

AUTOHARP QUARTERLY

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



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Autoharp Quarterly is published four times yearly and mailed first class to subscribers the first week of January, April, July, and October. Subscriptions in the United States are \$18. Canada: \$20(US), Europe: \$22(US), air mail. Asia: \$24(US), air mail. Individual issues in the US: \$5.

Published by:

Limberjack Productions

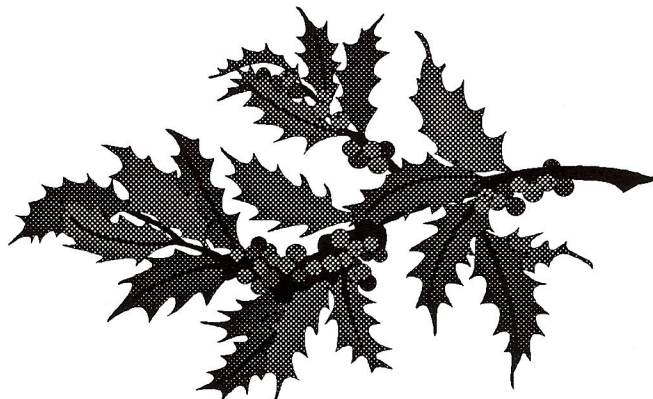
PO Box A

Newport, PA 17074

717 567-9469

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To And From The Editors

Mary Lou
Ivan

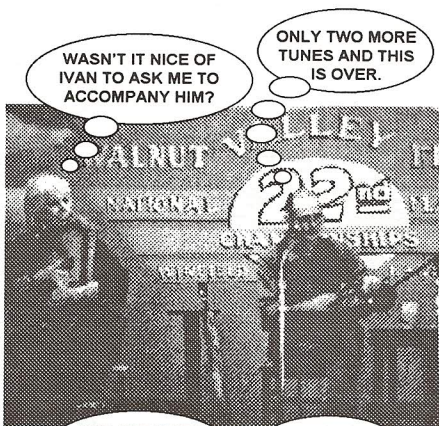


Dear Readers:

We congratulate Alan Mager, our much appreciated Interaction editor, for his first place win at the International Autoharp Championship in Winfield, Kansas this past September. Kudos also go to Tina Louise Barr, second; and Alex Usher, third. We are indebted to our friend, Rex Flottman, of Flottman Photography in Winfield, Kansas for providing us with the excellent photographs of the winners each year.

All attempts to print the results of your responses to the Pickers' Poll [AQ, July 1993] were fruitless. There was just no space in this issue. God willin' and the creek don't rise, you'll see this article in the April issue.

And, as a final note, the following photos were received from Doris Swift of Tulsa, Oklahoma. We couldn't resist adding our thoughts.



Dear Editors:

A GOOD QUESTION

Why did I spend twenty-five years trying to play the five-string banjo when the autoharp is so easy to play and sounds much better?

Glenn Flesher

Amen!

Editors

FAMILY REUNION

I would like very much to have an old subscription reinstated. I've missed receiving your publication. I just neglected to renew. In reading my current "Carter Family Fan Club" newsletter, I see that you featured Janette Carter and her mother, Sara, on the October '93 cover. That's the impetus I needed to get my subscription started again!...

Shirleen P. Thomas

Welcome back, Shirleen. We think the picture on that issue was special, too. It was an unpublished one until Janette gave it to us! And speaking of the Carters, we hope everyone has noticed the new postage stamp of the Original Carter Family. We have received several letters from those lucky folks who were in Nashville to witness the ceremony. Find a report on page 37.

Editors

WINFIELD REVISITED

During the course of the Winfield autoharp competition, I made a few trips out of the building to retune or practice. Every time I walked by, a vendor located outside the back door was quite eager to offer me a free sample of cinnamon-coated almonds. Although they looked tasty, I politely declined due to the butterflies playing racquetball in my stomach. After the competition, my husband

and I walked back past that vendor, who, while ambitiously offering his snack, saw the trophy I was holding, and said, "It looks like you've been busy!"

It was a joy to spend time with the "Otterharp Heaven" jammers at Winfield. Thanks for providing a meeting place for 'harp players to swap tunes and ideas. It was wonderful to visit with all the great players I have admired for so long...

Tina Louise Barr

You and your husband ("Uncle John" Gwinner, popular DJ and excellent mandolin player) are great to jam with. Be sure to come back next year! But, you should have had the almonds – they were delicious.

Editors

WAIT TILL NEXT YEAR!

...I hope you are properly astounded by the enclosed article [an article from a St. Louis paper, "Alex Usher, Master Of The Autoharp"]. Maybe the title should have read "Mistress Of The Autoharp." It would probably attract more readers, and is more accurate, for my slavery has already got me working on a humdinger of a piece for next year – if I can manage to untangle my fingers by then. "They that wait upon the Lord shall renew their strength; they shall mount up with wings as eagles; they shall run, and not be weary; and they shall walk, and not faint, and they shall play their autoharps incessantly."

Alex Usher

Really, Alex, you ought to try to take your music more seriously!

Editors

A FAMILY UPDATE

I was pleased to read the article about my mother in the last issue of AQ [Myrtle Vermillion's Story]. ...My cousin, Garnette, the little baby I am

holding on my lap, came to see me, read the article, and would like a copy. Her brother, Buster, died last year after having been ill for years (he was shot by a squirrel hunter about 30 years ago). My sister, Nancy, was pleased to see the book. Hick, my brother, passed away in 1976. [Buster, Nancy, and Hick are all in the picture.] I'm going to write to Mike [Fenton] and thank him for the nice write-up.

Cleo McNutt

THE FIRST PORTRAIT

I feel privileged and honored for my autoharp story to be the first in the new AQ feature, "Picker's Portrait"... A big thanks to Joe Riggs who encouraged me to send in my story.

Lou Stump

THANKS, REVIEWER!

I was most pleased with the review of my recent release, "Autoharpistry" in the last issue of AQ.

To clarify a few points: The reviewer speculates on the different sound of my banjo and surmises that I "manipulate the harmonics." (Sounds interesting, but sinister.) Actually the sound I get is largely attributed to the fact that I'm a nylon man - nylon picks on nylon strings. On a couple of tunes, I use one of those old 50 cent mutes on the bridge. I believe the different tone of nylon blends in better with the autoharp than steel string banjo...

Also, that's not Allison Krause backing me on harmonies, but myself. Credit should go to Mark Fackeldey for his incredible bass breaks on the "Our Director" march.

Look for "Autoharpistry II, The Cocktail Circuit Years" in about two years.

Marty Schuman

Sure, Marty, sure. How long did it take to make the first one?

Editors

A NEW TWIST

Thanks for your article about Lou Stump in the last issue. The Grizzly Flat Autoharp Club invited him to come to its meeting and demonstrate his handmade autoharps. They were

very well made, six-button instruments, with two keys each. What was really interesting was the fact that he plays his 'harp diagonally, between his knees! I've never seen the 'harp held that way. But when you do this, the sound is loud, yet you can hear others because the instrument isn't right in your ear!

Bill Bryant

That's a new one on us, too, Bill!

Editors

PICKY PEOPLE PICK PICKS

The festivals are over for the season. But, the memories and music still float about in my head, and I'm just biding my time until it starts all over again.

Of course, there were many festivals I could not attend. Thanks, AQ, for keeping me posted on the ones I missed. Also, I really grow, musically speaking, every time I read AQ because of the good information you squeeze between the covers and the printed music you include.

I'm enclosing some information on a pick I have tried. It's called *aLaska*. It's similar to the ones that can be made by reading "Silva Fingerpicks," (AQ, Volume Four, Number Two). I purchased them from the Musician's Friend, PO Box 4520, Medford, OR 97501, 800 766-5173. The people were extremely nice even though they found out I was an autoharp player. The picks

have great possibilities for those who want to play with their fingernails like Mark Fackeldey does. You can file them down to fit your nail.

Keep up the good work.

Mary Umbarger

RESURRECTED 'HARPS

Just a short note to let you know what we are doing in Canada. We sure got hooked on autoharp at the Mountain Laurel Autoharp Gathering! Thanks to you all.

As of October, we have made nine autoharps come out of the attics. It looks like we now have a group of players thirteen in all!

Thanks again. See you in July.

Vi Elliston

Vi, a resurrected 'harp is the best kind! Keep up the good work. Looking forward to seeing you at the Gathering.

Editors

RESURRECTED ARTICLE

I was pleased to see my contribution concerning the Lakeview Korean Presbyterian Church in the last issue (Sacred 'Harp). I thought your readers might be interested in this picture, [see below] which shows some of my friends from that church playing their autoharps with me.

Dorothy Wagner



Dorothy Wagner (fourth from left) joins her friends at the Lakeview Korean Presbyterian Church for an autoharp concert.

FIRST LADY OF THE AUTOHARP

Myrtle Vermillion's Story

PART TWO

by Mike Fenton

They finally arrived in New York City on March 8th, having spent a fair part of the journey practicing on the

train. In Grand Central Station, Dykes was robbed of the remainder of their expense money. They reported to recording supervisor James O'Keefe at the Brunswick studios at 799 Seventh Avenue, who took them to their rooms at the Hotel Cumberland on Broadway. Myrtle's immediate responses to New York were chronicled that night in a second letter home.

Well, we finally did get to New York at about 2 pm today. We sure saw some fine sights on the way out. And New York is some town too. We are staying at this hotel while we are here; my room is on the 6th floor. We are on Broadway.

We will not get to Broadcast any as you have

to get your dates in a week ahead as it is filled up with appointments. So we will begin work tomorrow and next day. So I guess we will leave here on the midnight train Thursday night and get to Washington D.C. by daylight and stay over till evening there. Well, I can't begin to write you of what all I have seen. It would take all night. If we get along all right I expect we will be home by Sat anyway. With all love, yours Myrtle. We sure have been treated good everywhere. I've almost begun to believe I'm somebody. Ha. Ha. Tell Nancy and Cleo and Hickey to be good. If I get any chance I'll try to bring them something, if it's only candy.

We left Asheville [sic] Ky. 4.30 Monday eve and rode all night and till 2 pm the next day - I slept in the pullman. The rest had day coaches as all the pullman cars were filled up. We boarded The Eastern Special on the C and O. The F.F.V. supposed to be the fastest on the line. - the same road that "George



PHOTO COURTESY OF CLEO MANTT

Myrtle with Schuyler and daughter, Cleo, about 1917.

Allen" had his wreck on. I thought of it when we went thru Hinton and crossed the Ohio and through the Big bend tunnel.

Wed March 9th – Well, Mr. O'Keefe was very pleased to see us, and has sure treated us good. Told us to see the sights of New York at their expense. But Mr. Dykes and the boys were so tired and sleepy they retired early and I didn't have no one to go with me, so I went to my room and looked out over the city till I got sleepy and went to bed. I was afraid I couldn't sleep, as it is sure a noisy place – but I slept all night and didn't wake up.

Throughout Wednesday March 9, 1927, the Trio was kept busy in the studio and 16 masters were cut, eight different songs with two takes each. The first four of these were by Dock Boggs, including his classic *Country Blues*. Then, the Trio cut four pieces. Although the company wanted square dance tunes from the group, featuring Dykes' fiddling, they were allowed to round off the day with a vocal piece, this being the hymn *Twilight Is Stealing*, the first recording of a gospel song well-known in southwest Virginia. This recording is notable as it features Myrtle singing on the chorus with Dykes and Mahaffey. Cleo McNutt asserts that her mother also played guitar on this title. "Myrtle was up-picking three strings with her fingers at one time. That is how I know it was her. Her style was very different. Also she could play with the fingers picking up on the strings separately, 1-2-3..."

The evening of March 9th was spent sight-seeing along Broadway, and the day's events were described by Myrtle in a third letter home.

