there, Myrtle wrote the following letter home to Schuyler on March 5, 1927.



Marty Schuman
1st International Autoharp Champion

Just Released Cassette
\$10 (\$1 Postage) to:

Autoharpistry
PO Box 140636
Gainesville, FL 32608



PHOTO: COURTESY OF CLEO McNUTT

March 1928. Cleo McNutt is seen here on the left of the group. The Chevrolet on which the children are sitting is thought to be the car in which the Dykes Magic City Trio travelled, chauffeured by Cleo's father, Schuyler. Cleo has cousin Garnetta on her lap, with Buster, Regina, Nancy, and Hick, with dog Toby.

Dearest Schuyler and all,

We are at the Hotel Norton tonight – got here all right, didn't have any trouble. We went straight to Mr. McClure's, we got our expenses paid from Moccasin Gap, and they took us here to the hotel for tonight. Mrs. Dykes is staying here tonight too. We have been practicing some. Mr. Boggs is here too – he is going with us tomorrow.

We will leave here on the 6 o'clock train for Ashland, Ky.; will get there about 8 o'clock tomorrow night.

We practiced playing in my room tonight but everybody came up. The room and hall was crowded. Dave Beverley was here. Somebody had hit him in the back of the head with a 38 special and cut a great place in the back of his head through his cap. It happened this evening on top of the mountain. I think it was between here and Jenkins, Ky. He wasn't complaining much, though; he was up here enjoying the music. Don't think it's serious. Harley Green and Katherine just begged me to

go up to their house tonight, but they thought we'd better stay together and practice, as our hotel bill was paid.

It is pouring rain here tonight. Well I hope you will all stay well. Do the best you can and I will do the same. I am going to take my harp to the company I got it from and swap it for a five-bar harp. Mr. McClure wrote a piece and is sending it by me to give them. He said it wasn't far from the Brunswick place. So I guess I've wrote enough as it is close to 12 o'clock and we have to get up early. With a bushel of love to you and the kiddies. I will write again from Ashland, Ky.

Yours only,
Myrtle

The reference in Myrtle's letter to changing her autoharp for a five-bar is interesting. Daughter Cleo recalls that at some point prior to the auditions she acquired a 12-bar autoharp, but: "It had too many chords, more than she knew what to do with. All she needed for the band was C and G." ❖

Read about the Trio's New York experience in the final installment of *Myrtle Vermillion's Story – The First Lady Of The Autoharp* in the January issue of *Autoharp Quarterly*.



Schuyler and Myrtle Vermillion

PHOTO: COURTESY OF CLEO McNUTT

'Harpers- At-Large



*On-The-Spot Reports of Festivals,
Concerts, Workshops, and Other
Major Autoharp Events*



**Festival: Silver Dollar City
American Music Festival**
Place: Branson, MO
Reporting: Wayne Sullins
Viburnum, MO

Silver Dollar City, Branson, Missouri was the place to be June 11-20 as the 1890s theme park hosted over seventy-five old-time, bluegrass, cajun, western, and gospel acts for its annual American Music Festival.

The autoharp was splendidly represented in the skillful hands of Laurie Sky. She and her father, Bill, performed twelve shows during the festival, drawing enthusiastic crowds to each performance.

This friendly, talented group obviously enjoys sharing its mountain "culture" in the songs it performs and its audiences respond with lots of noisy appreciation!

In some special all-gospel presentations in the picturesque Wilderness Church, attendees were treated to a sneak preview of Laurie's upcoming instrumental album, *Jubilee!*, as well as the Sky's strong gospel repertoire, which has gained them many devoted fans over the years.

Their regular shows featuring Carter Family favorites, old-time folk, and gospel drew many new autoharp converts after each Sky performance, and it was especially enjoyable to hear their remarks about the instrument and Miss Sky's playing ability.

In addition to the special music brought in for the festival, Silver Dollar City offered its usual good time for the family including over one hundred demonstrating craftsmen, colorful 1890s shops, exciting rides for thrill seekers, plus food too good to pass.

The American Music Festival is a "must" for anyone who enjoys good times and good music.



Festival: Mt. Airy Fiddlers Convention
Place: Mt. Airy, NC
Reporting: Sandra Boone
Dublin, VA

Something happens to old-time musicians in the spring. Fingers begin to twitch. Feet begin to tap. Thoughts become muddled. In extreme cases, individuals have reported hearing instruments call out to them.

There's nothing to worry about, though. It's just a case of conventionitis – the kind old fiddlers get. Science hasn't found a cure for this malady, but a trip to Veterans Memorial Park in Mt. Airy, North Carolina for three days of therapy eases all the bothersome symptoms.

The twenty second Annual Bluegrass and Old-Time Fiddlers Convention was enjoyed by several autoharp players. While many opted for therapy only in jam sessions, eleven chose to compete onstage for prize money and a refund of registration fees.

Richard Hall, who hasn't missed a festival in twenty-two years was a big hit with the audience. He did some fine finger-work on "Weeping Willow."

In an informal competition between neighboring states, Virginians outnumbered North Carolinians by seven to three. But when the judges made their decision, top honors stayed in Carolina. Mary Umbarger's haunting rendition of "Blue Spanish Eyes" captured first place. Coming in second, Jo Ann Redd's version of "Bells Of Saint Mary's" gave the impression that she had more than five fingers on her hand. And John Hollandsworth's speed was breathtaking on his third place "Remington Ride."

The festival-goers heard all the blue-

grass and old-time music they could listen to – even a Cajun sound at this blossoming convention.

No cure has been found for conventionitis. However, the 1993 Mt. Airy Fiddlers Convention was pleasant medicine indeed.



**Festival: Cosby Dulcimer and
Harp Convention**
Place: Cosby, TN
Reporting: Gregg Averett
Atlanta, GA

The seventeenth annual Cosby Dulcimer and Harp Convention on June 11 and 12 was the occasion for old friends and familiar faces to converge on Jean and Lee Schilling's Folk Life Center of the Smokies. Workshops abounded on every subject and a variety of instruments, but with emphasis on the dulcimers and harps, of course.

Autoharp instruction included: playing melody, generic autoharp, song swap, and autoharp tips, tricks, maintenance, and modification. A popular addition this year was the workshop on Early American and Slow Circle Dances. Instructors are available throughout the weekend for one-on-one tutoring or advice.

Lee Schilling holds court when it comes time for watermelon spitting. He keeps records of previous years efforts and your successes or failures are grandly recounted for the mirthful amusement of on-lookers. Generous prizes are awarded for first and second place finishers. When Lee teased me with potential riches, I ptooded a shot good for second in accuracy.

Each night featured four hours of main stage entertainment provided by the workshop instructors. The level of talent displayed was truly remarkable. Between acts, emcees Ben Wade, Steve Mayfield, and Robin Mohun conducted an auction to

benefit the Memorial Scholarship Fund.

In the "Never-Before-Seen-On-Stage" category, a folk harpist demonstrated what could be referred to as an auto-Harp! Reaching into a bag, she pulled out a styro-foam and felt "chord bar" about sixteen inches long and with the proportions of a two by four. Judiciously applying it forward and back on the strings of her Celtic harp, she was able to strum out several chords.

My only regret is that I arrived too late Thursday night for one of the best front porch jams in years. If you're looking for a low key, fun-oriented weekend, come on out to the Cosby Festival. See you there next year – the second weekend in June!



Festival: Southern Michigan Dulcimer Festival

Place: Hastings, MI

Reporting: Kathy Wieland
Ann Arbor, MI

The Southern Michigan Dulcimer Festival took place at Hastings, Michigan on June 18, 19, and 20. There were four autoharp workshops this year – Alice Hays taught a beginning class on strum styles, chord changes, and tuning. Jane Hillaker taught a beginning class which covered some history of the autoharp as well as an introduction to the instrument and some simple strums. I taught an intermediate level class on melody playing, and Hayden Carruth taught an intermediate/advanced class on right hand rhythm and melodic picking techniques and advanced embellishments for accompaniment. The Mill Run Dulcimer Band was among the featured performers at the festival, so the autoharp, as played by Woody Padgett, was heard at two of the concerts. The festival was a lot of fun in spite of less than perfect weather. I was really happy to see more autoharp workshops this year than in the past. I hope they ask me to teach a workshop again next year. I got a lot of good ideas from being at the Mountain Laurel Gathering this year.



Festival: Fiddlers' Grove Old-Time Fiddlers' Convention

Place: Union Grove, NC

Reporting: Sandra Boone
Dublin, NC

What's better than playing your autoharp with friends? Not much, to my way of thinking. So that's what I do when I journey to Fiddler's Grove Old Time Fiddlers' Convention each Memorial Day weekend.

Friends from far and near gather in the shady grove to play their favorite music on their favorite acoustic instrument. My

choice is to play old-time and folk music on the autoharp, so I view this family-oriented festival from a slanted perspective.

Harpers from southern Virginia have much in common with their North Carolina counterparts when it comes to their music. The 1993 autoharp competition reflected that similarity. Four Virginians and three North Carolinians took to the stage in friendly rivalry, with honors going to two Virginians and one Carolinian. John Hollandsworth won the first place, Mary Umbarger won second, and Jo Ann Redd won third place.

Carole Outwater, the 1991 and 1992 winner, conducted an interesting workshop with participants pairing off to try harmony playing.

David Holt was observed at the Hollandsworth campsite jamming with John's talented wife, Kathie, and others on Saturday.

Fiddlers' Grove festival features other workshops such as story-telling for children, and shape-note singing which provides the hymn-singing onstage early Sunday morning.

New to the festival this year was the addition of a second stage so two competitions could be held simultaneously. In the past, some competitions were held in a field away from the stage area.

If you haven't made it to Fiddlers' Grove during the annual festival, put it on your calendar for next year, and go. You'll be glad you did!



Concert: Mill Run Dulcimer Band

Place: Colvin Run Mill, Fairfax, VA

Reporting: Kathy Ferguson
Fairfax, VA

The Mill Run Dulcimer Band performed in the afternoons of May 23 and June 13 at Colvin Run Mill Park. The weather both Sundays was balmy and the shade provided by the canopy of trees made a perfect setting in which to relax and enjoy the Band.

Their autoharpist, Woody Padgett, displayed his mastery of the autoharp in the instrumentals "Music Box Dancer" and "The Entertainer." He was also featured in the haunting "Young Jane" in the arrangement with Neal Walters playing mandolin, Kathleen Gotzmer, the guitar, Kit Putnam, violin, and Keith Young, bass. New to their repertoire with Neal as vocalist were "Step Stone," a reflective Carter family song about leaving home "to ramble this wide world alone," and a pensive "Twilight Is Stealing."

They concluded the May concert with "All God's Critters" complete with hand motions, and in deference to upcoming

Father's Day, ended the June concert with "Silver Haired Daddy Of Mine." I can think of no better way to spend a Sunday afternoon and look forward to their return to the park in the fall.



Festival: Charlotte Folk Music Society Summer Festival

Place: Blockbuster Pavilion, Charlotte, NC

Reporting: Shelley Burke
Charlotte, NC

The CFMS put on its twelfth summer festival located for the first time at the Blockbuster Pavilion. Held for the first time was the Southeast Regional Autoharp Championship. Mike Herr of Beckley, West Virginia, won this championship, impressing others with his Irish tunes. Michael Barker of Charlotte was first runner-up, and "yours truly" was second runner-up. On behalf of Oscar Schmidt, Ed Anderson presented the winner with a brand new 'harp and all winners received lovely crystal trophies.

The large outdoor pavilion's main stage hosted headliner John Hartford among others. Also performing on the main stage were Ivan Stiles and Fran Stallings. Ivan was great to listen to as always. Fran also entertained in the children's area which included more great storytelling and 'harp music. She really held the attention of the younger crowd. Also, Ivan and Fran each held workshops.

Marty Schuman drew in the crowd as he performed with his unique style. Mary Umbarger played and shared the stage with Marty and Ivan. She also did a great job organizing the autoharp competition along with Carole Outwater.

There were several great bands which performed that weekend which featured the autoharp. Among these were the Front Porch Strings with Mary Umbarger and the Annabellies with Carole Outwater, Dot Stiles, and Martha Kiker all playing 'harps.

It was a great festival. Don't miss it next year!



Festival: 13th Old Songs Festival

Place: Altamont Fairgrounds, Altamont, NY

Reporting: Rich Raczkowski
Voorheesville, NY

For a wonderful assortment of music and activities, nothing beats the Old Songs festival, which took place June 25, 26, and 27. A traditional music smorgasbord is the best way to describe it. Music ranged from Southern string band, through music from China, with almost every imaginable style in between.

There were concerts Friday and Saturday evenings and Sunday afternoon. Your musical choices were overwhelming during the daytime both Saturday and Sunday, with ten stages to choose from.

The autoharp was represented by Woody Padgett and Keith Young with the Mill Run Dulcimer Band. The Mill Runners appeared six times during the festival, treating festival-goers with the sweet sounds of their songs. Woody and Keith also hosted two autoharp workshops, one aimed at novices, the other at intermediate players. Quite an exhausting schedule for them, but a real treat for us fans.

One highlight of the festival was a twenty year-old fiddler from Cape Breton Island. I had never heard of Natalie MacMaster before, but I sure know her name now. Her playing was electrifying! If she ever appears down your way, she is not to be missed.

After the final concert on Friday and Saturday, the camping area resounded with the sounds of pickin' and grinnin' way into the wee hours of the morning.

In brief, a great time was had by all. The Old Songs Festival is always held the last full weekend in June. Perhaps I'll see you there next year, and we'll pick some tunes at my campsite!



Festival: Cranberry Dulcimer Gathering

Place: Binghamton, NY

Reporting: **Shelley Burke**
Charlotte, NC

The weather couldn't have been more perfect for the Cranberry Dulcimer Gathering. Although primarily geared for dulcimers, there are plenty of 'harp entertainment as well.

It was my first time attending, and I was most impressed with the fine quality of the dulcimer musicians. If you are a dulcimer enthusiast, this is one festival you don't want to miss.

Now, on to the 'harp news. Alan Mager opened the festival with a terrific show and wide variety of tunes. He had the crowd join in on "Charlie Brown" and did a really nice job on "Campbell's Farewell To Red-gap." Alan introduced his latest autoharp made by Tom Fladmark which had a beautiful sound. The audience related to Alan's music along with his warm and friendly manner.

The weekend was full of workshops. Tom Baehr gave a beginning workshop and was also in charge of this year's "Mega-strings" (a name invented by Lucille Reilly) tune, "Three Jolly Rogues Of Lynn" in which all instruments played together after learning the tune prior to the festival.

John Dettra also gave a workshop for

beginners. Charlene and Bill Myers did a workshop which centered around Stephen Foster tunes. Alan gave two workshops. The one I attended had to do with tonic/supertonic chords. Drew Smith taught us a Russian and Turkish tune which was great fun. Bud Taylor gave a workshop on the Jazz-Style autoharp.

Lee Vaccaro showed her wonderful collection of antique 'harps and related instruments. We were allowed to handle and play them as much as we wished.

Bob Woodcock and Gil Palley taught us all about the Carter Family and showed us some video footage of Maybelle and Sara playing music. We were handed a wonderful package concerning the history of the family.

Like most festivals, there was plenty of late-night jamming.



Festival: 21st Annual Original Dulcimer Players Club Musical Funfest

Place: Evart, MI

Reporting: **Carole Spicer**
Alpena, MI

Evart is a small town located in mid-Michigan. The population grows by leaps and bounds for the ODPC Funfest, always held the third week in July. Arriving on Saturday this year we noticed many more people already at the Oceola FFA Fairgrounds.

On Thursday and Friday mornings, Lou Ann Jerome and Carolyn Egelski and I held workshops for autoharp players. We decided to title Thursday's workshop "Seasons With The Autoharp." A handout sheet with songs for the four seasons was enjoyed by all. Each person was asked to bring a favorite song to Friday's workshop to share either vocally or instrumentally. Thirty-six people attended these sessions. This year's numbers exceeded past years.

We noted the disappointment of not going on stage as the "Chorded Zither Group." I'll ask for a Saturday afternoon slot next year. As of this writing, two songs have been chosen: "New River Train" and "This Land Is Your Land." AQ will keep you informed as to the third tune and the keys in which all three tunes will be played.