Dearest Schuyler,

I thought I would write you again, as they decided they couldn't get through with us till Friday night. We made 2 and ½ records today, besides Mr. "Dock" Boggs' work. He didn't quite get finished.

Oh you just ought to hear the autoharp on the records. They let us hear one that wasn't quite perfect. They sure did brag on it. They told us we didn't have no idea what fine records we made said they would outsell any of this scientific stuff.

Well, I went walking down Broadway tonight and seen the sights. Oh my I seen a lifetime in one night. Dykes went with me, and we went to the Paramount Theatre and saw some of the greatest dancing and acting in the world before they opened up the movie. Gertrude [sic] "Trudy" Ederle was there, the only woman in the world that ever swam across the English. They had a big glass basin of water and she done her famous Channel Swim with the same suit she wore when she swam the Channel. It certainly was wonderful. Oh I just wished you and all the rest could of seen it. The Brunswick people are floating the bills.



Myrtle Vermillion on the trip to New York – the back of the original photo was inscribed, "When I made records in New York."

Myrtle appears to have been awestruck by the New York experience, and delighted with the recording sessions and the response to her autoharp. It is interesting that she spelled "theatre" with the English spelling in her letter. Cleo, too, has vivid memories of the trip.

"When the band recorded I was 11 years old. I remember an awful lot about 'em going to New York 'cos I missed my mommy. We couldn't wait for her to get back – we had no telephone so she couldn't call. She was away about a week, seemed longer to us kids. For a little girl raised up on a creek, never been anywhere, to hop a train and go to New York, I can't believe it. And see, when she came back she didn't talk about

makin' records – oh sure, a little bit, but she talked about seeing New York, what she saw of it. I mean she was so excited about what she saw in New York – she got to see Gertrude Ederle the Channel swimmer in a big tank of water. We'd all gather round and listen to her talk about the trip, Dad would too, he used to enjoy listening to her too. Boggs and all of 'em, they'd more or less stay together when they'd go out of their hotel 'cos they was all afraid, you know, in a strange place. If you were raised in these hills, without a house in sight, and step out on something like that, you can just imagine how it would seem. They'd almost hold hands everywhere."

The second day of recording, March 10th, produced seven string band instrumentals, typical Trio dance tunes, although in fact all the recorded sides contained intermittent vocals and dance calls from Dykes. The final day, Friday, saw cuts on *Golden Slippers*, on which Dykes sang more verses than one normally hears these days, *Hook And Line*, better known as *Shout Lula*, and another gospel number, *Far Beyond The Blue Sky*, known today as *Do Lord Remember Me*. It is this last tune that I have reworked into an autoharp instrumental in memory of Mrs. Vermillion as *Myrtle's Waltz*.

The Trio recordings made during those three days in New York are characterized by Dykes' energetic ceaselessly rhythmic fiddle style, with its slurring up to notes and sawing quality, the rock-solid runs of Mahaffey, and the unfortunately poor miking of Myrtle's autoharp, referred to in Brunswick files as an "octochorda." Despite her enthusiastic comments about the sound of the 'harp as made in her third letter home, you have to listen closely on high treble to pick it up. It would appear that the Brunswick engineers were just not familiar with recording an autoharp, which of course was held in a horizontal position away from the microphone. Cleo relates that during the recordings the 'harp may have been on a table – "At home, she played it on top of the sewing machine as it was about the right height." Also, being a 5-chord model, it would have had a lesser amount of strings than the customary modern 36/37, probably about 23, so its sound was quieter and tended to merge in with the rhythm fill of the guitar. Myrtle's most telling contribution to the sessions remains the high vocal har-

mony on *Twilight Is Stealing*, and her guitar is reputedly also present on *Far Beyond The Blue Skies*.

Dykes was known to tune down a full tone or so, and this would explain why the bulk of the titles recorded appear to be in the key of F or thereabouts. With down-tuning these would have been played in G position to accommodate the autoharp which had the keys of G and C and provide the easiest convenient position for the guitar (Mahaffey is shown holding a G chord in the photo of the group which appears on the cover of this issue). Two cuts, *Poor Ellen Smith* and *Huckleberry Blues* are in modern standard B^b and therefore would have been played in C position, while, curiously, one title, the superb *Tennessee Girl*, was played in their D position. Myrtle's autoharp did not have the full chording necessary for the key of D (no A, B minor), but she had the D chord as a component of the key of G, and one listen to this tune confirms that its form allows effective harmonization on only one chord, as the guitar runs clearly show. Therefore, we can assume that she strummed rhythmically away on the one chord. Many of the endings are quite abrupt, no fiddler's "down-home shuffles," and reflect the primitive recording conditions of the period – while listening to the recordings with Cleo on one occasion she remarked, "When they quit back then, they really quit, didn't they? They didn't diddle around with it."

The group returned to Virginia as heroes, and the records sold well locally. The Big Stone Gap Post of July 27, 1927 published the following enthusiastic headline – "Old Fashioned Dance Friday: Dykes, Famous Fiddler, Will Furnish Music." The report continued thus; "J. R. Dykes, of Kingsport, who is nationally known as an old time fiddler, together with his associates, will furnish music for a genuine square dance at Pleasure Island Friday night ... Since the new dancing pavilion has been erected this summer, this is the first dance of its kind to be held there. Mr. Dykes has just returned home from New York City, where several selections of his famous 'mountain music' were recorded."

The band was paid off by Brunswick with a flat fee, as Dykes was unfamiliar with the idea of royalties, so by

the time the money was split three ways, Myrtle made about in excess of \$250 from the trip, which was put into the family farm. In 1928, Myrtle was pregnant again, and after Cleo's sister, Queenie (Verna Pearl), was born on March 5, 1929, Myrtle's musical opportunities decreased. Brunswick was so delighted with the Trio's recordings that they did in fact write to Dykes to invite them back, but it appears that Dykes was not enamored of New York and incredibly he refused. By the early thirties, the band was no more, Myrtle just played informally at home and neither the Trio, nor Dykes himself, were ever to record again. Two more children were born during the 30s and her duties as wife, mother, and developing the farm restricted Myrtle's opportunities for music-making. "She was busy on the farm. Women on the farm, they work. She didn't have to go out in the fields and work, but she'd work in the garden, the house, the kids, the cooking of course. Dad hired a lot of help – back then you could hire a boy or man for a dollar a day and give him his dinner. Mom was a great cook and always had a table full of food. She kept on playing autoharp and singing at home until later in life when she got arthritis in her hands. Never know what might have happened to the band if Mom hadn't had more babies!" – Cleo McNutt, 1992.

What indeed might have happened? The history of the early country music could have been quite different. The Trio's recordings were selling in the stores in nearby Bristol by the time Ralph Peer arrived in the city to begin his auditions for Victor in July of 1927, the sessions which saw the birth of the recording careers of the Carter Family and Jimmie Rodgers.

The first lady to record with the autoharp, Myrtle Vermillion, continued to play at home but by the 50s and 60s she was in ill health and died on September 21, 1970. Daughter Cleo carries on the tradition and plays a driving rhythmic style much in the manner of her mother, with her autoharp usually located on a stool. Today, she lives near Weber City, Virginia, only a short drive from the Carter Fold at Maces Spring. Cleo is an affable, warm, enjoyable personality who loves talking and making music, and she holds regular get-

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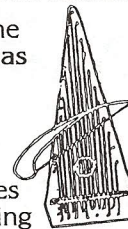
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together at her home with many local musicians including Red Lambert, Robert Quillen, and Marianna Roberts. Cleo's autoharp playing can be heard on the tape *Log Cabin Entertainment/Wildwood Flower (C-0472)*, which was recorded in the early '80s with several of her local musician friends under the name of Cleo McNutt and the Log Cabin Entertainers. Although there is no banjo present (fiddle, guitar, bass, autoharp), the autoharp sound is excellent (Cleo had a better deal than her mother, in this respect). It is a good example of autoharp in an informal mountain-style string band setting. The tape is still available from Cleo at 112 Elm Street, Weber City, VA 24251.

Citizens over at Kingsport. I met Red Lambert, good fiddler, and pretty soon we had a good little band. I enjoy playing bluegrass as long as it's not too fast. My favorites are the slower pieces. I like someone there to keep the rhythm steady. I'm a follower, not a leader."

Autoharp enthusiasts visiting in Scott County are encouraged to pay a visit to Cleo McNutt - she delights in talking about the old days and her mother's indelible contribution to autoharp and string band history, and in carrying on the tradition of autoharp playing in the style of Myrtle Vermillion. Cleo will make you welcome and what's more, if you get the day right, there should be a good pickin' session on offer!

"After my husband passed away I had me an autoharp made by Marvin McConnell of Kingsport, 12 chords hand-made with Oscar Schmidt buttons. I loved it so good I bought two more from him to give to my children - my son has one in Knoxville and a daughter one near here. That was when I really started to play, when I got that autoharp with different chords on it, you know, and then I took to playing music for the dances with the Senior

I would like to thank Cleo McNutt for her hospitality and assistance during the preparation of this article, and the loan of precious family photographs. The Dykes Magic City Trio recordings were issued in the series *String Band Classics* on Old Homestead OHCS-191. Recommended further reading and an appraisal of the Dykes Magic City Trio's music can be found in the Spring 1988 issue of *Old Time Herald*, pages 4-8, in an excellent article by Charles Wolfe. ❖



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Cleo McNutt at home in Weber City, 1991. Her autoharp was built by Marvin McConnell of Kingsport, Tennessee.

COME TAKE A TRIP IN MY AIR-SHIP

Ren Shields and George Evans

✂

G	once	(G°) loved	a	(G) sail	or,	Am	a	sail - or	loved the
I		(Chorus:)		air	ship,	once	take	sail 'round	

me.		D7	was	not	a	sail		or	that
stars.		He	take	trip	in - to	Ve		nus	

G	sailed	A7	foam - ing	D7		G		(G°)	an
Come	have	sail 'round	to	sea.	Mars.	He	one	tell	while we're

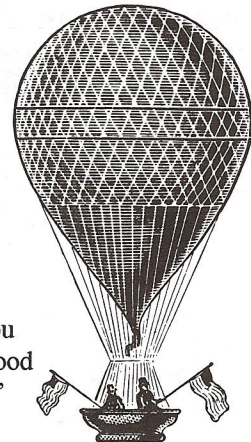
(G)	air	ship,	Am	sailed	like	a	bird	on	the
kiss		ing,	no	one	to	tell	while	we	wing.

D7		Sun - day	ev	'ning	he'd	G	fly	G°(Gm)	and
take	'ry	trip	air	ship,	and we'll	vis - it	the	win - dow	the

Chorus:						D.S.					
G	sing.		Come, take	a	trip	in	my				
moon.											

Arrangement ©1994, Ivan Stiles. All rights reserved.

The original of this song employed a C chord in place of the Am chord in each instance. You may want to try this variation The Gm alternate chord for the G diminished (G°) is not as good as having the diminished chord, but it is the best substitute to give the approximate "flavor."



Annual Club Directory

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

This list includes autoharp clubs, and clubs in which the autoharp player is welcome. If you know of a club we have not mentioned, please send the information to the Clubs Editor. This list will be published every January, and updated in each issue.