The workshop given by Lindsay Haisley was most enjoyable and very informative. Lindsay explained how he changed some of the chord bars to diminished 7th chords, thus explaining why his recordings sound so wonderful. In my opinion, every reader should try to go to a workshop or performance given by Lindsay. Both beginning and advanced players will feel comfortable with him. Thanks, Lindsay!

Kathy Wieland of Ann Arbor presented a beginning I and II workshop titled "A Variety Of Strums And Rhythms."

Handouts included songs that demonstrated a variety of techniques. Kathy is a patient, wonderful lady who is my friend and a friend to the autoharp world. Her quick trip to the festival shows her commitment to the autoharp players.

Lucille Reilly of New Jersey held a workshop for beginning II to intermediate players. She focused on chording by ear and how it can put a player within reach of playing melody. Lucille did a great job and although she is recognized by the hammered dulcimer community as a player of great ability, anyone who has heard her autoharp playing knows she has made this instrument part of her musical experience.

By now you see that the presence of the autoharp is being felt at the festival. After ten years of attending, I can in all honesty tell you that I was in the minority from the git-go. I was one of three 'harp players in the '80s. This year, the vendors included Wanda Degan, George Orthey, and *Autoharp Quarterly* represented by co-editor, Mary Lou Orthey.

The on-stage performances were well received. All workshop leaders performed sometime during the festival, and all did themselves proud.

In closing, please note this festival on your calendars. You will be welcome. For \$2.00, you can enjoy a four-day festival. Come early and enjoy even more. Camping is extra and facilities are mixed with some having power and water. Food is available on the grounds at reasonable prices, and nearby food stores are within walking distance. There are wagon and stagecoach rides into Evart to add to the ambiance. Workshops are free, and there are endless lists of workshops for all types of stringed instruments.

Thanks again to friends old and new. I hope to see you in Evart next year!



Concert and Workshop: Lindsay Haisley

Place: Charlotte, NC

Reporting: **Shelley Burke**
Charlotte, NC

Anyone who has ever seen Lindsay Haisley of Texas perform knows what an outstanding performer he is. He put on a wonderful show and workshop at the home of Carole Outwater in Charlotte.

His concert was great and full of energy. Some of the crowd's favorites were "Sweet Georgia Brown," "Georgia," and "My Wyoming Home." Lindsay is quite impressive with his ability to play such a wide range of music.

His workshop was very interesting and helpful. We covered subjects such as using different rhythm methods and using diminished 7th chords.

Lindsay was accompanied by his wife, Cheryl, and his daughter, Lia, who were both friendly and fun to be with. I hope we will see them again in Charlotte.



Festival: Mountain Laurel Autoharp Gathering

Place: Newport, PA
Reporting: Sandra Boone
Dublin, VA

Across the miles we came, instruments in tow, headed for the mountains of Pennsylvania and the music we like best. From twenty-four states and three countries we came. "Otter Harp Heaven," the sign said. And on another sign, "Register Rat-cheer." Then a warm welcome from George and Mary Lou Orthey assured us we had reached our destination.

Those who play the small 'harp with thirty-six strings (give or take a few strings) often find it difficult to spot one kindred spirit at a festival, let alone a few hundred in the same place at the same time. At the Mountain Laurel Autoharp Gathering, however, autoharp was the reigning monarch for four glorious days of activities designed for the beginner, the accomplished player, and everyone in between.

Workshops covered such subjects as how to learn a tune, tune a harp, repair a harp, build a better harp, or even understand music theory. Two locations were provided for workshops which were scheduled so that participants could attend every single workshop if they chose to.

Concerts were terrific. What a privilege it was to watch the busy fingers of Bryan Bowers, Ron Wall, and others, and to discover the wealth of folk ballads Bill Clifton has collected over the years. Bryan was visibly moved as he accepted a plaque representing his induction into The Autoharp Hall of Fame, and later as the audience joined hands and formed a circle around him to sing along with "Will The Circle Be Unbroken."

Almost before we knew it, it was Friday night, and a hushed crowd waited to hear which of the five finalists would be the 1993 Mountain Laurel Autoharp Champion. The judges chose Marty Schuman as the champion. Second and third place winners Lucille Reilly and Steve Young received loud applause from an audience who appreciated the talent and dedication of all three winners [and the other two finalists, Mike Herr and Alex Usher, as well]. Someone (I think it was Ivan) commented that it would be difficult to judge a contest where there were only good players, and that was certainly true at the Gathering.

During open-stage sessions throughout the Gathering, performers tickled our fan-



PHOTO: BRIAN STRONGER

Tom Fladmark exhibits his new autoharp line at the Mountain Laurel Autoharp Gathering

cies with varied interpretations of how to play the autoharp. They presented autoharp solos, duets, trios, and autoharp within a band. The audience chose John and Heidi Cerrigione, who played Swiss music on twin 'harps, to receive the coveted Leonard A. Reid People's Choice Award. But it was Joe Riggs and Gregg Averett who made me grab my camera when they sat knee to knee with their 'harps and helped each other play. You'd have to see it to believe it!

Informal jam sessions were spirited, continuing into the wee hours. Instruments besides autoharp were invited to the jams, but of course, autoharps were present in greater numbers. That's what made them so special. Imagine looking around a late night jam circle to see Bob Lewis, Lucille Reilly, Steve Young, Betty Waldron, Ron Wall, John Hollandsworth, Julie Davis, Carole Outwater, Mike Herr, Tina Barr, Bill Bryant, Ivan Stiles, or maybe Marty Schuman or Mark Fackeldey.

On Sunday morning, the DeBusk/Weaver family offered a concert which included many Carter family songs before revealing their surprise guest. Once again, it was a special privilege to be able to watch fingers on a 'harp as Jim Snow played in the manner of his father, pioneer Kilby Snow, who died in 1980. Jim agreed, after thirteen years, to get his Dad's 'harp off the shelf and play for us in honor of Kilby's induction into the Autoharp Hall Of Fame. It must have been difficult for Jim to do this. Once again, the audience joined hands and sang "Will The Circle Be Unbroken." Thank you, Jim. Please come back next year.

These were just some of the highlights of the Gathering. I didn't elaborate on the watermelon seed spitting contest which was won by Ron Wall; or the swap meet, where

autoharp paraphernalia was available for purchase. Nor did I mention Maybelle and Sara Carter's induction into The Autoharp Hall of Fame or Brian Symonds winning a Fladmark Harp from luthier Tom Fladmark. But, from the perspective of a first-time visitor, I must say that what impressed me the most was the autoharp community itself. It is one large fellowship with a heart so big that it can draw into its ranks people with famous names along with those who are not so famous, and make them all want to come back.

And it can reach out to Jim Snow and a little bit of autoharp history, hoping he, too, will return to play for us and maybe even with us.

May the Mountain Laurel Autoharp Gathering continue to grow, but never so large that it loses its present appeal. Thanks to all who work so hard to make it possible.



Festival: The Carter Family Memorial Festival

Place: Hiltons, VA
Reporting: Judy Ganser
Chippewa Falls, WI

A friend recently said to me, "If you don't experience the Carter Fold, you'll kick yourself. It's an immersion in history and music not to be missed." And right he was.

I left Wisconsin, bound for Hiltons, Virginia. After a fifteen hour drive and a few turnabouts before finding the A. P. Carter Highway, I arrived at the Carter Fold in the shadow of the Clinch Mountains – a pristine, beautiful piece of geography.

Janette Carter left me in awe. First, one is totally taken by her graciousness. She is so very down-to-earth and approachable. Janette keeps on task with every event at hand; mistress of ceremonies, singing, playing autoharp, overseeing the festival grounds and lineup of performers. I'm told she even took time to mix up a large batch of potato salad late one night to be sure there would be enough on hand at the food booth for the festival goers the next day. She juggles all.

Carter stories were plentiful. Joe and Janette's performances are delightful. One can see this sibling duo takes great pleasure in each other's company on and off stage.

Dale, Janette's son, did a superb job in managing the sound system and microphones. In addition, Dale is a solid performer in his own right as singer, song writer and guitar player. He shared these talents, as well. At the request of the audience, Dale sang "Rosewood Casket," accompanying himself on his mother's autoharp.

Daughter, Rita was an ever present force on the managing end of the festival.

Mary Lou Orthey joined the Carter family on stage in a ceremony denoting Sara Carter's induction into The Autoharp Hall Of Fame, which took place at this summer's Mountain Laurel Autoharp Gathering. Rita, in turn, read words of appreciation from the Carter family.

The lineup of performers was varied and impressive including unofficial entertainers, as Janette introduced the new pastor of their Mount Vernon Methodist Church. He and his family provided high-spirited gospel singing and wonderful harmonies.

Festival participants perused the Carter Museum, campground jams cropped up spontaneously. Crafts were exhibited. Ham sandwiches, lemonade, and blackberry cobbler consumed. Delicious music. Delicious food. Delicious festival.

Yes, this is a festival not to be missed.



NOW AVAILABLE



**Home IS
where the
HARP IS**

**Newly released
cassette featuring
'88 International
Autoharp Champion,
Mark Fackeldey
and Linda Fackeldey**

Selections include:

- West Fork Gals • Over The Waterfall •
- Cherokee Shuffle • Morpeth Rant •
- Traditional Ballads & More •

To order, send \$10
+\$1 S&H to:
Linda Fackeldey
206 W. Flora Street
Tampa, FL 33604

It is special in every way. Next summer marks the historic twentieth anniversary of the Carter Family Memorial Festival. Treat yourself.



**Festival: Galax Old-Time
Fiddlers' Convention**

Place: Galax, VA

Reporting: **Judy Ganser
Chippewa Falls, WI**

Being a first-timer at Galax, and being able to stay only a short while at the festival, I'll share early observations with hopes to return and experience the entire event next year.

My first impression was one of surprise to see the campground almost entirely filled three days prior to the opening day of the festival. Felts Park was a kaleidoscope of color with tents, tarps, RVs and banners already in place. I knew enthusiastic musicians were lurking about, although all was still and quiet in the early morning hour I arrived. Friendly volunteers quickly assisted in guiding me to a spot to hoist a tent and I established a canvas home in minutes. I was told folks come early to enjoy camaraderie and adjust to "Galax Time," this being a festival of nocturnal, musical creatures.

The autoharp competition was held on Wednesday night at 11:00 p.m., ending at 12:30 a.m. Thirty-two contestants played in the competition. The best part of all, as always, is the people connection. It was sheer pleasure to see octogenarian, Rosa Cox, play her autoharp lap-style, wearing a show-stopping old-timey dress and bonnet. It was a thrill to hear John Hollandsworth shake the stage with his rapid fire, inimitable style of autoharp wizardry. And, it was endearing to see final contestant, a very young Andrew Clark play autoharp with backup from his mentoring and watchful father on guitar. A Norman Rockwell portrait that surely lingers.

Cross-generational representation at Galax is abundant. This music we love is surely being passed on. In seeing innumerable folks moving about with a fiddle under an arm, or a mandolin, or guitar, or autoharp – and clusters of musicians here and there making music together, one is reassured.

Final observations: 1. Do arrive early for camping space. 2. Do register ahead by mail to play in the competition. It is a festival requirement I learned of after the deadline.



For the outcome of the autoharp competition and a special Galax honor for John Hollandsworth, see "AQ Postscripts," on page 37.

Workshops: Autoharp Jamboree

Place: Mountain View, AR

Reporting: **Gregg Averett
Marietta, GA**

I can't say why, but I felt an overpowering sense of nostalgia as I drove along the twisting, hilly, two-land roads that offer the only access to Mountain View. There is something that is both amusing and comforting in passing through tiny communities like Toad Suck, Arkansas, or Shirley, population 350. And cresting the mountain south of town with the white buildings in the valley, below, I could also see, in my mind's eye, the familiar faces I knew would be there. I feel at home in Mountain View. That's one reason I like the Autoharp Jamboree. There is a sense of familiarity and friendliness that keeps drawing me back.

Another big reason, and a real strength of the Jamboree is the quality of the instructors and workshops. Winfield champions abound. It takes place in the Folk Life Center with breakout rooms and two auditoriums (all air-conditioned!). I had a devilish time picking the workshops to attend because there were so many intriguing subjects and, unfortunately, no repetition. The three days are packed with workshops and mini-concerts (by Tom Schroeder, Ivan Stiles, Karen Mueller and Ron Wall, to name a few). Your attendance fee gets you into the evening shows in the first-class performing center. Autoharp instructors are interspersed with the other acts, which lends an autoharp theme to the show. Before each nightly performance begins, attendees who wish it are offered an open mike for several tunes each. Imagine a real performing center with an audience of hundreds and the stage all to yourself! I find it a gas and an opportunity to be found nowhere else.

This report could not go without mentioning the Sacred Harp singing. In two one-hour sessions, Charles Whitmer leads any who wish to join in a unique and incredibly powerful style of old-time singing. The group is given an opportunity to perform in Saturday night's show. It never fails to bring down the house.

Jamming in the town square takes place on weekends till the wee hours. Chili-dogs and sno-cones lend a bazaar atmosphere, and scattered groups cater to every level of ability. Some of the best 'harp playing I have ever heard took place there when two or three instructors would face inches apart and bounce the lead and the backup to a fast tune back and forth, round and round, in endless variations.

This is not a camping event. Motels abound with air conditioning, comfortable beds, and oh, those warm showers!

See you there next year, friends!



Keeping with Tradition!

The Professional Series Autoharps by Oscar Schmidt

Charles Zimmerman, who invented the Autoharp 110 years ago this year, would be proud of his tradition continued in the Oscar Schmidt Professional Series Autoharps.

Being an innovator himself, Mr. Zimmerman would appreciate the Professional Series' *fine tuning system* and smooth-action chord assembly. He would also admire the traditional use of beautiful birdseye maple and spruce woods accented with abalone, hardwood or multi-ply bindings. Most of all, he would love the full, singing tone produced by these instruments which is the hallmark of his design.

Play an Oscar Schmidt Professional Series Autoharp today at your nearest dealer and hear how sweet the sound of tradition can be!

Autoharp® Autoharp is registered trademark of Oscar Schmidt International



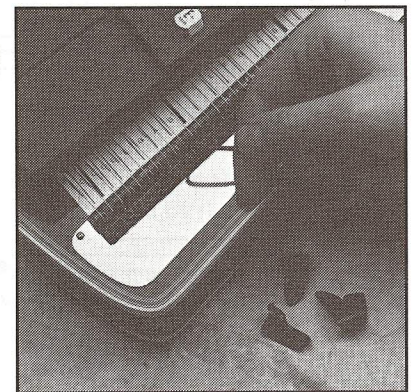
Left: OS110 Ozark with solid spruce back
Right: OS115 Alpine with solid spruce top



Left: OS120 Smoky Mountain with birdseye top and back
Right: OS120 Adirondack with spruce top and birdseye back

The Oscar Schmidt Fine Tuning System allows more precise tuning and less wear on tuning pins.

Solid brass construction increases the harp's sustain!



The exclusive Oscar Schmidt Fine Tuning System

Oscar Schmidt™

Call for a Free new 1992 catalog! 708 913-5511

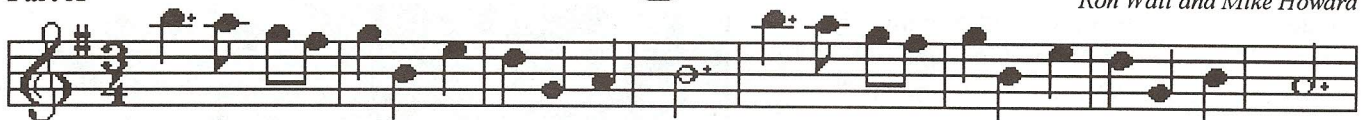
Oscar Schmidt International: 255 Corporate Woods Parkway Vernon Hills, Illinois 60061




Music Box Waltz

Part A

Ron Wall and Mike Howard



G D G D G / C G / D G / D G D G / C G / / D



G D G D G / C G / D G C / G C D C D G
(A^m)

Fine

Part B



A^m / / Em Am Em Am C / / G C D C D G D G D G / C D



A^m / / Em Am Em Am C / / G C D C D G D G D G / C D (D⁷)
(A^m)

D. C.

© 1993 Ron Wall and Mike Howard. Used by permission.

Julie Davis, Kathie Hollandsworth, and Lucille Reilly loved this waltz so much when Ron Wall played it at a jam session Friday night of the Mountain Laurel Autoharp Gathering that they performed it during Julie's stage set Saturday night. They appeared as "The WalleTTes" with Julie on flute, Lucille on autoharp, and Kathie on bass. Everyone at the Gathering enjoyed the tune, too, and it was an immediate hit.

Performance notes: 1. The form is AA, B, AA. The tune sounds best on a diatonic 'harp with open chords. 2. Chords in parentheses are suggested as variations. 3. Chords in bold print can be used as accompaniment with a second autoharp, a guitar, or other instrument.

Transcription and performance notes by Lucille Reilly

Right before the Mountain Laurel Autoharp Gathering, the telephone rang. Someone wanted to know "more about the Autoharp Gathering." He was informed in detail – autoharp concerts, jams, workshops, contests. There was a pregnant pause on the other end. The once excitedly inquisitive voice was now small with an unmistakably incredulous edge... "All – all autoharp?"

Yes, indeed, fella! It was all autoharp, and it was jam-packed full of excitement, music, and history. It was also full of unsung heroes. Those who said "Yes!" to unexpected responsibilities. People like Gregg Averett, who gave up his time shuttling to and from the airport; like Bob Lewis who volunteered his time to tutor one-on-one those who requested extra help in learning to play their 'harps – and several other pros who came to Bob's aid when he became swamped with requests; like the nameless judges who sat



sequestered, for what must have seemed an eternity, making important decisions.

And the memories will live on. We who knew and appreciated the spunk and wisdom of Mary Umbarger's (and all of our) Aunt Ruth (Robertson), will never forget how she wanted to return again this year to the Gathering and almost made it (some say she did). And our friend, Richard Morris, was looking forward to mak-

ing his first trip to the Gathering with his daughters. Richard – and Aunt Ruth – will always be a part of the Mountain Laurel Autoharp Gathering.

Yes, indeed. It was a Gathering. A gathering of wonderful people, memories, – and autoharps! You betcha!

Our professional line-up is set for the 1994 Gathering: Bryan Bowers, Joe and Janette Carter, Evo Bluestein, Mike Fenton, Judie Pagter, Karen Mueller, and this year's champion, Marty Schuman – plus workshop leaders yet to be announced! Mark June 30th through July 3rd, 1994 on your calendars!

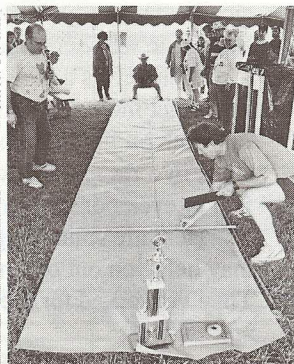
We thought you'd enjoy a few snapshots from the 1993 Gathering. Check out the back cover for a picture of the record-breaking number of autoharp players playing a tune. If you don't find yourself in the group, maybe you should consider putting yourself in the picture in 1994. ❖

Mountain Laurel Autoharp Championship winners (l to r): Stephen Young, 3rd; Marty Schuman, 1st; and Lucille Reilly, 2nd.



PHOTO: JANET BALDO

PHOTO: DON BALDO



Bill Bowes marks a competitive "ptooie" in the Watermelon Seed Spitting Contest. Ron Wall was the definitive winner with a spit well past the trophy.

Computer friends through the Prodigy Music Bulletin Board meet for the first time at the Gathering. Left to right: Cathy Britell, Bill Bowes, Terri Rogers, Bob Woodcock, and John Hook are on stage playing a tune they arranged through the computer bulletin board.

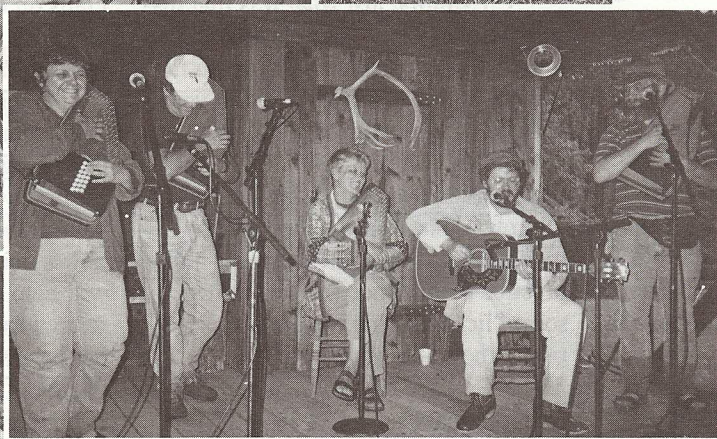


PHOTO: BETTY WALLGREN

Jim Snow accepts the plaque designating his father, Kilby Snow, as a member of The Autoharp Hall Of Fame.

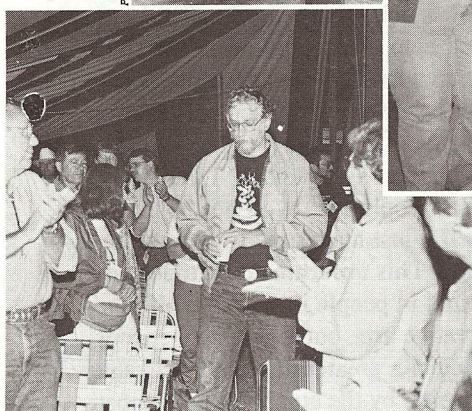


PHOTO: DON BALDO

Amid a standing ovation, Bryan Bowers heads for the stage to accept his appointment to The Autoharp Hall Of Fame.

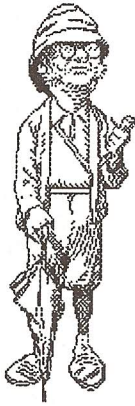


PHOTO: JANET BALDO



'Harpers gather for one of the many informative workshops.

"The time
has come,"
a reader wrote,
"To speak of
many things.
Of ruts, plateaus,
and learning curves,
and helpful
practicings."



Some Observations On Learning

by Lindsay Haisley

One of the common complaints of students of any musical discipline is "I'm stuck in a rut." I've been there myself on many occasions. One keeps playing the same tunes, or playing new tunes in the same old style, and after a while it all starts to sound and feel a tad monotonous. I'd like to share with you a few of my observations about the learning process and make some suggestions which may help you move forward if you feel that you're stuck.

First, I ought to say that everyone's "learning curve" in music is not a straight line, but a series of plateaus. This is true for both virtuosi and novices, and is a principle which applies to most forms of learning and growth. We grow (musically, physically, intellectually, etc.) in spurts. After each spurt our brains and bodies take the time to integrate our growth before proceeding to another plateau. Another observation

I've made is that frequently the times when we feel the most limited or constrained by being in a rut are the times when we are closest to a breakthrough – the times to be sure that we persevere.

I've been told (and repeated to others more times than I can remember) that every creative discipline has three components – wonder, anger, and technique. Everyone who has fallen in love with music understands wonder, and anyone who has practiced hard to master something difficult understands technique, but anger? Struggling against one's musical limitations is frustrating – and anger is the emotional answer to frustration. Anger is not comfortable and we tend to avoid situations which make us angry. As a result, we often avoid confronting our musical limitations head on, and confront them we must if we want to keep growing musically. The more we feel the beauty of the music we *could* make, the more we throw ourselves against our limits trying to get there. The alternative is to fall back on familiar patterns, stay stuck in a rut and feel vaguely dissatisfied or even bored with our own music.

Here are some suggestions which may help you out of a musical rut. They've worked for me, and for friends and students:

1. Examine just what it is that dissatisfies you about your playing and address some very rational energy to the subject. If, for instance, you find your only using two or three picking or strumming patterns, listen to the playing of others whose picking or strumming you like, analyze their work, make yourself up some exercises and practice them. Once you've learned some "licks" in this way, try incorporating them into your own style.

2. Practice regularly. When you're trying to make advances in your own style of playing it's often best to practice alone so that you can feel comfortable doing anything you feel is appropriate for your learning. One of the things I keep coming back to in this regard is the way we progress from rational understanding of a technique to intuitive mastery of it. It's a fascinating experience which everyone who has studied music has had. One learns a new technique move by move, note by note, placing each one in the proper sequence and time with very conscious

intent. As we practice the technique in this manner, it becomes easier and more automatic. At some point we stop thinking about it, which frees our brains to start listening to what we are doing with our musical selves – and sometimes quite suddenly, almost as if a switch were thrown in our heads, our musical selves seize upon the technique, take our conscious minds out of the loop, and we're off and playing. For those who have never had the experience, let me tell you that it's a real primal thrill! It's important at this point to come back to the mechanical repetition of pattern from time to time in private practice to keep the new technique well and consciously sharpened.

3. It can be helpful to work hard at mastering something which is totally beyond your abilities, assuming you understand and appreciate the music and the techniques involved. What you will find is that while you may not (and indeed may never) master this particular piece or technique, bits and pieces of the experience you gain in the effort will show up in other things which you play.

4. Playing with others can be really helpful. Other 'harpists will give you ideas for your own playing, while musicians on other instruments may inspire you with tunes, styles or other ways of hearing familiar music.

The important thing *not* to do when you feel frustrated with your musical progress is nothing. Anything positive which you can do to change your practice habits, excite you about new music, sharpen your skills, etc. will help. Refusing to confront the steep portion of one's learning curve is, on the other hand, decidedly non-productive.

As an aside to this, I frequently hear people say "Well he/she plays so well it just makes me want to quit playing." This unfortunate attitude can be found in people involved in all kinds of creative arts, but is probably encouraged to a greater degree among autoharpists by the emphasis on competitions in the autoharp world. Music in its most fundamental nature is non-competitive. Baseball is competitive. Chess is competitive. These are games. Music is not a game, it's a creative process, and as such is an expression of

each individual's musical feelings. If you come across someone who plays well, you should view it as an opportunity to learn, and to experience something beautiful, rather than a competition which you've already lost. If you experience every musical encounter as a contest you won't enjoy your music very much, although if you become technically proficient you may enjoy winning contests.

This is not to diminish the value of music contests as opportunities for learning. The prospect of winning a new instrument is a mighty fine carrot at the end of a stick, and can incite one to practice diligently (or even frantically) in preparation. However, one's music, like one's child, has a life of its own beyond any agenda which we may have for it, and the real carrot at the end of the stick is the beautiful music which we can make and appreciate and which enriches our lives. A famous musician once said "Music is not just notes, rhythm, and dynamics; music is the presence of possibility." I think that comes pretty close to the ultimate carrot! ❖

JULIE DAVIS



"HEART FULL OF SONG"

To order cassette send \$10 to:
WINTER WIND MUSIC
P. O. BOX 1302
NEDERLAND, CO 80466
(303) 258-3444

AUTOHARP STATIONERY

from **folknotes**™



designed & drawn
by Vikki Appleton
printed on recycled paper

- autoharp • fiddle
- hammered dulcimer
- mt. dulcimer & more



For an order form,
call (313) 552-0817
or write: **folknotes**: Dept. PN2
17325 Cambridge, Sfld., MI 48076

Great All-American Autoharp

EMPORIUM
NEW GREAT Tuner Values!
KORG DT-3 \$65.00/SABINE 1100 \$50.00
PLUS \$3.00 FOR S+H
REFELTING STRIPS 15 for \$14.00/21 for \$18.00+2.50
PROFESSIONAL LONG HANDLE TUNING WRENCH \$12.00+2.50
"Play-by-EAR" Autoharp WORKSHOP LESSON
Two FULL HOUR TAPES + 20 page WorkBook \$22.95+2.50
BEST Autoharp Music of Today! Full HOUR cassette \$15.95
WINFIELD WINNERS, Vol. 1, 2, 3, 4 \$10.00 ea./4 for \$37.00
Send for list of 1/2 hour TUNE LESSONS - cassette \$8.00 ea. +1.50
Tunes are taught slowly, carefully, and up-to-speed!
Make check to: (* include single highest S+H amount)
DREW SMITH, % Great All-American Autoharp
529 ARDMORE RD, HO-HO-KUS, NJ 07423

SUPPORT THE ADVERTISERS WHO KNOW AND CARE ABOUT YOUR AUTOHARP

The

Rackensack Review

America's Folk Music Publication

News From The "Folk Music Capital" Of The U.S.A.

Published Monthly In
Mountain View, Arkansas

Monthly Schedules

Festivals • Concerts • Workshops

SUBSCRIBE TODAY!

1 Year \$15.00 (First Class Mail)
1 Year \$10.00 (Reg. Mail)

Send To:

The Rackensack Review
HC 71, Box 243-1L
Mountain View, AR 72560

Name _____

Address _____

City _____

St. _____

Zip _____

New Release:

Clarity by
Karen Mueller

An exciting CD / cassette collection of fresh instrumental arrangements featuring Karen's Autoharp and mountain dulcimer. Special guests include Tony Trischka on banjo and Timothy Britton on uilleann pipes, and friends on fiddle, cello, piano, bass and percussion. ♦

Nearly an hour of music incl. Forked Deer, Fisher's Hornpipe, Farewell to Whiskey, Norwegian Wood, Shady Grove, New Joe Clark, Blarney Pilgrim, Calliope House, Aran Boat Song, and more.

To order, send \$15 per CD, \$10 per cassette (ppd. in US) to:

Karen Mueller, P.O. Box 80565,
Minneapolis, MN 55408.

WAIT TILL THE SUN SHINES, NELLIE

Lively

Musical notation for the first system, including a treble clef staff with notes and a guitar tablature staff with chords and strumming symbols.

C C G7 F F C C G7 A7 G7 C C F C
 Wait till the sun shines, Nel - lie, And the clouds go drift - ing by.

Musical notation for the second system, including a treble clef staff with notes and a guitar tablature staff with chords and strumming symbols.

F G7 F C C G7 C D7 D7 G7
 We will be hap - py, Nel - lie, Don't you cry.

Musical notation for the third system, including a treble clef staff with notes and a guitar tablature staff with chords and strumming symbols.

C C G7 F F C C G7 A7 G7 F7 E7 E7 E7 E7
 Down lov - ers' lane we'll wan - der, sweet - hearts you and I, so won't you

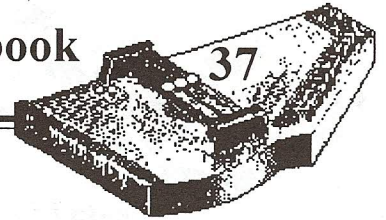
Musical notation for the fourth system, including a treble clef staff with notes and a guitar tablature staff with chords and strumming symbols. The system is divided into two endings: 1. and 2. Fine.

F7 A7 A7 A7 D7 E7 D7 C G7 C G7 F E7 C
 Wait till the sun shines, Nel - lie, By and by. So won't you by.

Arrangement copyright by Mary Lou Orthey 1993. All rights reserved.



- * = Pinch -- with the thumb and one or more fingers
- = Pluck -- with one of the fingers
- ∟ = Strum -- with the thumb from low notes to high
- ↓ = Downscratch -- with the fingers from high notes to low
- ↗ = Long Strum -- with the thumb across more than one count of the music



Lovely Night (3) (Tales Of Hoffman)



C / F F / C C G⁷G⁷ G⁷/ C C G⁷ G⁷ G⁷/ C C // C //
Love - ly night whose star - ry smile our ten - der rap - ture bless - es,

C / F F / C C G⁷G⁷ G⁷ / C C G⁷ G⁷ G⁷/ C C // // //
Night of love, our love the while with thy ca - ress be - guile!

C / F F / G⁷ G⁷/ F F / G⁷ G⁷/ F F / C C // C //
Short is life, the hours they fly, and joy with them is fly - ing,

C / F F / G⁷ G⁷/ F F / G⁷G⁷/ F F / C C // //
Fleet - ing rap - tures drift - ing by, a - las, too soon you die.

C C / F F / G C⁷ // C⁷ F C⁷ F C⁷ F // F /
Up - on the gen - tle breeze, in sweet fra - gran - cy sigh - ing!

F F / G⁷ G⁷ / F D⁷ // D⁷ G D⁷ G D⁷ G //
Then while love's mo - ments fleet, Let our ar - dent lips meet,

G G G // G D⁷ G // G G G⁷ // G⁷ D⁷ G // G⁷ //
Let our ar - dent lips meet, Let our ar - dent lips meet!