ARKANSAS

Old Time Music Association
Second Sunday each month
Westark Community College
c/o Valta Sexton
3643 Wilma or 4818 Grand
Ft. Smith, AR 72904
501 782-9004 or 474-0333

Harps of the Ouachitas Autoharp Club
c/o Jann and Jack Barnett
1419 Miller Avenue
Mena, AR 71953
501 394-3665

CALIFORNIA

The Grizzly Flat Autoharp Club
Third Sunday each month
c/o Bill Bryant
PO Box 280
Grizzly Flats, CA 95636
916 626-3011

Scottish Fiddlers of California*
1938 Rose Villa Street
Pasadena, CA 91107

CANADA

Canada Autoharp Club
c/o Vi Elliston
1798 Youngs Pt. Road RR3
Lake Field, Ontario

Cowichan Folk Guild*
c/o Deborah Maiké
Box 802
Duncan, British Columbia, V9L 3Y1

COLORADO

Denver Area Autoharp Club
Second Sunday each month
c/o Margaret Bakker
1501 S. Estes Street
Lakewood, CO 80226
303 986-0769

DELAWARE

Brandywine Dulcimer Fellowship
First Friday of each month
Jean and Earl Roth
302 998-7767
Gail and Russ Hatton
302 738-4813

ILLINOIS

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

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

IOWA

Happy Hearts Autoharp Club
Third Saturday each month
c/o Dora Miller
2111 N. 5th Avenue, East
Newton, IA 50208
515 792-3977

KANSAS

Harps Plus Autoharp Club
Third Sunday each month
c/o Loren and Marie Wells
1620 S. Longford, #205
Wichita, KS 67207
316 682-8048

LOUISIANA

Shreveport Autoharp Society
c/o Glenn Flesher
9534 Royalton Drive
Shreveport, LA 71118
318 686-5727

MARYLAND

Folklore Society of Greater Washington*
D. Nichols 703 281-2228

MASSACHUSETTS

**Folk Song Society
of Greater Boston (FSSGB)***
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Somerville, MA 02143

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

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Midland, MI

MISSOURI

The Not-So-Dulcimer Society
Fourth Sunday each month
Sue Hess
Webster Groves, MO 63119
314 942-4748

Very Hammered Dulcimer Society
Third Sunday each month
Music Folk
Webster Groves, MO 63119
314 961-2838

The Focal Point
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Las Vegas, NV 89124
702 363-6348

Southern Nevada Bluegrass Music Society

c/o Laura Newton
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Las Vegas, NV 89124
702 363-6348
Call hotline: 800 594-6422
for activity information

NEW YORK**Adirondak Bluegrass League, Inc.***

PO Box 901
Corinth, NY 12822

New York Pinewoods Folk Music Club*

Folk Music Society of New York, Inc.
31 West 95th Street
New York, NY 10025

NORTH CAROLINA**Charlotte Autoharp Club**

c/o Martha Kiker
1336 Harding Place
Charlotte, NC 28204

OHIO**Dulci-More***

c/o Bill Schilling
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Salem, OH 44460

OKLAHOMA**Flying Fingers Autoharp Club – Oklahoma City TMA***

c/o Anita Roesler
823 N.W. 43rd
Oklahoma City, OK 73118

Tulsa Folk Music Society

PO Box 1262
Tulsa, OK 74101-1262

PENNSYLVANIA**Appalachian Folk Club, Inc.***

PO Box 169
Hookstown, PA 15050

Bald Eagle Folk Collective*

PO Box 633
Lock Haven, PA 17745

The Bar None Autoharp Society

c/o Gil Palley
1924 Mt. Vernon St.
Philadelphia, PA 19130

Cocalico Valley Jammer's Society*

4404 Tenth Avenue
Temple, PA 19560

Frosty Valley Dulcimer Friends

First Monday each month
c/o Helen Miller
713 Bloom Road
Danville, PA 17821
717 275-2642

Lancaster County Folk Music and Fiddlers' Society

Second Sunday each month
Mary Lennon
717 394-7948

The Local Music Collective*

191 Maple Street
Mifflinburg, PA 17844

Off-The-Wall Dulcimer Society

First Sunday each month
c/o Becky Askey
134 Winding Hill Road
Mechanicsburg, PA 17055

Susquehanna Folk Music Society*

3109 N. Second Street
Harrisburg, PA 17110

TEXAS**Harp Over Texas**

Fourth Tuesday each month
c/o Nathan Sarvis
1904 Moonlight Drive
Denton, TX 76201
817 387-2020

The Southwest Bluegrass Club*

c/o Hugh Childress, Pres.
PO Box 278
Glen Rose, TX 76043

VIRGINIA**The Blue Ridge Autoharp Club**

c/o John Hollandsworth
700 Tower Road
Christiansburg, VA 24073

The Capital Area Bluegrass and Old-Time Music Assn.*

(CABOMA) Arlington, VA
c/o Elizabeth Nelson
6808 Supreme Court
Springfield, VA 22150

Dulcimer Disorganization of Greater Washington (DC)

c/o Keith Young
3815 Kendale Road
Annandale, VA 22003

The Capital 'Harpers Autoharp Club

Third weekend each month
c/o Alan Mager
PO Box 1221
Annandale, VA 22003
703 256-1068

WASHINGTON**Spokane Falls Autoharp Club**

Third Sunday each month
c/o Leone Peterson
5605 N. Northwood Drive
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* These clubs did not respond to our request for information updates in time for our publication deadline. Therefore, this information is taken from our January 1993 Clubs List.



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ONE GOOD TURN DESERVES ANOTHER...THE "TURNAROUND" CHORD

by George Foss

Just what is a "turnaround" chord? It is a pivotal chord used to modulate temporarily from the basic (tonic) key of a piece to the 'dominant' key. This modulation, or key change, from the tonic key to the key a fifth higher is the most common modulation found in music. The "turnaround" chord is always a Major quality chord (or a Dominant-seventh quality chord).

Confusion about the "turnaround" chord results from the fact it is called different names by various kinds of musicians. So, let us review these briefly:

The music theory teacher calls it the Secondary Dominant (or Secondary Dominant-Seventh) since it is literally the dominant (or dominant-seventh) of the Dominant key in a piece. A less formal term frequently used by music theory students is V of V (or V7 of V).

The music student working out problems of harmonic analysis may use the descriptive term, II_{#4} (or II7_{#4}) since it is the chord based on the second degree (II) of the key and is altered by raising the fourth degree to create a Major (or dominant-seventh) quality chord. This alteration of a tone (#4) in the basic key portends a shift to another key.

Folk and traditional musicians coined the colorful term, "turnaround" chord, I suppose, because it turns the piece 'around' from the tonic key to the dominant key.

Other traditional musicians, especially autoharp players call it the "extra chord" since it is a chord outside the usual chords found in any one key and on autoharps (especially diatonic 'harps) requires an 'extra' chord bar.

Any piece or arrangement longer

than a few minutes can benefit greatly from modulation, no matter how briefly, to another key. The "turnaround" chord facilitates a smooth shift to the dominant key and adds the ingredients of variety and freshness to what would otherwise be sameness or stale quality in a single unchanging key.

Let us look at some segments of familiar tunes which commonly employ "turnaround" chords and tonic-dominant modulations. The most familiar "turnaround" chord is virtually demanded by the melody of the opening phrase of "The Star-Spangled Banner." The raised fourth degree (#4) of the scale occurs in the melody on the syllable *ly* in ear-*ly* of 'dawn's early light'. This raised fourth degree followed by a cadence on the dominant tone is a perfect spot for a "turnaround" chord, and a brief modulation to the dominant key.

Key of C Major

☆

Oh — say can you see by the dawn's ear - ly light

CM I - - - V I - V I - II_{#4}

GM IV V I

Other tunes which do not have the raised fourth degree in the melody also use "turnaround" chords to provide shifts to the dominant key. Here is the opening phrase of "A Mighty Fortress Is Our God" with the word *our* being a perfect place for a "turnaround" chord.

Key of C Major

☆

A migh-ty for - tress is - our God

CM I VI IV V IV V I V II_{#4}

GM I IV I V I

The modulation to the dominant key can occur within a phrase and is not limited to cadences at phrase endings. For example, here is the opening phrase of "All Through The Night."

Key of C Major

☆ ☆

Sleep my child and peace at-tend thee all thru the night

CM I V IV I II_{#4} II7_{#4} I IV

GM IV V V7 I IV

The middle section of "Dixie" is frequently harmonized with a "turnaround" chord and an extremely brief shift to the dominant key.

Key of C Major

☆ ☆

Oh I wish I was in Dix - ie hoo - ray hoo - ray In Dix - ie

CM I - - - V I IV - - - II_{#4} II7_{#4} V7 I -

GM V I

Two further examples of “turnaround” chords can be found in the inner phrases of the familiar Christmas carols, “Hark! The Herald Angels Sing” and “O Come All Ye Faithful.”

Key of C Major

CM I - - V I - - V I V V - - II#4
GM I - - V I

Key of C Major

CM I V II#4 V I V I V I V II#4
GM V I I V I I

Once the “turnaround” chord has shifted the harmony into the new key, the duration of the modulation can vary greatly. In some cases (like “Dixie” above) the key shift can be very brief. Sometimes the harmony can remain in the dominant key for an entire phrase or even an extended section of the piece before returning to the tonic key. Regardless of the duration of the key shift, these modulations impart a freshness and heightened interest to an arrangement.

Remember the “turnaround” chord performs as a dominant chord (or a dominant-seventh chord) in the *upcoming* key and should be followed immediately by the tonic chord (I) of the new key (the V chord of the original key).

Here is a chart giving the *tonic/dominant* relationships which can be found on the various autoharps commercially available. Also given are the “turnaround” chords and their spellings.

TONIC/DOMINANT RELATIONSHIPS

Key of Piece TONIC KEY	TURNAROUND CHORDS		Spelling	To New Key DOMINANT KEY
	II#4	(II7#4)		
Eb Major	F Maj.	(F7)	f a c (eb)	Bb Major
Bb Major	C Maj.	(C7)	c e g (bb)	F Major
F Major	G Maj.	(G7)	g b d (f)	C Major
C Major	D Maj.	(D7)	d f# a (c)	G Major
G Major	A Maj.	(A7)	a c# e (g)	D Major
D Major	E Maj.*	(E7)	e g# b (d)	A Major
A Major	B Maj.*	(B7)	b d# f# (a)	E Major*

*Chords not usually found on standard chromatic 'harps

Players of diatonic 'harps can also avail themselves of the “turnaround” chord in the key of their instrument if they have that “extra” chord bar available. However since the “turnaround” chord has a chromatically altered (‘outside the key’) tone, we must use an incomplete dominant-seventh chord as our “turnaround.” As long as the altered (#4) tone is not found in the melody (as it is in “The Star-Spangled Banner”) the incomplete dominant-seventh type of “turnaround” chord is quite effective. Here is a listing of some common diatonic 'harp keys and a spelling of the incomplete “turnaround” chords.

Key of 'Harp	Incomplete II7#4	Dominant Key
F Major	g - d f	C Major
C Major	d - a c	G Major
G Major	a - e g	D Major
D Major	e - b d	A Major
A Major	b - f# a	E Major

I hope that this explanation of the secondary dominant (or secondary dominant-seventh), V (or V7) of V, II#4 (or II7#4), “turnaround” chord and “extra chord” will help you in making more varied and interesting arrangements or help you locate those ‘nice’ harmonies you hear in some favorite pieces but just can’t locate on your 'harp. The “turnaround” chord can be a most helpful and versatile friend in making better music – and remember the lines from the old Shaker hymn tune, “Simple Gifts:”

❖
To turn, turn
❖
becomes our delight
❖
For in turning, turning
❖
we come 'round right.
❖

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Winter Festivals

Festivals Editor:

Ubi Adams
2659 Kissel Hill Road
Lititz, PA 17543

This is an updated list of the 1994 winter 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

JANUARY

Mid-Winter Acoustifest; Jan. 15;
Tulsa, OK; Code: AP, AW; Acoustifest,
PO Box 471532, Tulsa, OK 74147;
918 744-8928

FEBRUARY

**Lone Star State Dulcimer Society's
Winter Festival of Acoustic Music**;
February 11, 12; **Irving, TX**; Code: AW,
AP (Charles Whitmer); Linda Thomp-
son, 817 387-4001

Mid-Winter Bluegrass Festival;
February 18, 19, 20; Ramada Inn and
Holidome, **Fort Collins, CO**; Code: AP
(Paul and Win Grace); 314 443-2819

MARCH

Stringalong Weekend; Mar. 11-13;
Milwaukee Folk Center, **Milwaukee,**
WI; Code: AP, AW (Evo Bluestein);
800 637-3446



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AQ Postscripts

P.S.

Will Smith co-wrote the first single, "Fallin' Never Felt So Good," from Shawn Camp's self-titled Warner/Reprise album. The song has reached #30 on the national country charts for radio and #3 for video. The album was released this past October 26. Also, Will played autoharp on a cut called "Love Of God" on a Susie Luchsinger album produced by Paul Overstreet. Susie is on a contemporary Christian/country label, Integrity Records, and is Reba McEntire's little sister. The release date of this album should be January, '94. Will has previously appeared on records by Kathy Mattes, Hal Ketchum, and Prairie Oyster. The single from the "Did You Fall In Love With Me," featured his autoharp solo for its intro and was named Song Of The Year in 1992 by the Canadian Country Music Association!

P.S.

Congratulations to **Jackie Ferguson** for winning first place in the autoharp contest this past fall in Rocky Mount, Virginia. Also, congratulations are in order for **Evelyn Farmer** for her first place win with her autoharp in the Fries, Virginia contest!

P.S.

We received a note from **Dora Miller**, (Newton, Iowa) who reports "It has been so nice to see the sunshine! It only rains once or twice a week now." We who did not live through your summer and fall, Dora, salute you!

P.S.

We were sorry to hear from Europe that **C. R. Hopf**, "Musikinstrumentenbau," (Klingenthal, Germany), may not be making autoharps, chord and Harpeleik zithers for a while. "Despite great efforts, sales...are declining. Thus I have been forced to further curb production. As matters stand, I am not able to say if at all and when we might again produce musical instruments." Those who attended the 1991 Gathering may remember the German autoharp we displayed.

P.S.

News has come to us that music legend **Jesse McReynolds** is facing many problems due to illness within his family. He could really use the assistance of his peers and friends. If you can help in any way, it would be greatly appreciated.

Please make your contribution payable and mail to:

Jesse McReynolds Fund
c/o Mr. Larry Morrow
First American National Bank
2511 Nolensville Road
Nashville, TN 37211

P.S.

Attention computer users! **Cathy Britell** has important information about joining a computer bulletin board just for *autoharps*. Formed about a year ago, this growing network of 'harpers has enjoyed the exchanging of songs, experiences, technical information, and much more. All levels of players are involved, and the discussions range from "What is an autoharp?" to natural vs. melodic minors, and everything in-between. So, if you want to know more about the history of autoharp styles or how to deal with loose tuning pins or which kinds of felts people like to use or a myriad of other subjects, contact Cathy at 4250 Shoreclub Drive, Mercer Island, WA 98040.

P.S.

From the Folk Alliance: January is **North American Folk Music & Dance Month**, a time for individuals and organizations to reach out to their local communities and introduce folk music and dance to a wider audience. So, take this month to promote more folk music in your community. Introduce your friends to folk music by taking them to a concert or dance. Rededicate yourself to keeping your autoharp club alive and well. Play your 'harp whenever and wherever you can!

P.S.

Woody Padgett is on the mend from a recent illness and we all wish him a speedy recovery. You can brighten his day with a "Get Well" wish sent to: Woody Padgett, 6407 Mainfleet Court, Springfield, VA 22152

P.S.

Happy New Year to all of you from all of us at *Autoharp Quarterly!*



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The Professional Series Autoharps by Oscar Schmidt

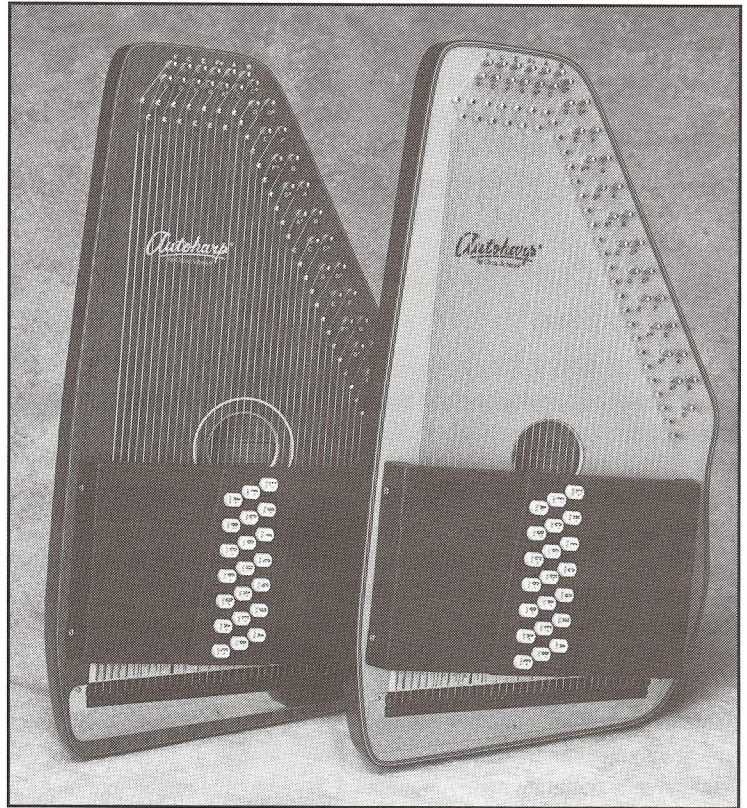
Charles Zimmerman, who invented the Autoharp 110 years ago this year, would be proud of his tradition continued in the Oscar Schmidt Professional Series Autoharps.

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.

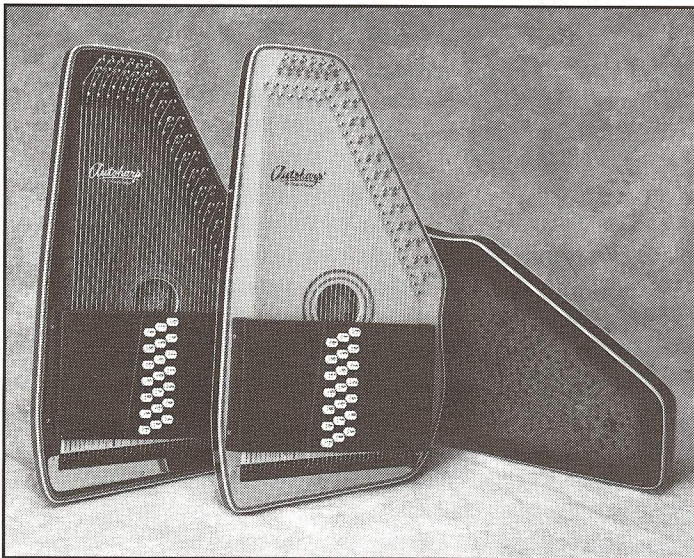
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Left: OS110 Ozark with solid spruce back
Right: OS115 Alpine with solid spruce top



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

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Picker's Portrait

Fred Renner ❖ Broken Arrow, Oklahoma

During my annual music binge at the Walnut Valley Festival at Winfield this year, I was honored to be asked to contribute an article for AQ's "Picker's Portrait."

Basically, I'm an Iowa farm boy who grew up surrounded by a multitude of varying musical styles. A lot of plain old country music, which remains my main interest, but also large amounts of Czech, German, and of course, Western music. Back then, what is now called "Country" was still evolving out of music commonly known as "Hill-billy."

My early conflicts with chords began when I received a flat-top Stella guitar at age thirteen for Christmas. My first attempts at music really began at age eight or nine in a one-room country school, when my teacher introduced me to music fundamentals with a "how-to" book and a harmonica.

I acquired my first autoharp in the late seventies. My sister had a twenty-one chord model she struggled with, lap-style, several years before relegating it to the closet. She offered it to me. Thinking "Boy, that sure has a pretty sound," I purchased it and played lap-style for a

while. Then one evening while watching "Real People," I saw Bryan Bowers do wonderful things on an autoharp. My first thought was "I can do that!" I've been struggling to do just that ever since.

Along with other interests, my wife Lou and I have become involved in

wood-crafts, as well as other types of crafts. When *Autoharp Quarterly* began publishing plans for the Mountain Laurel 'Harp, a friend of ours showed me her issue (I was not then a subscriber) because she knew I was interested in 'harps. After seeing the first installment of the plans, I immediately ordered the rest of the plans, and a subscription. I have since made several 'harps, including a 47-string, fif-

teen-chord model which has an entirely different sound, – sort of like a 12-string guitar sound. I call my 'harp versions "Lone St'arps." They are recognized by their star-shaped sound holes.

I was honored this year to be elected to the vice presidency of the Tulsa Folk Music Society, whose ranks include many autoharps.

Lou and I also enjoy camping and fishing when we find the time. ❖



Fred Renner of Broken Arrow, Oklahoma proudly displays the first of his "Lone St'arp" autoharps made from the plans he received from Autoharp Quarterly.

I'll Buy That

KATZMAREK'S ENCYCLOPEDIA
OF PUBLIC DOMAIN MUSIC

Robert Katz

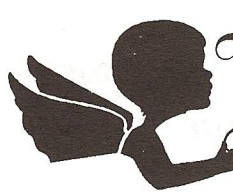
At Avoca this year, it was reported that Bob Katz gave a most interesting workshop. He based the workshop on the premise of recording and performing without paying royalty fees. His "Encyclopedia of Public Domain Music" was a most useful tool used to illustrate this point. This soft cover, spiral bound book includes hundreds upon hundreds of titles and their copyright dates, including 16 categories of titles; Folk, Patriotic, Steven Foster, Early Western, Children's, Jazz & Ragtime, Irish, Marches, Waltzes, Polkas, Broadway & Dance, Romance & Sentimental, Charismatic, Spirituals, Christian (ten full pages), Christmas & Easter, plus much more.

According to its author, this book is the first of its kind. Never before has anyone designed an "encyclopedia" exclusively concerning public domain music and its uses. It also describes and identifies the confusion surrounding copyright regulations. In spite of the fact that the book contains a disclaimer statement, it is none-the-less chock full of information. It has been circulated in nearly every state to most major public libraries.

Mr. Katz also is collecting sheet music. Talk to him. He may swap your sheet music for his "encyclopedia."

Another project of his is the "Nursing Home Songbook." This book contains all public domain music – close to 60 Old Broadway, Folk, Religious and Patriotic songs.

Look for these books in you local library. If you can't find them there (or if you consider these titles a "must" for your own library) write to Katzmarek Publishing, 1400 W. Broadway, Monticello, MO 55362. ❖



Heavenly Harps

Words and Music by Mary Umbarger. In Memory of her Aunt, Ruth Robertson

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

Our liv - ing is a harp On which God plays our song of

/ / / D C D G D7 G D7 G D7 Em / / /

life. There are ma - jor chords of hap - pi - ness, And - mi - nor chords of

D D7 / G D7 G D7 G D7 G D C D C D

strife. Here our mu - sic is not per - fect; Liv - ing of - ten out of

G^o Em D7 C G A7 G C G / D7 G C D7 / /

tune. Oh! Some - day we'll learn per - fec - tion, and it's com - ing, com - ing

G C G G7 / / C D7 C D7 C D7 C /

soon - - when here a - no - ther harp is si - lent, And we

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

hear its chords no more; There a gold - en harp is ring - ing o - ver

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

on that peace - ful shore Where - there will be no dis - cord, And we'll

C B7 C D7 ^{G^o}C7 / / G A7 G C G / D7 G

strike no mi - nor tones, As we play our harps with an - gels all a -

D7 / G D7 G C G

round God's shi - ning throne!