C / F F / C C G⁷G⁷ G⁷/ C C G⁷G⁷ G⁷/ C C // C //
Love - ly night whose star - ry smile our ten - der rap - ture bless - es,

C / F F / C C G⁷G⁷ G⁷/ C C G⁷G⁷ G⁷/ C C //
Night of love, our love the while with thy ca - ress be - guile!

G⁷C G⁷ C F C // C C F G⁷F G⁷ C // C G⁷ C
Oh night, whose star - ry smile Our love's sweet rap - ture bless - es

G⁷C F C // C / C F // G⁷ / G⁷ C // // //
With ca - ress - es the hours be - guile!



This page is perforated for your convenience.

Waltz Song (3) (Merry Widow)



G / G D⁷/ G G / G D⁷/ G D⁷ // G // D⁷ // // //
Hear sweet mu - sic soft - ly say - ing "I love you,"

D⁷/ D⁷ G / D⁷ D⁷/ D⁷ G / D⁷G // D⁷ // G // // //
May from your heart come those words, "I love you, too!"

C / C D⁷/ C G // E^m //
Ten - der - ly hands press - ing;

A^m // A^m D⁷/ A^m B⁷ // // //
Fond - est vows re - new

D⁷/ D⁷ G / D⁷ G / G E^m / E^m A⁷ // D⁷ // G // // //
Say - ing once a - gain, my love, "Ah, I love you!"

Vilia Song (2) (Merry Widow)



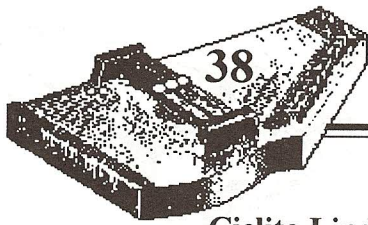
F / F C⁷ F / F D^m A^m / D^m A^m D^m // //
Vil - ia, dear Vil - ia, my whole heart is thine,

G^m/ A^m D^m G^m/ A^m D^m G^m/ A^m A^m G^m/ C⁷ //
Let my fond love make thee mine, on - ly mine;

F / F C⁷ F / D^m D^m A^m / A^m A^m A^m // //
O'er me there steals from thine eyes a sweet spell,

G^m / A^m D^m G^m / A^m C⁷ F // // // //
Love me, and all will be well.

Vilia, fair dryad, you rule in the wood,
O'er blossoms, and bees and the tiny bird-brood.
Vilia, dear maiden your love I will tell,
Love me, and all will be well.



Autoharp Songbook

© 1993, Limberjack Productions

Cielito Lindo (3)

▼
C C F G⁷ / G⁷ C C F G⁷ /
From the high moun-tains, Sier-ra Ma-drid

G⁷ C C F G⁷ / G⁷ G⁷ G⁷ ////
There comes fair Cie - li - to Lin - do

G⁷ G⁷ G⁷ G⁷ / F F G⁷ //
Flash - ing eyes, sly - ly glanc-ing,

C G⁷ G⁷ G⁷ G⁷ / G⁷ C C ////
One that sets my heart strings ro - man - cing.

Chorus:

C // G⁷ / C F // // //
Ay! Ay! Ay! Ay!

G⁷ // G⁷ / C C C // //
Sing, do not weep, dear,

C F F C F / C G⁷ G⁷ G⁷ / G⁷ G⁷ F F
For sing-ing can lift to heav-en, Cie - li - to Lin-do,

G⁷ / G⁷ G⁷ C C // //
True hearts of lov - ers.

Some birds can find in wide skies their mates,
Can find their true mates for wooing,
But I find in your true love Cielito Lindo,
There can my soul rest. *Chorus:*

Rainbows are made from dreaming and dew,
Illusions of love are rainbows,
So heav'n has made soft moonlight
Cielito Lindo, shine with soft lovelight. *Chorus:*



Good Night, Ladies (2)

▼
D D [D D] / D D [A⁷ A⁷] / D D [C C] // [C] [D D] [A⁷ A⁷] D /
Good night, la - dies! Good night, la - dies! Good night, la - dies! We're going to leave you now.

Refrain:

[D A⁷] [D A⁷] [D D] D [A⁷ A⁷] A⁷ [D D] D [D A⁷] [D A⁷] [D D] D [A⁷ A⁷] [D A⁷] D /
Mer-ri - ly we roll a - long, roll a - long, roll a - long, Mer-ri - ly we roll a - long, O'er the deep blue sea.

2. Fare well, ladies! Fare well, ladies! Fare well ladies! We're going to leave you now. *Refrain:*

3. Sweet dreams, ladies! Sweet dreams, ladies! Sweet dreams, ladies! We're going to leave you now. *Refrain:*

Finiculi, Finicula (2)

▼
F F // [/ F] [A^m A^m] [F F] [D^m D^m] F F //
Some think this world is made for fun and fro-lic,

F] [C⁷ C⁷] F // [/ F] [C⁷ C⁷] F //
And so do I. And so do I.

F F // [/ F] [A^m A^m] [F F] [D^m D^m] F F //
Some think that folks should be all me - lon - cho-lic,

F] [C⁷ C⁷] F // [/ F] [C⁷ C⁷] F //
To pine and sigh. To pine and sigh.

A^m A^m // [/ A^m] [E⁷ E⁷] [A^m A^m] [E⁷ E⁷] A^m A^m //
But I, I love to spend my time in sing - ing

A^m] [A^m A^m] A^m // [/ A^m] [E⁷ E⁷] A^m //
Some joy-ous song, some joy - ous song.

C C // [/ C] [G⁷ G⁷] [C C] [G⁷ G⁷] C C //
To set the air with mu-sic brave-ly ring-ing

C] [C C] C // [/ C] [G⁷ G⁷] C //
'Tis far from wrong. 'Tis far from wrong.

C⁷ B^b C⁷ B^b [B^b C⁷] [B^b B^b] C⁷ /
Hark-en, hark-en, mu-sic sounds a - far

C⁷ B^b C⁷ B^b [B^b C⁷] [B^b B^b] [F
Hark-en, hark-en, mu-sic sounds a - far

F] [F F] [A⁷ A⁷] [A⁷ A⁷] [D^m D^m] [D^m D^m] [A⁷ A⁷] [A⁷ A⁷] D^m /
Fi - ni - cu - li fi - ni - cu - la, fi - ni - cu - li fi - ni - cu - la!

[C⁷ B^b] [B^b B^b] [F F] [F C⁷] [F C⁷] [F C⁷] F
Joy is ev-ery-where, fi - ni - cu - li fi - ni - cu - la!



This page is perforated for your convenience.

Picker's Portrait

Lou Stump ❖ Loomis, California

My sister, Shirley, and I grew up listening to the Carter Family music and to this day, their music still remains our most favorite. We do a lot of their songs in our appearances before the seniors in the area where we live. These older people are so delighted to once again hear some of those old Carter Family songs.

Our father taught us to play the guitar when we were in our early teens. We never did get to be anything outstanding as guitar players, but could do well enough to get by. We played our guitars and sang at social gatherings throughout the Yakima Valley in Washington. Then World War II broke out and I went off to the war, ending our musical fun and good times together.

With the war over and me leaving the service, I landed a job in the Richmond City Police Department, a city of approximately 100,000, close to Berkeley across the bay from San Francisco. During my off time from the police department, I learned woodworking and carpentry, and gained some experience along those lines.

One day, I met a lady who was also wearing a police badge. Eventually, Elaine and I were married. After being on the police department some eighteen years, I was seriously injured during a racial riot situation, and this led to my receiving a disability-type retirement. After some time, I went into remodeling houses, and making cabinets and certain kinds of furniture.

While on a vacation trip, Elaine and I stopped in Grant's Pass, Oregon. We were walking down Main Street and passed by a music store. We paused to look at an autoharp displayed in the window. I made the comment that I had heard one played a couple of times and was so very intrigued with the sound that I had always harbored a desire to play one. The following Christmas, Elaine presented me with a gift of an Oscar Schmidt Autoharp. For a long

time, I did not know that the autoharp could be played by picking it. One day, while in a music store, I happened onto an album and on the cover was a picture of Mother Maybelle Carter, picking the autoharp. I bought that album



in a hurry, and could hardly wait to get home to listen to it. About the same time, I subscribed to *Autoharp Quarterly*. Up till then, I never knew there was an autoharp world. I began to try to pick the autoharp. I wanted to achieve an old-time country sound. The autoharp I had seemed to have such a mellow sound

and the strings all seemed to blend so much together, I could not get the sharp, crisp, bright sound that I wanted with that 'harp. It was then that I decided that I would try to make an autoharp of my own. My idea and thought was not that I could make a better 'harp than anyone else. I just wanted to make one that would sound old-timey. I did a lot of research and studying on making musical instruments, then plunged into making one. The first two ended up in the garbage can. The last three I have made have plenty of volume and sound pretty much the way I wanted, but I'm always thinking about how I might make my next ones a little better. I have already started on another one because of something George Orthey said in the article, "Improving The Autoharp," (January AQ, '92).

I make my 'harps a little larger and heavier than the average 'harp. Since I make them for myself and how I hold them, it is actually easier if they are a little larger. They are also a little deeper, and I arch the top slightly. This is where I think I get the volume. I also have my own way of bracing, which I *think* gives me a more clear sound. Of course, I can't prove this and is just my opinion. Of the three 'harps I have made and play, one plays in two keys and the other plays in one

key. I have tuned them to *my* diatonic way. I have changed the strings around to make a heavier bass, conducive to the old-timey sound I was after. Incidentally, I do not read a note of music.

My autoharp making and playing is strictly just a hobby and a fun thing. My biggest goal is striving to improve my playing toward the old-timey sound as much as I can. ❖

Picker's Portrait is a new feature. We thank Lou for being the first to share his autoharp experiences with us. If you'd like to have your story printed in this column, send it along with a non-returnable photo. We're looking forward to hearing from you.

Clubs

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

The complete club list is published every January. Send club information to the Clubs Editor.

NEW CLUBS

Dulci-More
c/o Bill Schilling
984 Homewood Ave.
Salem, OH 44460-3816
The Shreveport Autoharp Society
Shreveport, Louisiana
c/o Glen Flesher 318 686-5727
or Donny F. Ross 903 297-2116

CLUB NEWS

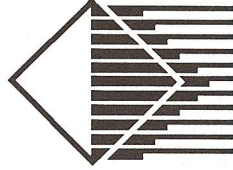
The Shreveport Autoharp Society in Shreveport, Louisiana was organized in March of this year. Currently the group has a membership of forty 'harpers. Meetings are held on the second Saturday of the month in the Christ United Methodist Church fellowship hall from 2 p.m. to 5 p.m. Meetings are open to all interested players. The meetings consist of instructions for the beginning players taught by more experienced players, and group jam sessions with everyone participating.

In May, the club hosted Jim and Val Sexton from Fort Smith, Arkansas for an all day workshop. Other workshops are planned. Several members attended the Autoharp Jamboree at the Ozark Folk Center in Mountain View, Arkansas in August.

The Thornapple Valley Dulcimer Society is hosting a Three On A String Concert on October 23 in Alpena, Michigan. Three On A String includes Carole Spicer, the 1986 Great Lakes Autoharp Champion. For information, call 517 595-6668.

The Singing Strings Autoharp Club of Springfield, Missouri is sponsoring an autoharp workshop with Laurie Sky on Saturday September 11, 1993. ❖

Interaction

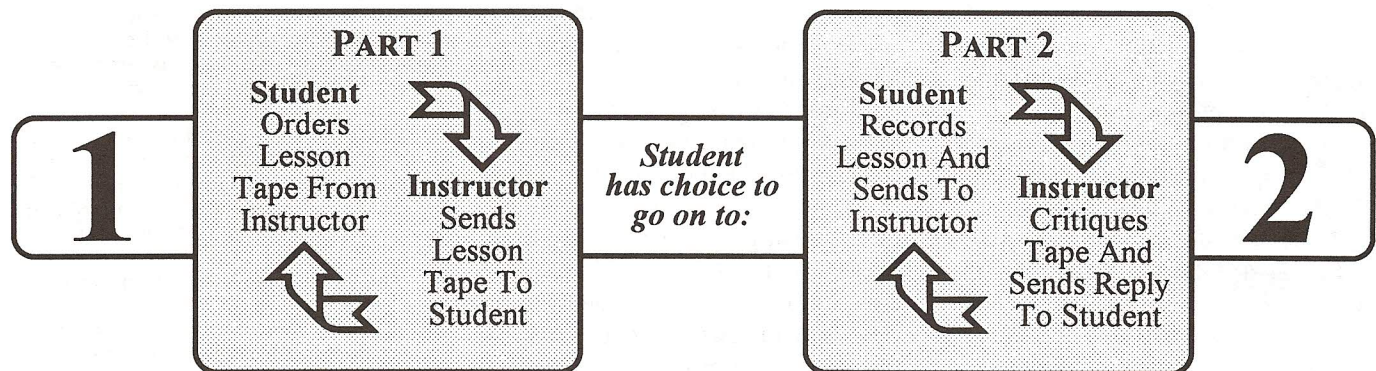
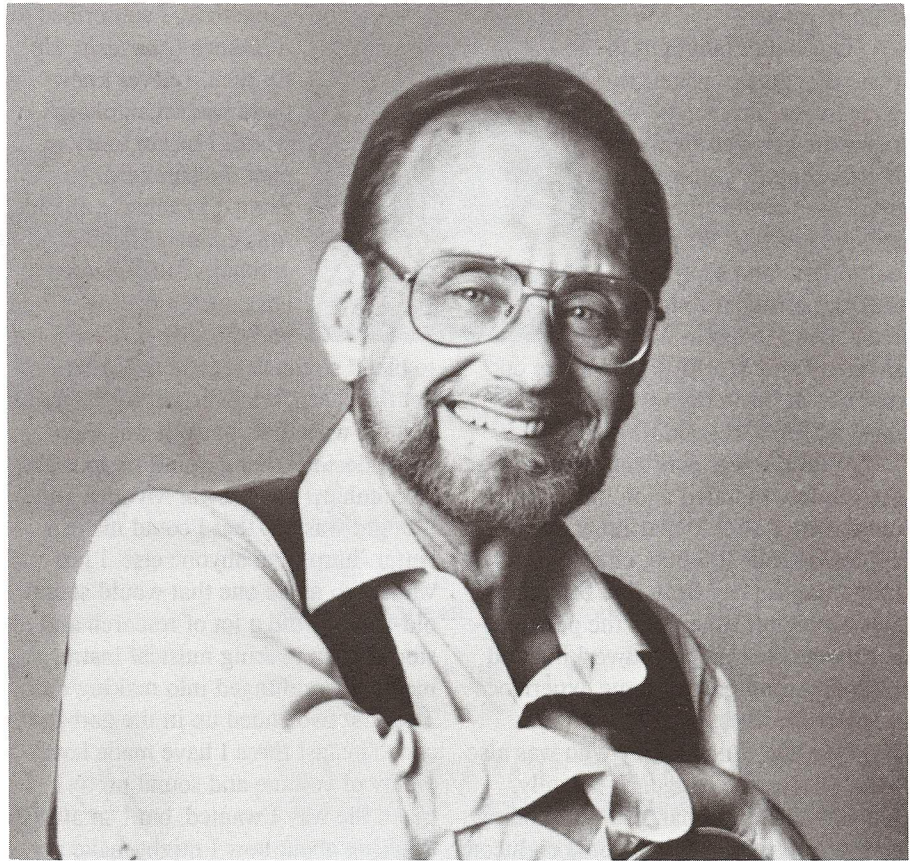


YOU ARE INVITED TO PARTICIPATE IN AN INTERACTIVE LESSON WITH CHARLEY GROTH

Charley Groth has been playing autoharp since he was introduced to it in elementary school, and has used it as a performance instrument for some thirty years. A professional musician and music teacher all his adult life, Charley also plays guitar, mandolin, banjo, bass, and other instruments. Upon seeing and hearing Maybelle Carter play the autoharp, he was greatly influenced by her uncomplicated but powerful artistry. Today, Charley plays in an extension of Maybelle's solid, clean, traditional style.

Charley has recorded several albums of his own and has performed on numerous others. He has appeared on many radio and television shows as well as in concerts and festivals from coast to coast. The wide popularity of "Florida Moon," "I Would Do It All Again," "Home Waltz" and others speaks for Charley's considerable talent as a composer and song writer.

Charley also produces festivals, concerts, and the annual Sunshine State Acoustic Music Camp. In 1991, the Florida Department of State (Bureau of Florida Folklife) named Charley a Florida Master Artist.