2. Let us now give God the glory
 For the humble songs we play
 As we seek to serve the Master
 On our sojourn day by day.
 Oh, we miss our friends and loved ones
 Who have joined that Angel Band;
 But we know by God's sweet promise
 That with them someday we'll stand. Chorus:

Snow

Great news for Kilby Snow fans who thought they would never again hear his mastery first-hand.

In The Forecast

by Joe Marlin Riggs

In 1970, Mike Seeger edited and produced an album of autoharp music by Kilby Snow. Kilby is regarded by many as the Grandest Master of them all on the autoharp, and those who hear him always remember his signature drag notes and slurs. Kilby's son, Jim Snow, plays guitar and sings tenor on several cuts on that album, and Jim's backup on "The Old Crossroads" always stayed with me as I have read about, listened to, and researched Kilby Snow and his music over the last decade.

Through Ellen Hudak, who used to handle some of the arrangements for Kilby Snow, Jim Snow, and Mike Hudak as they played the circuits, I was able to make contact with Jim Snow in the late spring of 1993. Up until that time, I had been unsuccessful in attempts to find him. Jim is the only person alive today who holds the key to what he calls "The Snow Style Of Playing."

As we became acquainted through letters, telephone, and tapes, Jim gently told me that in tracking down his dad's story and music, I may have unknowingly taken the wrong fork here and there. He then offered to draw me the true and clear map, and to personally guide me back to the Snow Harp Style, setting the record straight as we go.

Before we set out with Jim, though, I need to say that I would never have believed that the Snow drag notes and slurs could be achieved by a right-handed player on a right-handed 'harp. I have, in fact, made that very statement with much conviction on several occasions. I was wrong.

"My name is James William Snow, born December 19th, 1942 in Virginia. When I was a small child, my father

would play his autoharp, and I would watch and listen to him play. When I was big enough to hold the autoharp, Dad would let me strum it now and then. He always wanted me to learn to play the autoharp, but I wanted to play the guitar, so I never really stuck with the autoharp at that time. I spent all my time on the guitar after Dad got me one. It was my first guitar. I was about twelve years old, and I slept with that guitar behind me in my bed.

Dad finally got me so I could catch the chords, and I started trying to put everything together. I finally got it after a few years working with Dad and listening to other people play. I got so I could follow Dad with his 'harp with my guitar. Then I decided I wanted to play the guitar and the autoharp, so I started working on them both, and I got pretty good at both of them." [As Mike Seeger says in the liner notes on the Kilby Snow album, "Jim Snow, Kilby's son, who is on several of these recordings, is a good autoharp and guitar player and singer in his own right..."]

"I started going with Dad playing places, double autoharps, cross-handed, etc. This went on for a while, I played the autoharp as much as I did the guitar. And in 1961, we met Mike Hudak. Dad started showing Mike how to play the autoharp. At this time, Mike knew nothing about the 'harp. So for a little while, Dad and I still played double autoharps, while Mike followed us with his 'harp. Mike got so he could follow us pretty good, straight-chording his 'harp, but he never could catch the drag notes that Dad and I could catch.

Then some time when we were play-

ing, we met Mike Seeger. He began coming and listening to us play. So he suggested to Dad that he should make a record. Well, everybody agreed to the record; Mike was the recording artist. He said he would take care of everything and got the record company to agree on everything. Then Mike said we needed a guitar player instead of three autoharps. So I knew that Dad played guitar left-handed, but he wasn't about to lay his'n ['harp] down, since he was the world champion. And Mike played the guitar, but he couldn't play the guitar and do the recording. So that left Jim Snow to lay his 'harp down and play the guitar. So I laid the 'harp down and played the guitar for the record for my Dad. Well, the record came out, and sold good.

Well, Dad got the bright idea that he and Mom would move back to Virginia (from Pennsylvania), which he did, then to Sparta, North Carolina. Well, I had to stay in Pennsylvania and work; I had a family of my own at that time.

Dad would drive back up to Pennsylvania whenever Ellen Hudak would book him on a tour to play, and I would go with him. Well, this got to be too much for him, so Dad said he was going to hang it up, that he was getting too old to travel. So, he gave it up, except for what he played at home for himself and his friends.

When he passed away, I took it pretty hard, so I put his autoharp away in the closet. I didn't even want to see it or look at it at all. Now after all these years, I've got the autoharp and the guitar out of the closet. I know all of my Dad's moves, and all his deals, and I knew his life.

Kilby Snow is the head leader. He is

the artist. He is the designer of the autoharp, the Snow way. This is his pattern, and he is the one responsible for every bit of it. He taught me how to play; he taught Mike Hudak how to play; he designed the 'harp; he moved his chords; he lengthened the bars; he cut the felts; he added his different strings to get the different sounds. Nobody had anything to do with changing that autoharp except Kilby Snow. He is the one who deserves all the credit for that. I'm glad that I have a chance to straighten all that out and give an update on it.

I had so many ups and downs with music, and I had just given up on everything, and really had no intention of playing anymore, just to be honest with you. If it were not for you all, this 'harp would still be in the closet, and so would the guitar. I want to thank you very, very much.

You know, Dad wrote a few songs back in his time, and I, too, have written a few. I have them here. I put my own music to them. It's all mine, nobody else's, and I hope some day to make a cassette tape, once I get the copyright details taken care of. The cassette would be me and the guitar and the autoharp.

Now that I have my 'harp and guitar out of the closet, I hope very much to get out and start playing and singing again, along with my daughter, Sharon. I hope to make some of the festivals next year; it has been a long time, and I am very happy to be playing again.

The reception I got last July at the Mountain Laurel Autoharp Gathering in Newport, Pennsylvania, when I went to receive the plaque for my Dad's going into The Autoharp Hall Of Fame, was really a surprise to me. I did not know so many people cared anymore about our music, and I am very grateful about that. All of that made me want to start playing again.

Sometime in the future, I want to make a cassette. It's been a long time since I played, up before this year, but I'm on it again now. I had planned to go down to Galax this August, but I wasn't able to make it. Next year, I hope to be playing more, and I hope to be at the Mountain Laurel Autoharp Gathering in Newport, Pennsylvania next July. Maybe I'll see you there." ❖

We at Limberjack Productions were




pleased and proud to welcome Jim Snow to the Mountain Laurel Autoharp Gathering this past July. (For this, we thank the combined efforts of Joe Marlin Riggs, Ellen Hudak, and Donnie and Linda Weaver.) Festival-goers there were delighted with Jim, and amazed at his playing – he sounds just like Kilby! We are looking forward to hearing Jim again and again, and are hoping to have Jim as a workshop leader at this year's Mountain Laurel Autoharp Gathering!

Editors

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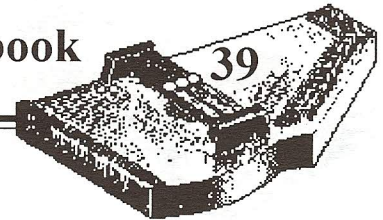
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An English Country Garden (2)

▼
G [G D⁷] C CG [G D⁷]G
How man-y kinds of sweet flow-ers grow

[G D⁷]G G D⁷ D⁷ G [/ D⁷] G /
In an Eng-lish coun-try gar - den?

G [G D⁷] C CG [G D⁷]G
I'll tell you now of some that I know

[G D⁷]G G D⁷ D⁷ G [/ D⁷] G /
The rest, you'll sure-ly par - don.

[G D⁷][G C] [D⁷ C] D⁷
Daf-fo-dils and love-ly flocks,

[G D⁷] [G C] [D⁷ C] D⁷
Co-ral bells, for-get-me-nots,

[G D⁷] [G D⁷] A AD A⁷D⁷
Prim-rose, co-lum-bine, and hol-ly-hocks.

[G D⁷]G [G D⁷] C C [G C][G C] G
There are blue-birds that sing and man-y creep-ing things

[G D⁷]G G D⁷ D⁷ G [/ D⁷] G /
In an Eng-lish Coun-try gar - den.

That's Where My Money Goes (2)

▼
C [C F] [C G⁷] C
That's where my mon-ey goes,

D⁷ [D⁷ C] [D⁷ C] D⁷
To buy my ba-by clothes,

G⁷ [G⁷ C] [G⁷ G⁷] [F G⁷] C [CF] C /
I buy her ev-ery-thing from head to her toes.

C [C F] [C G⁷] C
I'm hers un-til the end,

D⁷ [D⁷ C] [D⁷ C] D⁷
On her I love to spend.

G⁷ [G⁷ C] [G⁷ G⁷] [F G⁷] C ///
Say boys, that's where my mon-ey goes.



On The Banks Of The Wabash (2)

▼
C G⁷ C B⁷ C C E⁷
Oh, the moon-light's fair to-night

E⁷ E⁷ E⁷ A^m / A^m ///
a - long the Wa- bash,

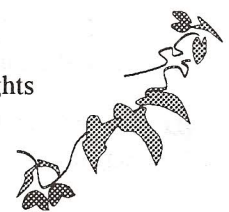
A^m A^m D⁷ C D⁷ C G⁷
From the fields there comes the breath

C G⁷ D⁷ G⁷ /// / / / / /
of new-mown hay,

C G⁷ C B⁷ C C E⁷ E⁷ E⁷
Through the sy-ca-mores the can-dle lights

E⁷ A^m / A^m ///
are gleam-ing,

G⁷ F G⁷ / G⁷ C G⁷ F G⁷ G⁷ C /// / / / / /
On the banks of the Wa-bash far a - way.



I Dream Of Jeanie With The Light Brown Hair (2)

▼
CG // GD⁷ GD⁷ GG / GC G ///
I Dream of Jean-ie with the light brown hair,

G / D⁷ GC / C / G G D⁷ G D⁷ //
Borne like a va-por on the sum-mer air,

CG // G D⁷ G D⁷ GG / GC G ///
I see her trip-ping where the bright streams play,

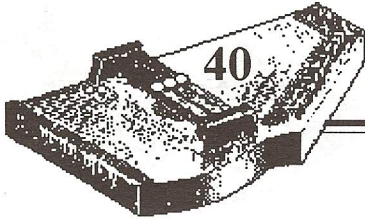
D DDA DGG AD / A / D ///
Hap-py as the dai - sies a-long her way.

D⁷ GD⁷ G D⁷ / G D⁷ G D⁷ G G G ///
Man-y were the wild notes her mer-ry voice would pour

C B⁷ C C G / G D⁷ C / C C D⁷ //
Man-y were the blithe birds to war-ble them o'er.

CG // GD⁷ GD⁷ GG / GC G ///
I Dream of Jean-ie with the light brown hair,

G D⁷ G CG C GD⁷ G / G D⁷ G //
Float-ing like a va-por on the soft sum-mer air



Autoharp Songbook

© 1994, Limberjack Productions

Joshua Fit The Battle Of Jericho (2)

▼
[D^m A⁷] [D^m A⁷] [D^m D^m] A⁷ D^m D^m D^m /
Josh-ua fit the bat-tle of Jer - i - cho,

A⁷ A⁷ A⁷ / D^m D^m D^m /
Jer - i - cho, Jer - i - cho

[D^m A⁷] [D^m A⁷] [D^m D^m] A⁷ D^m D^m D^m
Josh-ua fit the bat-tle of Jer - i - cho,

[D^m A⁷] D^m A⁷ [D^m D^m] A⁷ D^m / /
And the walls came tum-bling down.