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

HERE'S HOW INTERACTION WORKS

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

2-PART FORMAT

Part 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

Part 2

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

B. The instructor will listen to your recording and following it will critique your playing, answer your questions and, if necessary, demonstrate the 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:

"MARCH OF THE TEN THOUSAND AUTOHARPERS"

Charley Groth
PO Box 668
Crystal Beach, FL 34681

As I write, autoharpers, I've just finished enjoying a wonderful weekend listening, performing, and jamming at the 1993 Mountain Laurel Autoharp Gathering in Pennsylvania. I had the opportunity to meet and talk with legendary 'harpers Bryan Bowers and Bill Clifton; to visit with old friends, including the great Ron Wall, whom I had not seen in years; and to make a lot of new friends. Autoharp and music lovers converged on the Orthey farm in wooded hills near Harrisburg from as far away as France and as close by as a village one mile down the road! There were exciting shows and fascinating workshops on subjects ranging from music theory to blues playing for 'harpers.

Maybe when we all get together at the Mountain Laurel Autoharp Gathering a few years hence, we'll be able to form up in ranks and files (100 x 100) and thunder around the grounds playing "March of the Ten Thousand Autoharpers." Ivan Stiles could be our drum

major. He has the build for it.

I had concocted another piece of music to use for my Interaction lesson, but when I finished this one, I realized I liked it better and decided to use it. I named it as I did just because, as I was writing it, I envisioned a huge crowd of 'harpers playing it! I've always thought marches sound very fine done on the autoharp. I hope many of you will want to play it and will send for my lesson tape so you can hear how I perform it. "March of the Ten Thousand Autoharpers" is a fairly straightforward piece, so it should not present many problems.

The rhythm chords are circled to give you a better feel for the underlying chord progression. If you want to learn the piece while playing along with my lesson tape, just playing the rhythm chords will quickly give you a good sense of how the tune goes.

I've written out a pretty basic pinch/pluck tablature for this march,

with very little attention paid to strums and other "fills." This is because I want you to concentrate on the melody. The tune is fairly intricate and you should take care not to muddy it up with lots of unnecessary strokes.

I sent an advance copy of it to Alan Mager the day I finished it. He played it on the piano, and, having a ragtime background, he automatically syncopated some of the paired eighth notes, making them into dotted eighths followed by sixteenths. That's not the way I originally heard it in my head, but it isn't a bad idea – so if you like it that way, go for it. Example 1 shows some of the A part done this way. Try it out, then apply as little or as much of this syncopation to the rest of the piece as you like.

When playing "March of the Ten Thousand Autoharpers," try very hard to keep your pinches small, so that the melody is clearly stated. Play briskly,

Continued on page 26

MARCH OF THE TEN THOUSAND AUTOHARPERS

Charles C. Groth, 1993

$\text{♩} = 138$

Intro

D7 / / / / / / / / / / / / / / / / / **A7 D7**

TAB

A **G** / B \flat G / B \flat G B \flat G / C G / / A7 **D7**

TAB

/ / C D7 C D7 C D7 / / / / / C **G**

TAB

/ / B \flat G / B \flat G B \flat G / / D7 G D7 G* **G7** **C** / D7

TAB

Repeat last time only

C D7 C D7 C **G** D7 G D7 G **A7** / / **D7** C D7 **G**

TAB

B **G** C A7 G / **D7** / C D7 C **G** **C** / G C / **G** /

TAB

Fine

Musical score for guitar with five systems. Each system consists of a treble clef staff with a key signature of one sharp (F#), a guitar chord diagram staff, and a bass clef staff. The chord diagrams use 'x' for muted strings and 'o' for open strings. The notation includes various chords (A7, G, D7, C, F, G7, C7, F7) and rhythmic patterns. The fifth system concludes with the instruction "D.S. al Fine".

Copyright 1993, Charles C. Groth. All rights reserved.

Example 1 (Syncopation)

Example 1 (Syncopation) musical score. It features two systems of music. The first system has a treble clef staff with a key signature of one sharp, a guitar chord diagram staff, and a bass clef staff. The second system continues with similar notation, ending with "G Etc....".



KAGAN & GAINES MUSIC COMPANY, INC.

216 SOUTH WABASH AVENUE, FOURTH FLOOR CHICAGO, IL 60604
312 939-4083

7655 WEST ROOSEVELT ROAD FOREST PARK, IL 60130
708 771-2152

THE ONLY COMPLETE CHICAGOLAND CONNECTION FOR:
AUTOHARPS • PARTS • ACCESSORIES • LESSONS • MUSIC • REPAIRS

FEATURING THE ORTHEY DULCI-HARP™

BEFORE YOU PURCHASE, FIND YOUR MOST INTELLIGENT DOLLAR VALUE!

Continued from page 23

with drive, and make the music sparkle. A march should make your feet want to move!

Be careful with dynamics. The A part of the piece (the first 16 measures after the introduction) builds to a climax at measure 16. You should be playing loudly at that point. Then as the B part begins, bring the volume down. Then rebuild as you approach the end of the B part, but not to as high a volume level as you reached at the end of the A part.

In the C part of "March of the Ten Thousand Autoharps," there are triplets – three notes in the space of time occupied by one beat. I use just my index finger, and a delicate touch, to quickly sound these notes. Try this technique and see if, with a little practice, you can make the notes in these triplets sound crisp and clean.

I hope you have as much fun learning and playing this march as I had writing it. Practice diligently so that when we meet at Mountain Laurel in, say 1996, we'll be ready to step out ten thousand strong to the tune of "March of the Ten Thousand Autoharps."



FLADMARK WOODWORKS
RD2, BOX 437
SUNBURY, PA 17801
717 286-5044

PROFESSIONAL
QUALITY.
HANDCRAFTED
INSTRUMENTS
AT AFFORDABLE
PRICES!



LIFETIME
GUARANTEE

Improved!

SABINE ST-1100 CHROMATIC TUNER

Now with

- Faster Note Sensing
- Broader Chromatic Range

The ST-1100 is

- Fully-Automatic
- American-Made
- Warranted for 2 Years
- Still at Same Low Price

JUST \$50.00

Plus \$3.00 shipping
Virginia residents, add 4.5% sales tax (\$2.25 per tuner)

Send to:

Alan Mager

PO Box 1221, Annandale, VA 22003
Or Call: (703) 256-1068

Write or call for my list of
genuine Oscar Schmidt Autoharps and
accessories at discount prices.

Cassette Tapes by Lindsay Haisley



\$9.00

each, postpaid

Lindsay Haisley
14206 Spreading Oaks Dr.
Leander, TX 78641



Auto Suggestion

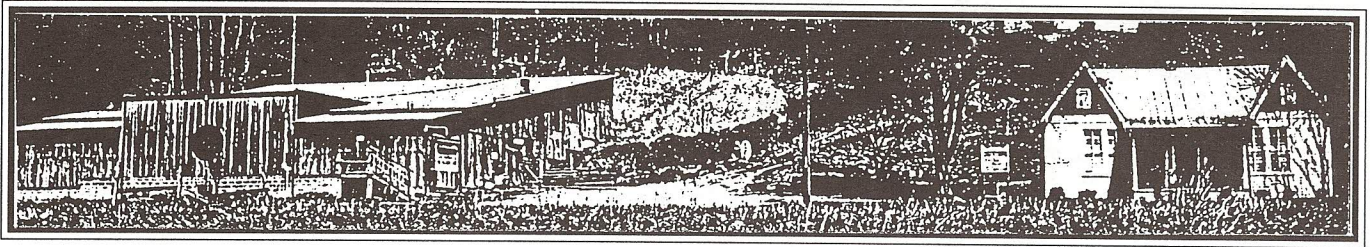
by Dr. George Orthey

In the newest Oscar Schmidt fine tuner sets, the string holes in the cams are small. The American-made #1 F string is too large to pass through the hole in these new cams. You can enlarge the hole using a 3/32" drill bit. Hold the cam in a vice or a pair of pliers while you drill the cam. *Do Not Hold The Cam In Your Fingers!*

To accommodate larger custom strings, the hole can be drilled out to any size up to 1/8". ❖

Have a good suggestion? Send it to us and we'll share it with our readers.

Daddy said to me, "There needs to be one of my children to carry on my work – will you try?" How I could ever do that, I didn't know. I had two babies to raise, but I said,



“Daddy, I will try.”

– *Living With Memories*, Janette Carter

by Mary Lou Orthey

With those four words, Janette Carter, middle child of A.P. and Sara, took as her own the monumental task of keeping the tradition of her family – the famous Carter Family – alive. And so, down through the years she has continued daily to meet that promise with a deep devotion for her family, their memory, and their music.

Janette Carter leads a full and interesting life. In her autobiography, *Living With Memories*, she describes her childhood as hard with work (she was always “just the right size” when it came to chores); busy with caring for her brother Joe; strict with wild cherry switches, turpentine and castor oil; content with her God; and always beautiful with mountains, wildflowers, love, – and music.

She remembers at the age of six dancing on stage, while her mother, father, and Aunt Maybelle, the Original Carter Family, performed. Later, when she played the autoharp and sang, Janette also did a great deal of performing and recording with her family. She learned to play the autoharp from her Aunt Sylvia, and from watching her beloved mother, Sara.

Janette was a pretty child, as are most children. But the pictures in her scrap book show that she was an un-

usually beautiful young woman. It's no wonder that she married when she was sixteen years old. Janette and Jimmy Jett moved to Bristol, Virginia, where they had three children, Don, Rita, and Dale. During this time, she continued performing and recording with the Family.

After eighteen years, the marriage collapsed, and Janette, with three year-old Rita and Dale (eleven months), moved back to Maces Springs. Don, the eldest, stayed with his father. It was then, during the dark days of struggling with the unfamiliar feelings of failure and depression, that Janette promised her father she would “carry on his work.” Shortly after that promise was given, A.P. Carter passed away.

Despite overwhelming hardships which Janette experienced in this period of her life, she managed to single-handedly keep food on the table, put down permanent roots, write many songs and poems, and raise her children to be delightful, talented, responsible adults.

Through this time, the promise she made to her father was always there, waiting to be realized. In 1974, it came to her – she would use the old family store (the building was at one time run by A.P. as a small country store), as a

music hall! She cleaned the place, plunged into debt, built benches, and prayed. And it worked! People came, loved the music, told their friends, and soon the little store was not big enough to accommodate the crowds. Her brother, Joe, is a carpenter. So with the help of family, neighbors, and musicians, Joe, Gladys, (the eldest of the three children of A.P. and Sara), and Janette built the Carter Family Fold in 1976. It seats one thousand people.

Today, a music show is presented every Saturday night in the Fold. The music is performed by the “finest local and regional performers of traditional and bluegrass music.” Only acoustic instruments are played on the Carter Fold stage.

In August 1975, Janette organized the first Carter Family Festival. This festival is dedicated to her father, and is held to commemorate the first recording made by the Carter Family in August, 1927. It is held the first Friday and Saturday in August, and has music shows running continuously from 1 p.m. until 11 p.m. each day.

The old A.P. Carter Store is now the Carter Family Museum. It houses hundreds of items including original pressings of the Family's 78 rpms, photographs, instruments, etc. Browsing

NEW!!

HAPPYNOTES™ SHEET MUSIC

- FOR ALL 36-STRING AUTOHARPS AND CHROMAHARPS
- CHARTED SHEET MUSIC YOU PLACE UNDER YOUR STRINGS
- EASY TO UNDERSTAND MUSIC SYMBOLS (NOT MUSIC NOTATION)
- PLAY YOUR FIRST SONG IN UNDER FIVE MINUTES
- GREAT MUSIC INSTRUCTIONAL AID
- YOUR SATISFACTION GUARANTEED
- DEALER AND EDUCATIONAL INQUIRIES WELCOME

**GREAT GIFT IDEA FOR
AUTOHARPISTS OF ANY AGE**

SAMPLER #2

- MY WILD IRISH ROSE
- BILL BAILEY
- WAIT TILL THE SUN SHINES NELLIE
- THIS OLD MAN
- ROCK OF AGES
- AMERICA
- BLUE DANUBE WALTZ
- SKIP TO MY LOU
- GO TELL IT ON THE MOUNTAIN
- NOBODY KNOWS TROUBLE I'VE SEEN

BLUEGRASS 1

- WILDWOOD FLOWER
- JOHN HARDY
- OLD JOE CLARKE
- DOWN IN THE ARKIN
- TURKEY IN THE STRAW
- ARKANSAS TRAVELER
- ROLL IN MY SWEET BABY'S ARMS
- NEW RIVER TRAIN
- YELLOW ROSE OF TEXAS
- SOURWOOD MOUNTAIN

ORDER FORM

PLEASE SEND ME THE FOLLOWING:

- _____: SAMPLER #2 FOR \$5.95
- _____: BLUEGRASS #1 FOR \$5.95
- _____: SEND BOTH SAMPLER #2 & BLUEGRASS #1 FOR ONLY \$9.95
- PLEASE INCLUDE \$1.50 FOR SHIPPING & HANDLING
- ARKANSAS RESIDENTS INCLUDE 5% SALES TAX
- TOTAL AMOUNT ENCLOSED \$ _____
- MAKE CHECKS PAYABLE TO :
PIC-R-TUNES PUBLICATIONS
- MAIL TO:
PIC-R-TUNES PUBLICATIONS
P.O. BOX 1242
FAYETTEVILLE, AR 72702-1242

PRINT YOUR NAME & ADDRESS BELOW:

through the museum is like taking a quiet stroll through an important part of American musical history.

Today Janette is a proud, loving mother and grandmother. She worries over half the cats in Poor Valley, and enjoys her dogs, Ginger and Shack. She still lives in the house that her father built for her when she moved back home from Bristol. She has a smile that belies her age, and the kindest eyes, which shine with the wisdom gleaned from a myriad of lifetimes.

She works from sun-up to sun-down for her family – past, present, and

future. Her responsibilities are varied beyond description. She hosts today's music greats, and finds time to go to her grandson's ball game. She juggles the bookings at the Fold. She plants a garden, and cans the vegetables. She keeps the museum in order. She tends the fires, carries the wood, and works closely with the state of Virginia's historical groups. She cooks dinner for her family, takes off her apron and hurries down the hill just in time to pick up her autoharp and say to an arena full of people, "Good evening, Ladies and Gentlemen! Welcome to the Carter Fold. Tonight, to begin our program, my brother Joe and I would like to sing and play a few Carter songs for you..."

Monumental contributions to our American musical history were given to us by A.P., Sara, and Maybelle Carter, the pioneers of country music. Monumental contributions to the perpetuation of that heritage are being given to us every day by one who honors a promise made long ago – a singularly dedicated, splendid woman – Janette Carter. ❖



NOTE-ABLY YOURS

Books for Mountain and Hammered Dulcimer, Harp, Autoharp, Recorder, Banjo, Guitar, Penny Whistle, Balalaika, Concertina, Bodhran and Harmonica.

Also... Celtic, ethnic, religious and gospel, children, folk, music theory gift items – cassettes and CD's. Retail Catalogue.

6865 Scarff Road • New Carlisle, Ohio 45344

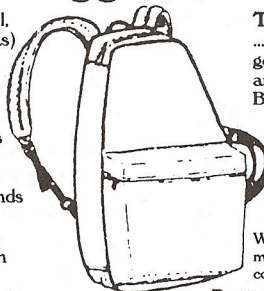
1-800-828-0115



Autumn Wind

...custom made gig cases & case covers...

- Waterproof nylon Cordura shell, pack lining (tougher than canvas)
- Padded with 4" dense closed-cell foam for shock absorption
- Additional 1" foam protection over strings
- 3-sided zipper opening provides easy access
- Choice of single or double shoulder straps leaves your hands free
- Comfortable web carry handles
- Roomy optional zippered pouch or flat pocket
- Add a personal touch of elegance with machine-quilted artwork



The Backpack Autoharp Case
...for the active player and festival goer, designed to fit standard size autoharps.

Basic w/single sh. strap	\$90.00
double sh. strap	100.00
flat pocket, add	8.00
pouch pocket, add	10.00
snap handle grip	2.50
quilted artwork, add	35.00
shipping/handling	10.00

We also design cases for any musical instrument or equipment. Please call or write for color samples and brochure.