[D^m D^m] [D^m D^m] [D^m D^m] D^m D^m [D^m D^m] D^m /
You may talk a - bout your King of Gi - de - on,

[D^m D^m] [D^m D^m] [D^m D^m] D^m D^m D^m / /
You may talk a - bout your man of Saul,

[D^m D^m] D^m D^m D^m D^m [D^m D^m] D^m /
But there's none like good old Josh - u - a,

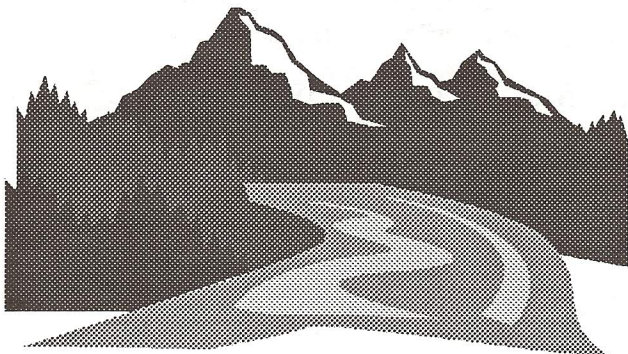
[D^m A⁷] [D^m D^m] A⁷ D^m A⁷ D^m / / /
At the bat-tle of Je - ri - cho.

[D^m A⁷] [D^m A⁷] [D^m D^m] A⁷ D^m D^m D^m /
Josh-ua fit the bat-tle of Jer - i - cho,

A⁷ A⁷ A⁷ / D^m D^m D^m /
Jer - i - cho, Jer - i - cho

[D^m A⁷] [D^m A⁷] [D^m D^m] A⁷ D^m D^m D^m
Josh-ua fit the bat-tle of Jer - i - cho,

[D^m A⁷] D^m A⁷ [D^m D^m] A⁷ D^m / / /
And the walls came tum-bling down.



Standing In The Need Of Prayer (2)

▼
D^m F / / D^m A^m C⁷ D^m /
It's me, it's me, oh Lord!

[F F] [F F] C⁷ C⁷ F / /
Stand-ing in the need of prayer.

D^m F / / D^m A^m C⁷ D^m /
It's me, it's me, oh Lord!

[F F] [F F] C⁷ C⁷ F / /
Stand-ing in the need of prayer.

[D^m C⁷] [F F] [F C⁷] [A^m A^m]
Not my sis-ter, nor my bro-ther,

[A^m C⁷] F C⁷ D^m /
but it's me, oh Lord!

[F F] [F F] C⁷ C⁷ F / /
Stand-ing in the need of prayer.

[D^m C⁷] [F F] [F C⁷] [A^m A^m]
Not my sis-ter, nor my bro-ther,

[A^m C⁷] F C⁷ D^m /
but it's me, oh Lord!

[F F] [F F] C⁷ C⁷ F / /
Stand-ing in the need of prayer.

Michael Row The Boat Ashore (2)

Refrain:

▼
G G G [/ G] G C G / G G C / / / G /
Mich-ael row the boat a - shore, Al-le - lu - ya.

G G B^m [/ B^m] A^m B^m A^m / E^m A^m B^m / D⁷ / G /
Mich-ael row the boat a - shore, Al-le - lu - ya.

(2) Michael's boat is a music boat, Alleluya. (2 times)

Refrain:

(3) Sister, help to trim the sail, Alleluya. (2 times)

Refrain:

1992 AUTOHARP
HALL OF FAME
MEMBERS

*Maybelle Addington Carter
John Kilby Snow*



1993 AUTOHARP
HALL OF FAME
MEMBERS

*Sara Dougherty Carter
Bryan Benson Bowers*

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, 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:

NAME _____ TELEPHONE _____

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CITY, STATE, ZIP _____

I am an *AQ* subscriber.

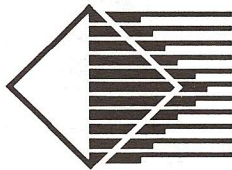
I am not an *AQ* subscriber.

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NAME _____

All parts of this Nomination Form, including description of achievement, contributions, and/or leadership in the autoharp community, must be completed to validate the nomination.

Interaction

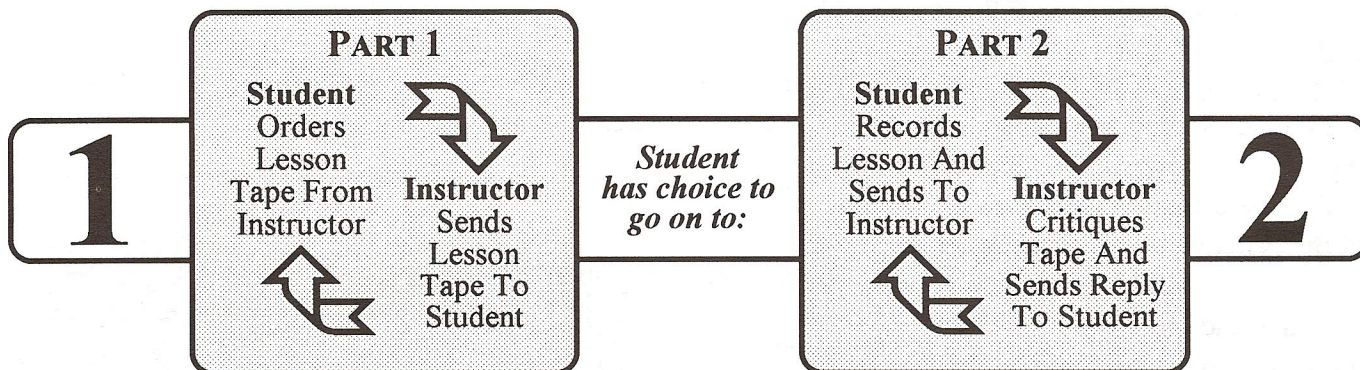


YOU ARE INVITED TO PARTICIPATE IN AN INTERACTIVE LESSON WITH CAROLE OUTWATER

Carole Outwater has been playing autoharp for ten years. Through music and the community surrounding, she has found an enjoyment and satisfaction she never imagined was possible for someone who previously considered herself a non-musician!

She now considers herself primarily a band musician and is a member of two exciting groups. One, the Annabelles, in which she plays autoharp, bass, and dulcimer, released its first tape last year. The other is North Carolina's only Cajun band, Carolina Gator Bait. Carole can also be heard on Mike Fenton's recent release, "Accent on Autoharp" as a back-up musician. Also, as a competitive player, she has taken two autoharp wins at Fiddler's Grove.

Carole is quick to tell you that outside of her band work, she loves playing beautiful, flowing diatonic melodies, upbeat fiddle tunes, and Cajun blues and waltzes for her own enjoyment. She also finds great pleasure in helping new autoharp players discover their own joys in music.



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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: "THE OOKPICK WALTZ"

Carole Outwater
1319 Greyllyn Drive
Charlotte, NC 28226

"The Ookpick Waltz" is a piece I have loved playing, and it is worth sharing! The melody offers a haunting beauty which I find can be expressed with a depth of feeling and emotion when played on a diatonic autoharp, although it certainly can be played effectively on a standard chromatic 'harp. You may decide to play it upbeat, but in my rendition I play "The Ookpick Waltz" slowly, reaching for a beautiful, lilting interpretation.

I learned "The Ookpick Waltz" some years ago from Chester Lorenz, a friend in the Charlotte Folk Music Society. Chester picked it up from a jam session in Mountain View, Arkansas. He plays it on mandolin and I adapted it for autoharp. Along the way, I have picked up some influences from a couple of friends whose 'harp playing I admire. (Thank you Marty Schuman for a minor chord substitution in the B part, And Mike Fenton for teaching me your "wandering thumb" technique.)

I have heard various stories about

this piece. One cites it as a waltz named for a river in the Yukon; another, that it is an Eskimo funeral dirge. Whatever its origin, I love it and hope you will too.

The idea of the lesson is to explore ways to express beauty and feeling. To get there, you must first get through the hard stuff of learning the melody, timing, chord changes, and techniques you will be using. These all must be mastered before you can shift into the other side of your brain to explore the interpretation. For me, as I think it must be for you, I have to know the piece thoroughly so my fingers work on automatic, before I get into that state of "losing myself" in the music. This is what I am asking you to strive for here. "Lose yourself" in this tune. Try some of the techniques I use to see if they work for you, and reach for others to unlock the feeling and music inside you.

When I approach a new piece, I use every resource I can find to learn the melody. Most often I work on a combination of hearing someone play the

piece, playing the melody notes on the piano and looking at the music. When you are familiar with the melody, begin to pinch it out on your 'harp. I would suggest using pinches and plucks as I have written them out in the tablature. The first time around you want to concentrate on the notes, the chord changes, and timing. The sixteenth notes in the A part make the timing especially tricky there, so be careful.

I have written in two sets of chords in each staff. The top line is for a chromatic 'harp, and the bottom line is for a diatonic. (My thanks to Alan Mager for helping with the chromatic chords.) The small "o" stands for "open," which means that the note is to be played without depressing a chord bar. New diatonic players will need to go slowly here, determining where to depress the bars and where to play open. This means learning the technique of depressing the chord bar and releasing it to create a bouncing motion which allows the proper note to ring out. Take

THE OOKPICK WALTZ

Played: AABA

Traditional

(Phrase 1) (Phrase 2)

A C Dm C F C F / C / / Dm F / / / Dm F Dm /
 C o / F o / / C / / o F / / / Dm o / /
 TAB * o o : * ~ o * o * * * o * ~ ~ * ~ * o * ~ o * o

(Phrase 3)

/ F / / C F / / / Dm F Dm / / F Dm C F / / / C
 / o / / o F / / / Dm o / / / o / o F / / / o
 TAB * * * o o ~ o * ~ ~ ~ * ~ * o * ~ o * * * o * ~ o * o o ~

(Phrase 4) 1. 3

Dm / F Dm F Bb / C / / Dm F C Dm C
 Dm / F o / Bb / C / / o F C o /
 TAB * * * ~ o o * * ~ * * ~ o o o * ~ ~ ~ * ~ o o : :

2. 3. *Rit.* *Fine*

C / / Dm F / C / / Dm /
 C / / o F / C / / Dm /
 TAB * * ~ o o * ~ ~ ~ * ~ * * * * ~ ~ ~ ~ ~ ~ ~

(Phrase 5) (Phrase 6) (Phrase 7)

B Dm / Gm Dm Gm Dm / Am / Gm Am Gm Dm Gm Dm Gm Dm Gm Dm
 Dm / o / o / / Am / o / / Gm / Gm Dm Gm o Gm o
 TAB * * ~ o * ~ o * o * * ~ o * ~ o * * ~ o * ~ o * o

(Phrase 8) (Phrase 9) (Phrase 10)

(Phrase 11) (Phrase 12) *D.S. al Fine*
3

your time and work on the music a phrase at a time until you can make the chord changes smoothly.

During this phase of learning, I always feel like I am laying down patterns in my brain over and over, until I can follow them without thinking. I am one of those learners who must master a new tune a phrase at a time, and by the time I have it down, I still think of the tune as a series of flowing phrases. I have marked those phrases as a guide for you.

After you have mastered the learning phase, you may choose to put your heart into your dynamics as you express yourself in the music. You may find that you want to experiment with different modes of expression such as raising and lowering the volume, or using pauses, or emphasizing the first notes in some measures. For another dynamic effect, you may want to try some thumb strokes across the bass strings where there are dotted notes. These could be short or long strokes.