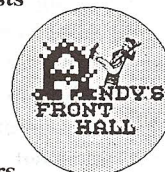
Betty Vornbrock
Route 4, Box 136 □ Hillsville, VA 24343 □ 703 766-3134

15 and 21 bar Appalachian Autoharps with cases and accessories

Winning Ways On The Autoharp (Two volumes) by various artists
Harp! The Herald Angels Sing! by Becky Blackley
Autoharp Praise and Hymns for Autoharp by Meg Peterson

Video instruction by Evo Bluestein and John Sebastian

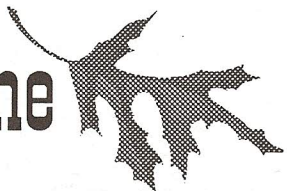
Recordings by Bryan Bowers, Mill Run Dulcimer Band, Evo Bluestein, Tom Schroedoe, and Mike Seeger, among others



ANDY'S FRONT HALL
MAIL ORDER FOLK MUSIC CENTER
P.O. Box 307, Voorheesville, NY 12186
518-765-4193

FREE CATALOG
(Allow 4-6 weeks
or send \$2.00 for first class mail)
VISA/MC (\$15.00 Minimum)
HOURS: Mon-Fri 10am-6pm
Sat 10am-3pm EST

Harvest Home



Hornpipe

Traditional Irish

Musical score for Hornpipe in D major, 4/4 time. The score consists of six staves of music with corresponding guitar chords and triplet markings.

Staff 1: D / / / / / / / A / D A G D A / D / A7 / D /

Staff 2: A Bm A Bm A Bm A Bm A C#° Bm A D / / / / / / / / A / D A G D

Staff 3: C#° F#m C#° F#m / C#° / A / D / A / D / / D / A / D A D

Staff 4: A / / / / D / / / / A7 / D / A / / / / Em F#m Em F#m / Em / Bm

Staff 5: A Bm A Bm A Bm A Bm A C#° Bm A D / / / / / / / / A / D A G D

Staff 6: C#° F#m C#° F#m / C#° / A / D / A / D A D D / A / D

Arrangement copyright 1993 by Mark Fackeldey. All rights reserved.

“Harvest Home” is a good tune for advanced finger pickers. The challenge is in playing all those triplets up tempo. Both Lucille Reilly and Mike Herr played this tune in the 1992 Mountain Laurel Autoharp Championship.

E minor can be substituted for C#° in this arrangement.

Mark Fackeldey



**John Kilby
Snow
Proclamation**

Whereas: Kilby Snow, one of the old Grand Masters of autoharp, loved autoharp from first sight of this instrument, and so begged, cried, pleaded, and cajoled for this instrument from the age of three that he caused his father to dispossess the family of its precious ice cream freezer in exchange for an autoharp, thereby to reestablish peace and harmony in the Snow household, And

Whereas: at the age of about six years, Kilby Snow claimed championship of all autoharp players in the state of North Carolina, playing his first tune, "Molly Hare," And

Whereas: being a pioneer of lead and melody picking on the autoharp, Kilby Snow cut a trail from the manicured civility of parlor autoharp strumming into unchartered autoharp territory, a trail which today lies largely obscured, untraveled, and unmarked, with but few musical maps left to guide today's players to his style, attitude, and philosophy, And

Whereas: Kilby Snow developed a singular style of holding and playing the autoharp, sprinkling his music with his signature drag notes and back slurs, And

Whereas: continuing lifelong to pursue and perfect his playing, Kilby Snow wrote at the age of sixty-two that he was still learning new slurs and tunes on the autoharp, And



1992

Whereas: long after he has gone on to, as he said, "teach the angels how to really play 'harp," his genius on the autoharp is still being studied, copied, and admired,

Therefore, it is fitting and proper that Kilby Snow rightfully comes now to embrace the spirits of others today who share his love for the autoharp and its music, and stands proudly as a charter member in the roll of The Autoharp Hall of Fame.

So it is proclaimed on this, the First Day of July of Nineteen Hundred and Ninety-Three.

John Kilby Snow
Proclamation
Written and presented
by Joseph Marlin Riggs
July 1, 1993

Maybelle Addington Carter
Proclamation
Written and presented
by Robert Woodcock
July 1, 1993

**Maybelle
Addington Carter
Proclamation**

Whereas: Maybelle Addington Carter's skill and creativity as a member of the Original Carter Family caused her to be recognized as one of the premier instrumentalists in early country music. Her name was given to the guitar style that was to become known as "The Carter Lick," And

Whereas: after the dissolution of the Original Carter Family, Maybelle's love of the music inspired her to establish the Carter Sisters, which group eventually joined the Grand Old Opry, And

Whereas: Maybelle Addington Carter was one of the first commercially successful musicians to hold the autoharp on her chest, playing the strings above the chord bars, resulting in a sweeter tone, And

Whereas: Maybelle Addington Carter adapted the "Carter Lick" to the autoharp, thus developing the "pinch, pluck" style that is the basis of most modern autoharp styles,

Therefore, let it be resolved that Maybelle Addington Carter be inducted with highest commendations as a charter member of The Autoharp Hall of Fame.

So it is proclaimed on this, the First Day of July of Nineteen Hundred and Ninety-Three.

Sara Dougherty Carter

Proclamation

Whereas: in the spring of nineteen hundred and fourteen in Copper Creek, Virginia, a young man selling fruit trees heard the sweet strum of an autoharp and a beautiful alto voice singing "Engine One-Forty-Three" and, joining in with a bass harmony, Alvin Pleasant Carter met Sara Dougherty, who would later become his wife and primary vocalist and autoharpist for the Original Carter Family, And,

Whereas: at approximately six thirty p.m. on August first, nineteen hundred and twenty-seven in Bristol, Tennessee, Sara Dougherty Carter, then auditioning with the Original Carter Family for RCA Victor, began singing "Bury Me Under The Weeping Willow" in a way that would cause talent agent Ralph Peer to exclaim, "When I heard Sara's voice, that was it," thereby launching the career of one of America's most influential country music groups, thus changing the face of American music forever, And

Whereas: Sara Dougherty Carter was the first woman to make a commercial success by recording with the autoharp, And

Whereas: Sara Dougherty Carter recorded over three hundred songs, many of which have become standards in American music,

Therefore, let it be resolved that Sara Dougherty Carter be inducted with highest honors as a member of The Autoharp Hall of Fame.

So it is proclaimed on this, the First Day of July of Nineteen Hundred and Ninety-Three.



1993

The following statement was read after the installation of Sara Dougherty Carter:

The children and grandchildren of Sara Dougherty Carter wish to express their heartfelt thanks to those in the autoharp community who voted to induct our mother and grandmother, Sara, into The Autoharp Hall Of Fame. Sara was a true pioneer of the autoharp, and indeed a pioneer of country music. Sara was playing the autoharp and singing when she first met A.P. Carter and was one of the first to record using the autoharp. Although she played other instruments including the guitar and banjo, the autoharp was always her favorite and she continued to play all of her life.

As her family, we wish that we could have been with you personally to accept this award, but time did not permit us to do so. We are very proud to accept this tribute on behalf of such a magnificent lady as Sara. She has and will always be in our Hall of Fame, and we are deeply honored that she is now in The Autoharp Hall Of Fame.

Janette Carter
Joe Carter
Gladys Carter Millard
Their Children and Grandchildren
Hiltons, Virginia
July 1, 1993

Bryan Benson Bowers

Proclamation

Whereas: Bryan Bowers has used the autoharp for the making of beautiful music, And

Whereas: Bryan Bowers has been a prominent leader in popularizing the autoharp as a concert performance instrument, And

Whereas: Bryan Bowers has spent untold hours, both compensated and uncompensated, in the instruction of students of the autoharp, And

Whereas: Bryan Bowers has fostered the feeling of community among us all, And

Whereas: Bryan Bowers has used the autoharp in the joyous celebration of life,

Therefore, let it be resolved that Bryan Bowers be inducted with highest commendations as the first contemporary member of The Autoharp Hall of Fame.

So it is proclaimed on this, the First Day of July of Nineteen Hundred and Ninety-Three.

Sara Dougherty Carter
Proclamation
Written and presented
by Robert Woodcock
July 1, 1993

Bryan Benson Bowers
Proclamation
Written and presented
by Michael Herr
July 1, 1993

How To Strike A Familiar Chord



by Dr. George Orthey

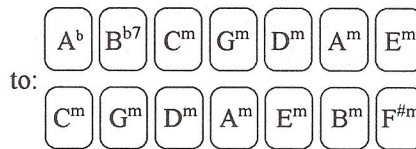
The following is the second in a series of articles dealing with the placement of chord bars on all types of chorded zithers. The first article dealt with a bit of the history of chord bar placements and how they grew. Now, we'll discuss several performers' chord bar setups.

As I pointed out in my first article, this series is not to show you the "best way" or the "only way" to place your chord bars on your instrument. My aim is to show you some of the many ways you can arrange your bars for your specific comfort and convenience.

Most serious performers do want to play more than one autoharp for various reasons, and have developed chord bar arrangements that are consistent, logical, and comfortable. We will take a look at several of these arrangements, both chromatic and diatonic. When possible, I will comment on why the player wished to have his chord bars in these particular configurations. Please note that the chord bar patterns shown are not to full scale size as found on the autoharp. It is suggested that you take a piece of paper, make a full scale diagram of the chord bar arrangement you want to try and tape it over your bars. Now try the hand comfort, fingering, and chord bar accessibility. If the layout doesn't suit you, this will be evident without tearing your 'harp all to pieces. Simply take the paper off, and you are back where you were.

My Variation Of The 21 Bar 'Harp

In the first article, I described two variations that are frequently desired on the 21 bar chromatic 'harp. I change the lower tier of bars of this 'harp from:



If you would want the Key of E, make the end bar an E major rather than F^{#m}. Another alternative to get a Key of E diatonic scale only is to add an Orthey Bar™ for the Key of E which will change the already existing E⁷ to E major without sacrificing the F^{#m} chord.

If you want to shift your chromatic 'harp in the circle of fifths, for example – if you want to play in the Keys of E, B, and F[#], and you don't care about B^b, F, and C, see Fig. 1 at the bottom of this column.

Similarly, you can move your chord bars anywhere you want on the Circle of Fifths. For the 'harper who wants everything, move one 'harp to the "back side" of the Circle. Check out Fig. 2.

After you have perused Fig. 2, you may say "E[#]? B[#]? F[#]?! Whoa!" – You know them better as F, C, and G.

"Oh, C[#]
Is A Wonderful Key!"
– Mike Fenton

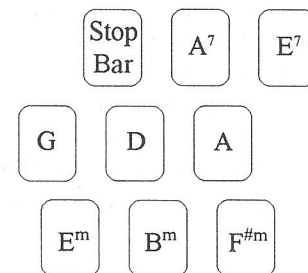
One of Mike's many autoharps is his C[#] 'harp. He loves its tuning.

You've now come full circle. Now with two autoharps, you can play in every key. Your "back side 'harp" will drive the jammers nuts!

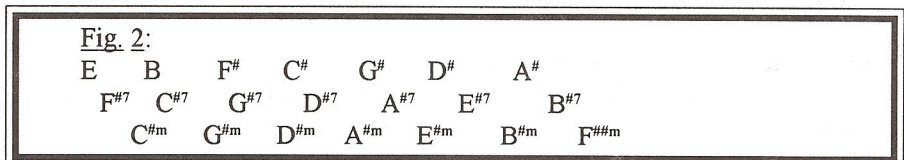
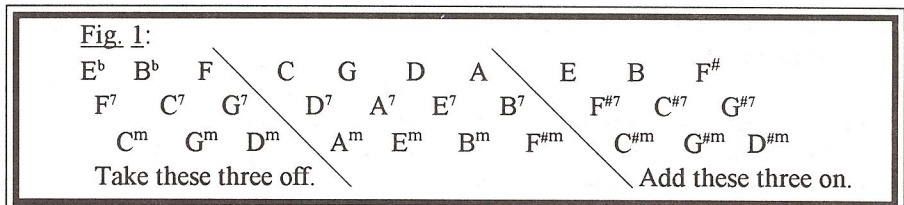
The Gospel According To Bryan Bowers

– has to do with sweet tuning, fullness of sound, room to play, and *hand comfort*. His preference can mainly be used for single-key diatonics. However, it is adaptable and logical for multiple key or chromatic 'harps.

Here is his single-key (D) diatonic set-up:

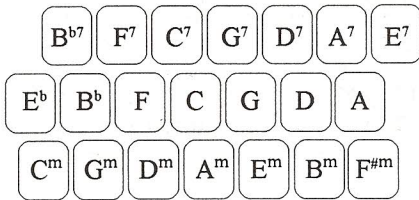


Bryan plays bars G, D, and A with fingers number one, two, and three. He shifts up with finger number three to play the A⁷. He plays the partial Key of A with the same hand position over one



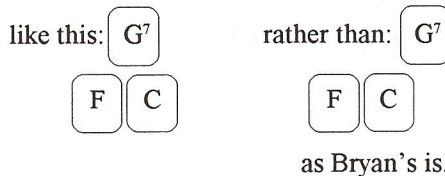
space. The relative minor is played by moving the same finger from the major down to the minor. The Stop Bar mostly fills a space, but he uses it occasionally to stop all the strings.

Bryan's gospel extended to a full 21 chords would be:



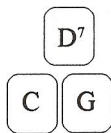
This can be done completely on a 21-bar open chord bar system, like the ChromAharp and the Dulci-Harp. The plastic cover of the Oscar Schmidt would prevent the E7 chord in this configuration.

A variant of this would be to simply move the sevens all to the left one position. This results in a very tight triangle of chords for each key,



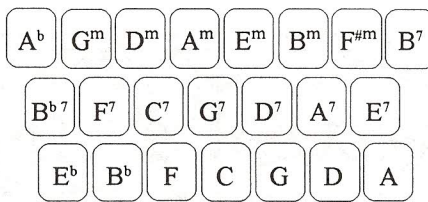
*Great Minds Stomp
Down The Same Furrow*

John Hollandsworth and Mary Lou Orthey learned to play on a 15-bar autoharp. They, each not aware of the other's problems with this unusual configuration and wanting 21 bars, independently came up with the exact same solution. With some imagination, they arrived at a consistent restructuring by taking the 15-bar



segment as the standard for the entire setup. By repeating this across the bottom two rows in the sequence of the Circle of Fifths, the desired range of keys was obtained. Now all keys can be played like the 15-bar Key of G. The minors are logically placed in the top row above their relative majors.

The resulting chord bar arrangement used by Mary Lou is:

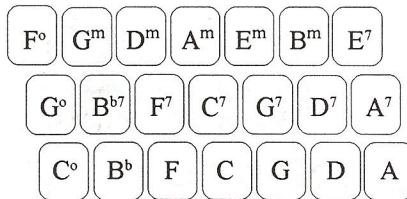


You will notice her 'harp has twenty-two bars. The inconsistent Ab and B7 chords have been added to the top row.

John's 'harp is similar, except it has just twenty-one bars, with no B7 chord.

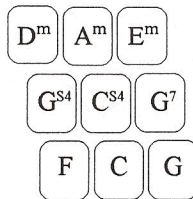
Mike Fenton's Diminished Chords

Mike sort of turns Oscar's pattern upside down with the relationship of majors to sevens similar to Bryan's. And Mike likes the diminished seven chords, a common item on the want list of many chromatic pros.

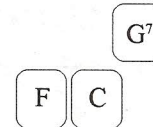


This 'harp only plays in five keys. The E added variant of the modified standard Oscar layout (mentioned earlier in this series) plays in seven keys.

Mike's single key 'harps have evolved over a period of time. He uses unusual chords, like suspended fourths. One example of his most common and recent chord bar arrangement is in the Key of C:



You notice Mike likes the same hand comfort fingering that Bryan uses for the principle chords,



and his single key system is consistent with his 21-bar 'harp.

Upcoming Attractions

In the third and last segment of this series, I'll discuss the chord bar setups of Drew Smith, Martha Kiker, Ivan Stiles, Janette Carter, Joe (Kilby Snow) Riggs, and Lindsay Haisley.

Look for an article on how to convert your chromatic autoharp into a diatonic one in the April, 1994 issue. ❖



Send for our **FREE CATALOGS!**

Featuring an incredible selection of

- NEW INSTRUMENTS & ACCESSORIES
- BOOKS & VIDEOS
- LP'S, TAPES & CD'S
- USED & VINTAGE INSTRUMENTS

Ask for our list of Oscar Schmidt replacement parts & accessories!

Elderly INSTRUMENTS
Elderly Instruments
PO Box 14210-AQ
Lansing, MI. 48901
(517) 372-7890

jeanmarie Schilling

Jean's Dulcimer Shop
P.O. BOX #8, HIGHWAY 32
COSBY, TN 37722 Phone: (615) 487-5543

AUTOHARPS **PSALTERIES** **DULCIMERS**

Specializing in handcrafted folk instruments and everything for them --
FINISHED INSTRUMENTS, KITS, BUILDERS' SUPPLIES,
CASES, ACCESSORIES, BOOKS, RECORDINGS AND INSTRUCTIONAL VIDEOS.
Our catalog offers a uniquely diverse selection for your musical needs.

Catalog \$1.00 -- Refundable with first order.



Lakeview Korean Presbyterian Church (U.S.A.) which is located in Niles, Illinois is a thriving, vibrant, warm community. The building houses the Church and a kindergarten through twelfth grade school. The children attend school year-round, six days a week. A visitor to that school can't help noticing the large family photographs on the front of each child's locker.

The times that I've been invited into this community, Worship Services were in Korean, and the majority of the female congregation wore traditional Korean dresses.

The following hymn holds a very special meaning in this church, and it is sung with great reverence and emotion. Many of the congregation remember singing this hymn as they bade farewell to their families and their homeland during the raging of the Korean War.

Dorothy Wagner

다시 만날 때 소망

DEUS VOBISCU
Jeremiah E. Rankin (1828-1904) William G. Tomer (1833-1896)

1 우리 다시 만날 때까지 하 나 님 이 함께 계 셔
 2 우리 다시 만날 때까지 하 나 님 이 함께 계 셔
 3 우리 다시 만날 때까지 하 나 님 이 함께 계 셔
 4 우리 다시 만날 때까지 하 나 님 이 함께 계 셔

혼 제로 새 인 도 하 며 도 와 주 시 기 를 바 라 네
 간 데 마 다 보 호 하 며 도 양 식 주 시 기 를 바 라 네
 위 태 한 일 면 케 하 고 품 어 주 시 기 를 바 라 네
 주 의 크 신 사 랑 안 에 지 켜 주 시 기 를 바 라 네

후렴
 다시 만날 때 그때 까지 우리 서로 만날 때

다시 만날 때 그때 까지 주 님 함께 계 십 바 라 네 아 멘

**God Be With You
Till We Meet Again**

C // C C C C C G⁷/ G⁷/G ///
 God be with you till we meet a - gain!

F // F F F F F F /// C ///
 By His coun-sels guide, up-hold you,

G⁷ // G⁷ G⁷ G⁷ G⁷ G⁷ C /// C ///
 With His sheep se-cure-ly fold you;

C // C F C C G⁷ C / G⁷/C /
 God be with you till we meet a - gain!

Refrain:

C [/ G⁷ / C] /// G⁷ [/ C] F ///
 Till we meet! Till we meet!

G⁷ [/ F] C // F C /// G⁷ ///
 Till we meet at Jesus' feet;

C [/ G⁷ / C] /// G⁷ [/ C] F ///
 Till we meet! Till we meet!

F [/ F] C C C G⁷ C / G⁷ / C ///
 God be with you till we meet a - gain.

2. God be with you till we meet again!
 'Neath His wings protecting hide you,
 Daily manna still provide you;
 God be with you till we meet again!
Refrain:

3. God be with you till we meet again!
 When life's perils thick confound you,
 Put His arms unfailing round you;
 God be with you till we meet again!
Refrain:

Critics' Choice

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
Mike Herr

Autoharpistry

Marty Schuman
PO Box 140636
Gainesville, FL 32608

Simple Gifts • Sugar Hill • Lorena • Twelfth Street Rag • Dixie Darling • Stephen Foster Medley • Soul Of Man • Over The Waterfall • Empty Pockets Blues • Flop Eared Mule • One Meatball • Washington-Lee Swing/Our Director's March • Blind Mary • New River Train

Once in a while you will run across an individual who is unique and extremely talented. Marty Schuman is one such person. I've been fortunate to see and hear Marty on many occasions over the last five years or so, and am extremely pleased to hear some of his autoharp mastery now on his recent release, "Autoharpistry."

A multi-instrumentalist, he also backs himself up with guitar, bass, his voice, and a unique banjo style that I've not heard elsewhere. Marty's depth of musical knowledge is vast, and is reflected here with great variety from selection to selection. Style, arrangement,

color, instrumentation, even character of his voice changes throughout the recording. His unique style of banjo playing I believe (neck on the line, here) comes from playing with the harmonics, and is an odd sound initially. I liked it when I first heard it in a late night jam, and am impressed that Marty has put himself out on the proverbial limb by including this sound.

Another part of the uniqueness of this musician has been his ability to take "color chords" and work them into "straight" tunes. Two excellent examples on this recording are "Simple Gifts" and "Blind Mary," the latter tune also achieving a wonderful ethereal quality. For those of you who've heard Marty at jams, festivals, workshops – you know what I mean.

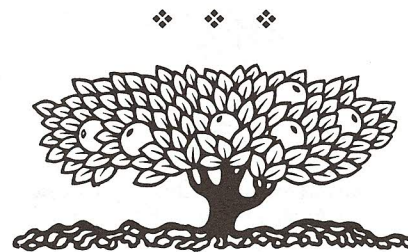
Marty's autoharp playing encompasses a wide range of styles as well, from super-fast super-accurate thumb lead on fiddle tunes, to back-up for vocals to clear open-chording. Even his open-chording style has a unique quality of times: witness the "Twelfth Street Rag" with a sound I'm going to call "schussing" – a quick sort of strum across several strings that sounds like mush only to end right-on-target at the note. It's the sort of thing you pass through as a learner and strive not to do, only to come back to as a master, to throw in at an unexpected moment here and there to keep things interesting. For Marty, it all works.

Another word comes to mind here about self accompaniment. There are a few times when the word "tight" does not come to mind when listening to a complicated stretch of music. I "studied on it for a while," as they say in my parts, and realized the reason is that this is a living, breathing man, not a

machine, and probably never plays a tune the same way twice. So, to remember how he played a selection the last time, or times (when multiple overdubs were used), is almost too much to ask. As someone once said, when in the presence of greatness one doesn't criticize the tint of the background. (Who said that? I'll be dagnab if I know.)

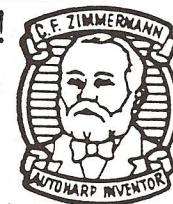
Marty's vocal selections deserve a hymn of praise as well, as he sounds like a Leon Redbone who has let his voice rest and has calmed down by a factor of ten. Think about it – you'll get my drift.

All in all, I love this tape. It's an excellent representation of a gentle, wonderful, gifted man who puts his music out on a limb and asks you to accept something a lot different, a lot unique.



Take These Losers Off My Hands!

Ever since I uncovered Karl Gütter as the true inventor of what we play and call the autoharp, no one wants to buy these colorful cloisonné pin/pendants. It's a shame, 'cause they're very nice and I'm not making any more. They're a limited edition of 50 unnumbered, unsigned collectors' whatever. Just send me \$12 and I'll send you the pin.



Ivan Stiles
Route 29-RD2, Phoenixville, PA 19460

New Release!



• MEMORIES • SONGS FROM HOME

Mary Lou Orthey
with Jim Hudson

Remember the days of yesteryear with such tunes as Wait Till The Sun Shines Nellie, Let Me Call You Sweetheart, Whispering Hope, The Band Played On/The Daring Young Man On The Flying Trapeze, Believe Me If All Those Endearing Young Charms, My Wild Irish Rose, All Through The Night, Memories, and many more. Send \$10 for each cassette (ppd). PA residents add 6% sales tax.

Orthey Instruments

RD1, Box 34A
Newport, PA 17074



Bob's Choice

Bob Woodcock

Accent On Autoharp

Mike Fenton
Heritage Records
Rt. 3, Box 290
Galax, VA 24333

The Water Is Wide • Jamboree Medley • White Coral Bells • Bonaparte Crossing The Rhine • Midnight On The Water • Planxty Fanny Powers • Cruchaharan Cross • Walkin' In My Sleep • Dipper Of Stars • Of Foreign Lands And Peoples • Jesu, Joy Of Man's Desiring • Si Beag Si Mor • Bill Cheatham • Ozark Farewell • Lullaby • Over The Garden Wall • Seamus O'Brien • Down In The Willow Garden/Skye Boat Song • Flowers Of The Field • John Hardy/ Western Country

Alright, class, take out your pencils and papers, it's time for a short quiz. And keep your groans to yourself, thank you. Now, I want you to write down the names of three individuals who have devoted their careers to the autoharp. — Everyone finished? Now pass up the papers and we'll see what we have. Hmmmmmm. Bryan Bowers, good; Marty Schuman OK; and I noticed that everyone wrote down Mike Fenton. Very good, class.

I would like to say at the beginning of this lecture that I am thrilled when I see a true professional doing a good job, be it teacher, bricklayer, or musician. I would like to talk about one of these professionals, Mike Fenton, and his last recording. Some years ago, Mike left a career in education and took up music full-time, mostly doing children's concerts in England. Since then, he has released four tapes. "Accent," his latest release, (by far his best work to date), is designed and executed with skill of a seasoned professional.

Mike has put together an eclectic combination of fiddle tunes, British tunes, vocals, solos and ensembles that, for the most part, works wonderfully. Now, class, raise your hands if you consider recordings as sources of new 'harp

tunes. Most of you do, eh? Well, this tape is for you. Songs like Cruchaharan Cross, Dipper Of Stars, and Seamus O'Brien are not easy to find, ("Dipper" was published in AQ, January '92), and are nicely presented in Mike's unmistakable, crystal-clear style. As I strolled the grounds of the 1993 Mountain Laurel Autoharp Gathering, I think I heard Mike's version of "Rock The Cradle Joe" more often than any other jam tune. You say you like harmonies? You'll find some nice work by Bobby Patterson and Gary Ferguson. Carter Family tunes? Well, Mike scored some points with me with one of my favorites, "Over The Garden Wall," which was nicely done with feeling and sensitivity.

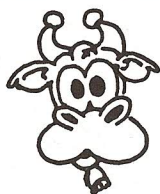
Technically, this is for the most part, a well done recording, as we have come to expect from Heritage Records. The mix is nicely done, with each instrument well balanced. Mike's superb autoharp work is well served by the digital transfer; each note is clear and distinct. The liner notes are complete, including the keys and a few lines about the tunes.

There are really only two faults to be found. The first has to do with Mike's vocal presentation. When I first heard the "Welcome To Galax" tape, I thought that his voice was thin and reedy. Two years later, a live performance demonstrated that was not the case. His singing has a nice, rich timbre that was quite pleasing. On "Accent," some of this is lost again, for some reason. While an improvement over "Welcome," it does not do Mike's voice true justice.

The other quibble I have is with the Jamboree Medley; "Golden Slippers," "Rock The Cradle Joe," and "St. Anne's Reel," recorded live in Mountain View, Arkansas. The piece moves along nicely, great Fenton-style 'harping, exciting — then Mike comes out with "Clap those hands!" It kinda broke the stride of the tune. The cut ends with an unknown fan blurting out "Wow!" into the mike. It seemed kinda hokey to me.

Well, class, I see that today's lecture is over. As homework, you are to purchase Mike Fenton's "Accent On Autoharp" and learn "White Coral Bells" by next week. You won't be sorry. Class dismissed. ❖

Red Rover Records FRED KOCH



- Award-Winning Children's Music
 - Award-Winning Educator
 - Performing Artist
 - Children's Editor, *Autoharp Quarterly*
 - Autoharp Advocate
 - Child-Centered Songs For 2- to 7-year-olds
 - Records, Tapes, Activity Books, Puzzles
 - Concerts, Workshops, Audio, and Video Production

For more information and your free Red Rover Catalog, contact

Red Rover Records

PO Box 124
Lake Bluff, IL 60044
708 615-0366
FAX 708 605-0471

Fall Festivals Recordings

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

This is an updated list of the 1993 fall festivals and major events which feature autoharp in workshop, concert, and/or contest. The complete festival list is published every April.

CODE:

AC Autoharp Contest
AP Autoharp Performance
AW Autoharp Workshop

OCTOBER

Harvest Moon Festival; October 1, 2, 3; Morgantown, WV; Code: AP (Stewed Mulligan – Pat McIntire); 304 782-2096
Davy Crockett Days; October 3; Rutherford, TN; Code: AP (Paul and Win Grace); 314 443-2819
Tennessee Fall Homecoming; October 7, 8, 9, 10; Norris, TN; Code: AP (The Morgans, Joe and Janette Carter, The Bill Sky Family, Judie Pagter, Ron Wall); PO Box 359, Norris, TN 37828
Eisteddfod Festival; October 9, 10; North Dartmouth, MA; Code: AP (Bryan Bowers); 719 635-7776
Napa Valley Folk Festival; October 9, 10, 11; Napa, CA; Code: AP, AC (Bill Bryant); PO Box 280, Grizzly Flats, CA 95636
Autumn Folk Life Festival; October 16, 17; Hannibal, MO; Code: AP (Paul and Win Grace); 314 443-2819
Southern Nevada Bluegrass Music Society Bluegrass & Old Time Music Festival; October 22, 23, 24; Clark County Fairgrounds, Logandale, NV; Code: AP; 702 564-2353

NOVEMBER

Barberville Country Jamboree; November 6, 7; Barberville, FL; Code: AP, AW; 813 784-1771

DECEMBER

First Night, Colorado; December 31; Denver CO; Code: AP (Julie Davis); 303 258-3444

Recordings Editor:
Mary Ann Johnston
RD3, Box 290-A
New Cumberland, WV 26047

Features autoharp

Autoharp

Autoharp: Tom Lochbrunner
Lombachweg 38A, Bern, Switzerland 3006

Autoharpistry

Autoharp: Marty Schuman
PO Box 140636, Gainesville, FL 32608

Home Is Where The Harp Is

Autoharp: Mark Fackeldey
206 W. Flora Street, Tampa, FL 33604

Long Time Traveling

Autoharp: Les Gustafson-Zook
1312 S.E. 35th Street, Portland, OR 97214

Memories – Songs From Home Vol. II

Autoharp: Mary Lou Orthey
Orthey Instruments
RD 1, Box 34 A, Newport, PA 1707

Includes autoharp

Circles

Autoharp: Harvey Reid
Woodpecker Records
PO Box 1134, Portsmouth, NH 03802

Hope The Next Town Is Mine

Autoharp: Jerry Haines
RD 2, Box 56, Millerstown, PA 17062

Magpye

Autoharp: Marti Sams
The Celtic Trader
2400 Park Road, Charlotte, NC 28203

AQ Postscripts

P.S.

Joe Marlin Riggs of Charlotte North Carolina, has initiated the *Kilby Snow Preservation Society Newsletter*. Joe has been at the forefront of continuing the music and times of Kilby Snow ever since we have known him. We have a deep respect for Joe and his wish to keep alive the music of one of the finest autoharp players who ever lived. If you would like to correspond with Joe concerning this project, write to him at 2174 Colony Road, Charlotte, NC 28209.

P.S.

A special note of thanks to *Bluegrass Breakdown* for their mention of AQ in their April 1993 issue. They said in part "this is a great publication for fans of the autoharp." **Bill Bryant** is responsible for bringing us to their attention. Thank you, Bill!

P.S.

At the Evart, Michigan festival, **Lindsay Haisley** made such a hit on stage with his autoharp, (standing ovation from a very large, packed grandstand) that, because of the many and varied inquiries after his set, someone gave him a button which read: "I'm that fella that plays that thing!"

P.S.

At the Mountain Laurel Autoharp Gathering, **Bryan Bowers** made the announcement that he is planning to conduct an autoharp camp during the week of August 18, 1994. (He could call it "Bryan's Birthday Bivouac.") Check upcoming issues of AQ for further information.

P.S.