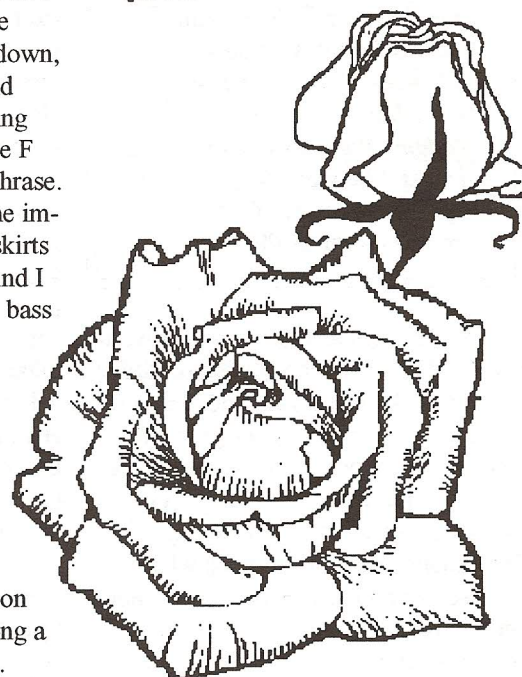
I also love to use the wandering thumb technique on the 3rd and 4th measures and the 7th and 8th measures in the A part where there are long sustained notes. To do this, release your chord bar and let your thumb wander upward across several notes in the bass,

not as a strum but by striking each note separately. Resolve the sound this creates by ending on a pinch with the chord bar depressed. This has the effect of picking up your thumb and skipping along some of the strings, letting your ear decide what works. I like using this technique for it adds interest and color to the haunting melody.

Another technique I enjoy, perhaps using it more the second time around for interest, is to embellish the first two D^m measures in Phrase 3 with some open runs coming from the treble down, pinching and plucking, opening and closing the chord bars while ignoring the written notes until I come to the F chord in the third measure of the phrase. I think this gives a lacy effect or the image of dancers swishing their full skirts around as they enjoy the waltz. I find I often use some open runs from the bass upward the last time around in Phrases 7 and 11. As I end the B part, I like to work my way up an octave higher on the last bars and end on a C suspended 4th chord for heightened interest (Csus4 is C-F-G), but a C chord works fine.

No matter how many times in succession you play this tune, end on one A part, slowing down and giving a dramatic D^m for that exotic ending.

Continue to explore all the options you have available in your bank of techniques as you add your touches to this piece of music. An exciting outcome of the learning process is that all our renditions will be different. I hope you will send for my lesson tape so you can hear my version, and I can't wait to hear your interpretation! ❖



Take It From The Winners!

by Fran Stallings

The 1993 International Autoharp Competition in Winfield, Kansas had only 10 contestants, but they were the cream of the crop. Observers agreed the judges must have had a rough time picking finalists and deciding on the winners:

1st: Alan Mager – *Chattanooga Choo Choo, When You Wish Upon A Star, Bewitched, Offenbach's Can-Can*. He won \$150, an Orthey Dulci-Harp, and a Winfield belt buckle.
2nd: Tina Louise Barr – *St. Anne's Reel, Breakin' Out The Bubbly* (original polka); *The Old Home Place, Shi Bagh Shi Mor*. She won \$100, and an Oscar Schmidt Autoharp.
3rd: Alex Usher – *British Grenadiers, Clarinet Polka; Madame Bonaparte, Green-sleeves*. She won \$50, and an Oscar Schmidt Autoharp. Trophies went to all three.

As different as these three individuals are, there is an uncanny similarity in their lives. All three had little exposure to traditional music or even music lessons in childhood. All three found folk music in their teens, played folk guitar in coffeehouses, and tried autoharp for a fresh sound. But, discouraged when their self-taught efforts plateaued, they set the 'harp aside until a relatively recent, accidental contact brought the in-

strument back to their attention. And then there was no stopping them!



PHOTO: REX FLOTTMAN PHOTOGRAPHY

First place winner Alan Mager remembers the old songs his lumberjack grandfather used to sing to him, but he had no other traditional music background until he discovered folk music for himself during college. In 1962, seeking a different sound for his coffeehouse performances, he ordered a \$25 Oscar Schmidt A-model 'harp from the Sears catalog without ever seeing anyone play one. Eventually, family responsibilities and the self-taught plateau led him to give it away. But about eight years ago, a 'harp-playing friend took him to see Bryan Bowers, who, he says, "left me with my mouth hanging open." He bought a new Oscar Schmidt 21-chord chromatic 'harp with no greater ambition than "to play *Blackberry Blossom* like Bryan Bowers." But the first year he attended Augusta, many 'harp players including roommate Mike Herr "opened up a whole new world" of autoharp music to him which eventually led to the idea of entering competitions. His first contest was at the Mountain Laurel Autoharp Gathering just two years ago (he got into the finals), followed by taking third at Winfield that year. Last year, he took third at Mountain Laurel and second at Winfield. This year, he didn't even make the finals at Mountain Laurel but came in first at

Winfield. (George Orthey remarked, "Alan Mager has won 3rd, 2nd, and now 1st at Winfield in three years. That's too fast, isn't it, Ivan?")

Alan looks forward to retiring in a few years from his federal government career which has made it difficult to accept performance bookings due to the travel requirements. Featured at this summer's Cranberry Dulcimer Gathering, he enjoyed being on stage and looks forward to more of that and to devoting more time to music.



PHOTO: REX FLOTTMAN PHOTOGRAPHY

Second place winner Tina Louise Barr taught herself country guitar chords at the age of 14. At 18, inspired by seeing Mother Maybelle Carter on the Johnny Cash Show, "I mail-ordered a \$45 Oscar Schmidt A-model Silver-tone Autoharp from the Sears-Roebuck catalog. I taught myself rapid rhythm patterns using only a thumb pick." Tina tried 'harp for a while but lost interest and did no music for 12 years. Then a music store's workshop brought her old 'harp out of the closet. Lessons at the store introduced her to people doing bluegrass and Celtic music. "For a year, I performed in a hammered dulcimer duet with a music partner. For variety, I also would play back-up guitar or autoharp solos. Later, I joined my guitar teacher's bluegrass band, playing rhythm guitar and gradually working in more of my autoharp.

"My husband and I met each other through a local folk music club." A few years ago she and her husband got really serious about their music, forming the bluegrass band, "Frettin' Around." She says they played many gigs in the Modesto area, on the coffeehouse circuit and at local festivals and fairs. Day-times, Tina works as a county government employee.

Tina came to Winfield in '85 and '92, competing both times. Tina also won second place in the 1985 World Autoharp Championship in Roseville, California. She has also won first and second prizes at many local competitions, playing against "all kinds of things."



PHOTO: REX ELITMAN PHOTOGRAPHY

Third place winner Alex Usher grew up hearing symphonic music, but neither parent played an instrument. After her college roommate inspired her to request a Montgomery Ward guitar for Christmas, the lesson book of 100 songs (late '40s, prior to the folk revival) helped her discover that she had a good alto voice and enjoyed stage performance. She did a lot of coffeehouse gigs during the folk revival and tried autoharp, but got bored with her self-taught strums and set it aside. Many years later, chance seated her at a table with George and Mary Lou Orthey during a banjo rally she attended with her husband, Rich. It was here that Alex learned about *Autoharp Quarterly*. Mary Lou's infectious excitement revealed the 'harp's potential to Alex, and Ozark Folk Center (Mountain View, Arkansas) workshops triggered further growth. Alex's first place prize at Mountain View in 1991 included entry into the Winfield competition. She says it was a shock to see the caliber of the other competitors: "What am I doing here?" But, she says, "That spurs you on." She started attending Mountain Laurel in 1991 and got in the final round there this summer. Her first place win at Avoca, Iowa names her "National Champion," followed by the third at Winfield. "And then there were 1st, 2nd, and Best-of-Show awards for hand-knit afghans at the Iowa State Fair, too. What a summer!" she says.

Alex often plays duets with her

husband, Rich, on banjo. Their family band has performed at Fox Hollow, the Florida Folk Festival, and various other venues. Alex had considered herself mainly a singer, but now that she notices voice changes, singing is less satisfying than instrumental music. She wonders; at 64, is she the oldest contestant to place at Winfield 'harp competitions?

ADVICE FROM THE WINNERS

How do you select and arrange pieces for competition?

Successful contestants agree that you cannot *dislike* your competition pieces because you must listen to them so much during practice. But Alan Mager says he realized, after not even reaching the finals at Mountain Laurel in '93, that he had been picking "good contest tunes" because they were intricate and allowed him to show off for the judges – but he rarely cared to play them elsewhere. So, while still wanting to show style and versatility, he decided to pick only tunes he really liked which would be useful elsewhere, too. He feels that choosing for himself rather than the judges made the difference this time.

Tina seconds this opinion. This year versus last year, all her pieces (with the exception of her newly-composed polka) were ones which "we usually work into our set when we're performing. Then I thought, what can I do with these besides just playing them through each time? I was looking for a different approach to traditional sounding tunes." When she plays with her band, she must keep the rhythm going. Solo, she must make the melody stand out.

Alex seeks unique old sheet music at antique stores, and plays through them until she finds one which sounds good on the 'harp. "The big question is: Can you play it more than one way? Does it lend itself to arrangement?" She feels the judges seem to favor dramatic variations.

Alex notes that at Avoca, where the acoustics are not ideal for 'harp, the fast pickers' sound may have been blurred, thus favoring players who had chosen pieces with an outspoken melody. In any case, she suggests making the tune really obvious at first, and only getting

fancy in repeats. Alan also favors this approach, especially if you are playing unfamiliar melodies – as he did this year. "You must really emphasize the tune," he says, "so the judges know what you started with and can tell where you're going." Both Alan and Alex have remarked on the experience of showing off a fancy arrangement of a well-known tune to a friend who then shyly asked, "What was the name of that?" (Haven't we all?)

Getting ready for the stress of competition – or performance:

Alan seeks stressful tryout environments like his last club meeting before Winfield, to find the rough spots in an arrangement. He warns, "The stress provides adrenaline, which can alter your playing; you need to learn how to handle it." We recall that at his first Winfield competition in 1991, Alan volunteered as guinea pig for the sound check. This allowed him to look around and get used to the stage before he stepped up there in competition. "When you perform, you can often check out the stage first; but normally in competitions, you don't see your venue until you're *on*."

Tina finds competition is stressful "because you're playing by yourself, with no guitar player to cover for you." She advises "pure concentration," not necessarily with eyes closed; "Visualize what you're doing though not looking at the instrument."

Alex builds up immunity to distraction by playing as much as possible for other people in public, in campgrounds, even in the front yard for cars passing by. She finds this is good practice for facing stress in different environments on stage. She warns, "If winning is too important to you, it can be destructive." She just loves to make a good show for an audience – which happens to include the judges. Alan, however, notes that most contestants close their eyes to block out the audience. "A competition is not a performance," he cautions. He loves audience reaction, but in competition, their visual feedback doesn't matter; "You can't afford the distraction; your mind could wander. That's forgivable in a performance where you can stop and chat and/or cover for your slip,

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but absolutely out of bounds in competition.”

How to deal with mistakes:

In practicing, Alan doesn't stop for mistakes but does go back and rework the "trouble" spots. He feels that not stopping is a part of the training. Alex, likewise, doesn't stop in the final stages of polishing a piece but does go back and work on the trouble spots. Despite their hard work on accuracy and melody during practice sessions, all the winners acknowledged mistakes during their competition performances. They agree that getting lost is not a mortal sin, but staying lost for *too long* is very bad.

Alan comments that 99% of the audience – and maybe the judges – won't even notice a mistake unless it's a really bad one. "They might even think it's a variation. You must keep the beat going and eventually you'll find the chord again. Try not to react when you make errors," he says, "except by smiling broadly."

Should you sit or stand?