The oldest and largest Fiddlers' Convention, held at Galax, Virginia, has bowed its august head for the second year in a row to the "Best All-Around Performer," **John Hollandsworth!** This honor is customarily awarded to a master fiddle or banjo player. We think this is a great honor not only for John, but for the autoharp as well! The winners of the autoharp contest were: 1. **John Hollandsworth**; 2. **Mary Lou Orthey**; 3. **Marty Schuman**; 4. **Drew Smith**; 5. **Ronnie Burroughs**; 6. **Evelyn Farmer**; 7. **Betty Waldron**; 8. **Michael King**; 9. **Glenna Anderson**; 10. **Jo Ann Redd**.

P.S.

Tom Schroeder has had his article on the development of the autoharp as a folk instrument accepted for publication in *American Folklore: An Encyclopedia*. This book will be published by Garland Publishing and will appear in college bookstores in 1996. Tom's article describes the history of the autoharp and goes into depth about the development of playing styles over the last one hundred years. Referenced is **Ivan Stiles'** article on Karl A. Gütter and *Autoharp Quarterly* as a publication.

P.S.

Late-breaking news – **Jo Ann Redd** won first place in the autoharp contest and **Evelyn Farmer** won second at the Vaughn's Fiddlers Convention in Fries, Virginia. ❖

Pro-files

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

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

NOTE: These performance and/or workshop listings are limited to those which feature at least 50% autoharp. Contact the performer for additional information. Also, cancellations/changes can occur. Check with performer before traveling long distances.

HELEN BLACKBURN

1447 Glynn Oaks Drive
Marietta, GA 30060
404-423-9293
Pro-File: AQ April 91
Performance Schedule:
October 23 & 24
Mossy Creek Arts & CraftsFest.
Perry, GA

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:
October 8
Godfrey Daniels
Bethlehem, PA
October 9, 10
Eisteddfod Festival
North Dartmouth, MA
October 10
Old Vienna Coffeehouse
Westboro, MA
October 15
Watch City Coffeehouse
Waltham, MA
October 17
Woods Hole Community Hall
Woods Hole, MA
October 23
Old Roy Webb School Building
Jacksonville, AL
November 6
University of California
Riverside, CA
November 12
Cameron Church
Denver, CO
November 26
Fortuna Monday Club
Fortuna, CA
November 27
Freight & Salvage
Berkeley, CA

December 3

Unitarian Church
Ashland, OR

December 4

Umpqua Valley Arts Center
Roseburg, OR

December 5

Eugene, OR

December 18

Crossroads Mall
Bellvue, OR

ROZ BROWN

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

BILL BRYANT

PO Box 280
Grizzly Flats, CA 95636
916 626-3011
Pro-File: AQ April 93
Performance Schedule:
October 9, 10, 11
Napa Valley Folk Festival
Napa, CA
October 17,
November 21,
December 19
Grizzly Flat Autoharp Club
Grizzly Flats, CA

JULIE DAVIS

PO Box 1302
Nederland, CO 80466
Pro-File: AQ July 91
Performance Schedule:
October 7
Meadows Library
Boulder, CO
October 9
Swallow Hill
Denver, CO
November 13
Teachers' Concert
Swallow Hill
Denver, CO
December 31
First Night Colorado
Denver CO

PAUL and WIN GRACE

Route 1
11990 Barnes Chapel
Columbia, MO 65201
314 443-2819
Pro-File: AQ October 88
Performance Schedule:
October 3
Davy Crockett Days
Rutherford, TN

October 16 & 17

Autumn Folklife Festival
Hannibal, MO
October 29, 30
Bean Fest
Mountain View, AR
November 10
KOMU-TV 9-10 AM
Columbia, MO
November 20
Focal Point
Traditional Arts Center
St. Louis, Webster Groves, MO

PAT McINTIRE

Stewed Mulligan
Route 2, Box 229
West Union, WV 26339
Pro-File: AQ January 90
Performance Schedule:
October 1,2,3
Harvest Moon Festival
Morgantown, WV
October 10
Apple Butter Festival
Berkeley Springs, WV

LUCILLE REILLY

PO Box 49
Basking Ridge, NJ 07920
908 604-9743
Pro-File: AQ April 92
Performance Schedule:
November 13
Abendmusik 1st United
Methodist Church
Morristown, NJ

JANET SCHREINER

1510 Remington Road
Wynnewood, PA 19096
215 649-0732
Pro-File: AQ January 92
Performance Schedule:
October 11
Pennsylvania
Library Showcase
Philadelphia, PA
October 30
Pennwynne Fire House
Halloween Party
Wynnewood, PA
December 12
Philadelphia Free Library
Sunday Afternoon Series
Philadelphia, PA

TOM SCHROEDER

819 W. 77th Street
Kansas City, MO 64114
Pro-File: AQ October 88
Performance Schedule:
November 5-7
University of
Wisconsin-Milwaukee
Stringalong Weekend
Milwaukee, WI

THE BILL SKY FAMILY

PO Box 3496
Batesville, AR 72503
501 264-9382 (Ans. service)
Pro-File: AQ April 90
Performance Schedule:
October 2
Cord, AR
October 3, 10, 15
Jimmy Driftwood
Folk Hall Of Fame
Mountain View, AR
October 7, 8
Tennessee Fall Homecoming
Norris, TN
October 9
Ozark Trail Festival
Heber Springs, AR
October 16
Walnut Opera House, Walnut, IA
October 17
Waubonsie Hills Country Music
Festival, Thurman, IA
October 19 - 24
Hattiesburg, MS
October 27
Springfield, VA
October 31
Alexandria, VA
November 2
Station Inn, Nashville, TN
November 3
Booneville, MS
November 5, 12, 14
Jimmy Driftwood
Folk Hall Of Fame
Mountain View, AR
November 6, 7
Mena, AR
November 20
Phelps Stokes Chapel,
Berea College, Berea, KY

KAREN SUTHERLAND

PO Box 123
Moncton, VT 05469
802 453-3795
Pro-File: AQ April 90
Performance Schedule:
October 22
Vermont Association for the
Education of Young Children
South Burlington, VT

CHARLES WHITMER

25650 IH 45N #1107
Spring, TX 77386
713 367-6260 (evenings)
Pro-File: AQ April 93
Performance Schedule:
October through December
Day-long intermediate level
workshops
Woodlands, TX
Call 713 367-6260 (evenings)
for dates and details

Cocoahouse

by Fred Koch



HALLOWEEN

Am E7 Am / C G7 C / / / Am /



Hal - lo - ween. Hal - lo - ween. Sca - riest night we've

Dm C G7 / Am E7 Am / C G7 C /



ev - er seen! Wit - ches' hats. Coal black cats.

/ / Am / / E7 Am /



Broom-stick ri - ders, ghosts and bats!

It's Halloween time again! Last year, we played one of my favorites, "Jack-O-Lantern." In this year's song, we'll be using the chords A^m, E⁷, C, G⁷, and D^m. I hope you enjoy this one too – and I hope you have a spooky Halloween!





TAPES: \$9

Titles with "*" feature the autoharp

- Autoharp Quarterly Music from Autoharp Quarterly, Volumes One,* Two,* Three**
- Bryan Bowers**
*For You**
- Bill Bryant**
*Grizzly Flat 'Harper #1**
*Grizzly Flat 'Harper #2**
- Janette Carter**
*Bouquet Of Dandelions**
- Bill Clifton**
*Autoharp Centennial Celebration**
- Country Ham with Judie Pagter**

- Country Ham I'll Be Leaving*
- Julie Davis**
Heart Full of Song
- Margie Earles**
*Blue Eyes & Sad Songs**
- Mike Fenton**
*My Privilege**
*Accent On Autoharp**
- Mike Fenton & The Bill Sky Family**
*Welcome to Galax**
- Lindsay Haisley**
*(Auto) Harps Alive!!**
- Mike Herr**
*Lost in the Woods**
- John & Kathie Hollandsworth**
A Mountain Music Sampler
- Alan Mager**
*The Fairhaired Boy**
- Mill Run Dulcimer Band**
Sweet Songs of Yesterday
- The Original Orchard Grass Band**
Old Time Music
Keeping Old Time Music Alive
- Mary Lou Orthey**
*1863-Songs From Home**
*Memories-Songs From Home**
- The Bill Sky Family**
Sweet Sunny South
- Ivan Stiles**
*Rounding Pickering Bend**
*Pickin' on the Porch**

- Alex Usher**
*Harper's Ferry**
- Betty & Mark Waldron**
*Just A Rose Will Do**
*Parlor Pickin'**
- Ron Wall**
*Autoharps**
Old Time Gathering #1
- Winfield Winners**
Autoharp! - Vols. 1, 2**
- Les Gustafson-Zook**
*Great Hymns on Autoharp**
*Cascade Noel**

- More Songs for Autoharp*
Includes jazz, blues, gospel, etc. \$7.95
- Songs of Christmas for Autoharp*
Christmas favorites \$3.95
- Mike Fenton**
Kangaroos & Pussycats
A book/tape set of fun songs for children. \$13.00
- Ivan Stiles**
Jigs & Reels for the Autoharp
24 tunes. \$6.95

BOOKS

- Meg Peterson**
Autoharp Praise
Collection of hymns. \$4.95
- Autoharp Songbook*
Wide collection of known songs arranged for autoharp. \$7.95
- Complete Method for Autoharp and Chromaharp*
Self instruction course. 120 songs. \$9.95
- Country Pickin' for Autoharp*
Rhythm and melody picking for bluegrass and old-time styles. 57 songs. \$12.95
- Hymns for Autoharp*
Gospel songs arranged for autoharp. \$4.95
- Let's Play the Autoharp*
Complete beginning method. \$4.95

MISCELLANEOUS

- Gruven Autoharp Stand**
\$20.00
- Oscar Schmidt-Type Autoharp Springs**
Specify Model A or B. 20¢ each
- Oscar Schmidt Autoharp String Set**
Specify Model A or B. \$45.00
- Mountain Laurel 'Harp Plans**
Booklet with complete directions to build your own 'harp. \$15.00
- Autoharp Bar Felts**
Indicate 15- or 21-bar felt size. Minimum order, 10 felts. \$2.00 each.



AUTOHARP QUARTERLY® Subscribers – Take 10% Off Your Merchandise Order!

NAME _____
 ADDRESS _____
 CITY _____ STATE _____ ZIP _____



QUANTITY	DESCRIPTION (SPECIFY AUTOHARP MODEL FOR FELTS, STRINGS AND SPRINGS)	PRICE	TOTAL

Payments must be made in US funds. Merchandise shipped to US and Canadian addresses only. Make checks payable to and mail to:
Limberjack Productions
 PO Box A
 Newport, PA 17074

Sub-Total	
AQ Subscribers Deduct 10%	
Sub-Total	
Pa. Residents Add 6% Sales Tax	
\$3.00 Shipping Per Order	\$3.00
Merchandise Total	

Important! AQ Subscription: Order Below

Please enter my New Subscription or Renewal for *Autoharp Quarterly*
 Four issues, \$18 in the US. Canada, \$20. Europe, \$22. Asia, \$24.
 All issues via first-class mail. Payments must be made in US funds.
 Charter Subscriber renewals only, deduct 10%.

Autoharp Quarterly Subscription Or Renewal Total _____
GRAND TOTAL (Subscription & Merchandise) _____

Classifieds

Advertisers' Index

CLASSIFIED RATES: 25¢ per word.
TERMS: Prepayment is required. Check or money order in US dollars, please. Make payable to Limberjack Productions. Ad will appear in next available issue after receipt. **FORM:** Ads must be legibly printed or typed.

PRODUCTS/CATALOGS

FINELY DETAILED HANDCRAFTED FOLK TOYS. Limber Jack, Dog, Pony, Bear, Frog, Lamb, Rooster, Unicorn and Dinosaur. \$11.95 each includes shipping. Jean's Dulcimer Shop, PO Box 8, Cosby, TN 37722

CLOISONNÉ AUTOHARP PIN/PENDANT Portrait of Charles Zimmermann. Inscription: Charles F. Zimmermann • Autoharp Inventor. Gold-plate on brass. \$12 includes post. Ivan Stiles, Rt. 29-RD2, Phoenixville, PA 19460

AUTOHARPS, HARPS, HAMMERED DULCIMERS, appalachian dulcimers, banjos, mandolins, and accessories. Wellspring Folk Instruments, 3920 Ross Road, Gary IN 46408 219 838-6459

FINEST QUALITY AUTOHARP FELTS Pressure-treated for greater durability. Perfectly square. Excellent adhesion. Specify 1/4" or 5/16" width. \$2 per strip. Minimum order, 10 strips. Add \$5 s/h. Orthey Instruments, RD1, Box 34A, Newport, PA 17074

PUBLICATIONS

DULCIMER PLAYERS NEWS, established in 1975, is a quarterly journal for players, builders, and enthusiasts of hammered and fretted (mountain) dulcimers. Subscriptions for 1 yr. (4 issues): US, \$15; Canada & other surface, \$17; Europe, \$19 (air); Asia, \$21 (air). 2 yrs. (8 issues) in US, \$27. Dulcimer Players News, PO Box 2164-AQ, Winchester, VA 22601

BACK ISSUES OF *AUTOHARP QUARTERLY*. All issues available except Volume One, Number One and Number Two. Some issues have small quantities left. Send \$5 (postpaid) per issue. Limberjack Productions, PO Box A, Newport, PA 17074

ANNOUNCEMENTS

AUTOHARP QUARTERLY is the perfect place to reach dedicated autoharpers. Advertise your event, product, or service where readers are players. For ad rate information, contact: AQ, c/o Ivan Stiles, Route 29-RD2, Phoenixville, PA 19460. 215 935-9062

Andy's Front Hall	28
Autumn Wind	28
Davis, Julie	17
Elderly Instruments	33
Fackeldey, Mark	12
Fladmark, Tom	26
Folknotes	17
Great All-American Autoharp Emporium	17
Haisley, Lindsay	26
Jean's Dulcimer Shop	33
Kagan & Gaines Music Company, Inc.	26
Limberjack Productions	36
Mager, Alan	26
Mueller, Karen	17
Note-Ably Yours	28
Performance Group	IBC
Pic-R-Tunes Publications	28
Rackensack Review	17
Red Rover Records	36
Oscar Schmidt International	13
Schuman, Marty	6
Stiles, Ivan	35
Stober, Carol	6

EDITORIAL INQUIRIES & MUSIC CONTRIBUTIONS

Address editorial inquiries to: Editors, *Autoharp Quarterly*, PO Box A, Newport, PA 17074. Music submissions must be in the public domain or your own original material. AQ cannot be responsible for unsolicited manuscripts or guarantee publication. We retain first rights only.

SLIDER™

INSTRUMENT SUPPORT SYSTEM

FREE YOUR HANDS FOR GREATER PLAYING COMFORT OF THE AUTOHARP!

This patented, self-adjusting strap distributes weight evenly while providing nonrestrictive hands-free positioning for greater playing comfort and enjoyment.

Constructed of 1" or 2" nylon webbing and quality leather, the Slider fits any autoharp and is available in brown or black.

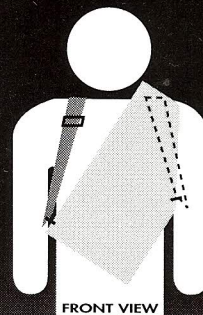
Also Available For Autoharp, Guitar, Electric Bass, Banjo and Saxophone

Specify brown or black, instructions included
 To order, send \$20.00 (postage paid) check or money order to:

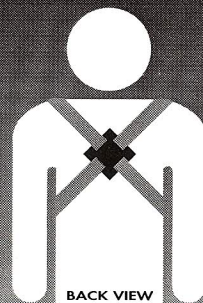
PERFORMANCE GROUP
 P.O. BOX 4075
 BOULDER, COLORADO 80306

US Patent No. 49306595

Handmade in the USA



FRONT VIEW



BACK VIEW

How To Wear The SLIDER

1. Add strap buttons to your autoharp.
2. Position SLIDER over both shoulders and adjust the strap size.
3. Attach leather ends to buttons, readjust if needed.
4. Enjoy hands-free playing comfort forever.

AUTOHARP QUARTERLY

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

PO BOX A
NEWPORT, PA 17074

FIRST
CLASS
MAIL

IF THE DATE
ABOVE YOUR NAME IS 10/93,
THIS IS YOUR LAST ISSUE!



PHOTO: DON BALDO

A record-breaking number of 136 'harpers (and one autoharp clock) gather to play "Will The Circle Be Unbroken?" at the 1993 Mountain Laurel Autoharp Gathering.