Alan used to sit in competitions but

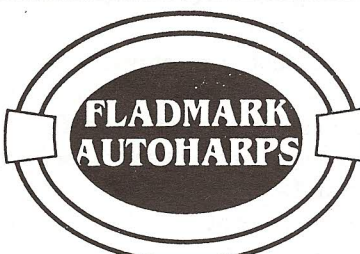
realized that ever since discovering the Slider strap he has become accustomed to standing when performing, so that he can sing better. Now, sitting feels funny: he feels confined, with the chair in back and mike in front, afraid that while playing with eyes closed (to block out distractions) he might sway in the chair and hit the mike. When standing, however, he feels more in control of his space. Alex also stands (with the Slider) to perform, and even wears it when sitting to practice because it keeps the 'harp in a constant position. She notes that a further problem with sitting in competitions is that you may be thrown off by the different height of a chair (as one contestant was, and had the good sense to insist on changing chairs). But Tina, who doesn't use a strap, feels that sitting with her 'harp rested on one leg generates less tension and leaves more energy to play. She usually performs on a bar stool to be visible in a band of standing musicians.

Do you have a secret?

Alan credits his ability to recover from errors "– because you *will* make errors." Tina feels her special style may be a result of her isolation: "Without other styles of 'harpers to compare myself to, other than tapes, I don't have any rules to follow! Left on my own, I must develop my own techniques. Hearing other styles is a surprise!" Alex advises simply, "If you're making music instead of just notes, it'll come through."

All three winners teach (or have taught) autoharp lessons and/or founded a club for 'harpers in their area, motivated largely by loneliness. "I wanted company and had to create it myself," sums up Alex. Tina commented on the importance of Winfield's autoharp activities for isolated musicians. "Being in the midst of people I've admired for a long time was wonderful," she says. She was impressed by the sharing among big name 'harpers and unknowns alike," she says. "Just jamming with other autoharpers meant a lot. That was rewarding in itself." ❖

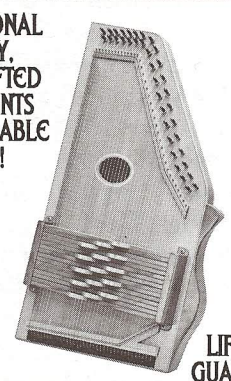
Editors's Note: Now that you know the secrets of the winners, start practicing and mark your calendars for the 1994 Walnut Valley Festival in Winfield, Kansas – September 15, 16, 17, and 18.



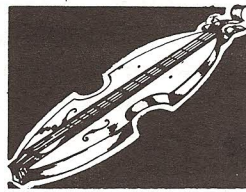
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Club News

Clubs Editor:
Ubi Adams
2659 Kissel Hill Road
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The complete club list is published every January. Send club information to the Clubs Editor.

The Happy Hearts Autoharp Club (Newton, IA) reports its 1994 Calendar: *Jan. 15, '94*, Workshop 10 a.m., Civil War Songs, p.m.; *Feb. 19*, Workshop 10 a.m.; *Funny Songs*, p.m.; *March 19*, Workshop 10 a.m., Songs Of The Ozarks, p.m.; *April 16*, Workshop to be confirmed; *May 21*, Workshop 10 a.m., Carter Family Songs, p.m.; *June 18*, Meeting at festival; *June 30–July 3*, Mountain Laurel Autoharp Gathering, Newport, PA; *Aug.*, Bluegrass festival, Waukee, IA – annual picnic for family and friends; *Aug. 30, 31, Sept. 1–5*, Old Time Country Music Festival, Avoca IA; *Oct. 15*, Workshop 10 a.m.; Gospel Songs, p.m.; *Nov. 13*, Song Swap and Jam Session. Contact **Dora Miller** at 515 792-3977.

The Grizzly Flat Autoharp Club (Grizzly Flats, CA) reports that there were eleven at its recent meeting when **Lou Stump** was the guest. They played Christmas songs, preparing for some concerts on December 19 at rest homes. They are happy to learn that **Arne Langsetmo** is at Berkeley, where they hope to see him often.

Kathy Thorpe reports that nineteen members of the **Capital 'Harpers Autoharp Club** (Annandale, VA) held their September 18th meeting at the Moran's home in Arlington, Virginia. After the pot-luck dinner, the business meeting started. **John Dettra** made the announcement that their very own **Alan Mager** had won the International Autoharp Championship in Winfield! The room burst into shouts and cheers that were probably heard in Kansas! **Michael King** then provided the group with a great photo opportunity by introducing his friend, Dolly, a life-sized cardboard cut-out of Dolly Parton playing the Autoharp! We understand that Dolly has found a place in **Eileen Roys'** autoharp

museum. The theme for the meeting was "Songs of the Road." We traveled down a lot of old roads and had a great trip! Kathy reports that a small, enthusiastic faction of the club met on Oct. 16th at the home of the Smiths in Falls Church. The pot-luck dinner was particularly tasty. After dinner, Alan Mager was presented with an autoharp-shaped cake, baked by the Thorpes, to celebrate his championship win at Winfield. He showed off his gorgeous G diatonic cherry and spruce Orthey 'harp which was his prize in that contest. He shared his Winfield experience, and then he played "Planxty Fanny Powers" and "Music Box Dancer" on his prize autoharp. The musical theme for the evening was autumn/harvest. Plenty of songs were swapped in this theme, as well as "by ear" tunes.

Loren & Marie Wells sent us a report of the October meeting of the **Harp Plus Autoharp Club** (Wichita, KS) Eleven members attended the meeting, where they enjoyed delicious refreshments. They then played several songs together, which was enjoyed by all. Marie Wells performed the "Postcard Song," in honor of the 17th Int'l. Postcard Show being held in Wichita that weekend. "Wells Of Refreshing," (Marie and Loren), played a medley from "The Sound of Music." This is a club which gives special notice to those who share their talents with churches, nursing homes, and other charitable organizations

Kathy Wieland of Ann Arbor, MI reports that **Les Gustafson-Zook**, his wife, **Gwen**, and their two year-old son **Si** were in Ann Arbor on October 28th where they gave a mini-concert/workshop for **Autoharps Unlimited**. Les played his autoharp and mandolin, and Gwen played guitar and sang. (Actually, Les sang also.) Si played the harmonica and helped keep the rhythm. They sounded great and did some of the songs from their new tape, "Long Time Traveling." Les' workshop covered playing more cleanly, changing the rhythm of a song, adding chords for filler, and a damping technique to use when singing. Everyone had a great time. People stayed and jammed until almost midnight. The Autoharps Unlimited Club

hopes that this musical family will come back to play for us and visit again. ❖

Recordings

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

If you know of a new or re-released recording which contains autoharp, please send the information to the Recordings editor. It will be listed in this column.

Features autoharp
Me And My Autoharp
Autoharp: Ernest V. "Pop" Stoneman
Old Homestead Recordings
Box 100
Brighton, MI 48116
OHCS-335 (LP)
Autoharp Stylings
Jo and Rick Brennan
Autoharp: Jo Brennan (Canada's "Queen of the Autoharp")
The Music Barn
PO Box 1164
Lewistown, NY 14092
Just Kiddin' Around
Autoharp: Roz Brown
c/o Echo Lake Productions
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Lakewood, CO 80215
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14206 Spreading Oaks Drive
Leander, TX 78641
Nathalie's Potpourri
Autoharp: Rev. Nathalie Forrest
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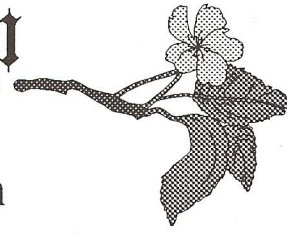
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Sacred Harp

In Memory Of

Mary Ruth Newell Morgan

October 10, 1935 – August 17, 1993



On Tuesday, August 17, 1993, Mary Morgan lost her year-long battle with cancer.

Those of us who were fortunate enough to have known Mary will remember her not only as an autoharp player and singer of some considerable merit, but also as a tall (5' 10 $\frac{3}{4}$ ") imposing lady whose warm caring nature provided a fountain of support to her family and friends. She never knew a stranger and always took care to introduce those in her company to others who might chance to enter her home or circle. Even in her final hours, Mary's mind turned to typically selfless thoughts. She had a dream that a small building could be erected on their land – a place that could provide shelter for folks in need. Mary's husband, Tom, along with their children, Scott, Rick, and Melissa, plan to carry this dream to fruition – enlarging on Mary's concept so that this same building might also provide a place for gospel singing, church services, and funerals.

Mary's musical life was, quite simply, an extension of her family life. She was the lead voice around which her family chose to sing and play at home, at personal appearances throughout the country, and on recordings. The first LP on which she sang and played autoharp was made in 1977 and released on the Davis Unlimited label. Entitled "The Morgans, Music From Morgan Springs," it is a fine collection of traditional old-time and bluegrass material. Again, in 1983, "Bluegrass With Family And Friends," (Folkways FTS 31072) showcased her singing and playing. In 1989, Mary Morgan and the Morgans' "All The Good Times" brought Mary to center stage for an autoharp instrumental cassette. While these recordings offer fine documentary evidence of her musical prowess, they are but



PHOTO: JOHN RAWLSTON

a very small part of who Mary was.

She was very much family-oriented, and she treasured her husband, Tom, and their three children above all else. Much of what she gave to others came through her strong support for their activities – individually or collectively.

While living in the Washington, D.C. area in the fifties and sixties, Mary worked at the Smithsonian Institution, where she was actively involved in academic programs with foreign exchange students. This interest in student teaching later culminated in Tom and Mary's active participation in Tennessee's "Artist in Education" program. Together, they have shared their music with students of more than a hundred schools across the state, with Mary always playing her treasured Morgan autoharp (Serial No. One).

At home in Morgan Springs, Mary joined Tom in the workshop, helping to design and build open-back banjos in addition to cutting out the intricate mother-of-pearl inlays which adorn so many of the instruments built by Tom and his apprentice of three years, Steve Peck. Her contributions in the workshop led to her writing at least two technical articles for the monthly magazine *American Woodworker*.

Steve Peck remembers her... as an

avid gardener and plant-lover, a gentle, even-tempered, good-hearted supportive wife and mother, and an intellectual contemporary.

Over the past years, Mary had operated an antique shop from an empty house on the Morgan property. Tom described the shop as being "real magic" and told me that Mary was happier and more at peace with herself in that environment than anywhere else.

Alice Gerrard speaks for me and those of us who comprise the bluegrass community: "Mary was very non-judgmental, with a broad vision of life – she was interested in everything. I loved Mary – everyone loved Mary."

Bill Clifton
Mendota, VA
September 17, 1993

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Every year at the Tennessee Fall Homecoming, Mary Morgan and I sat in the green room and talked, enjoying each other's company. Our conversations included our gardens, our children, and of course, our music. These annual visits were one of the highlights of the festival for me, and I looked forward to them. I think Mary did, too. Like so many others, I already miss Mary. It was a joy to have known her. We extend our deepest sympathy to Tom and to their children.

Because Mary was a beautiful person, both inside and out, and because she loved her garden, "Gathering Flowers for the Master's Bouquet" seemed appropriate for this issue's "Sacred 'Harp."

Mary Lou Orthey

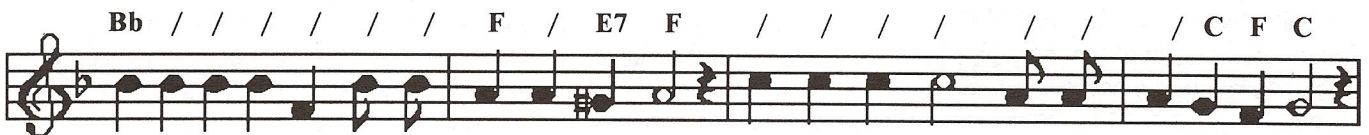
Gathering Flowers for the Master's Bouquet



1. Death is an an-gel sent down from a-bove, Sent for the buds and the flow-ers we love;
2. Loved ones are pas-sing each day and each hour, Pass-ing a-way, as the life of a flow'r;
3. Let us be faith-ful till life's work is done, Bloom-ing with love till the reap-er shall come;



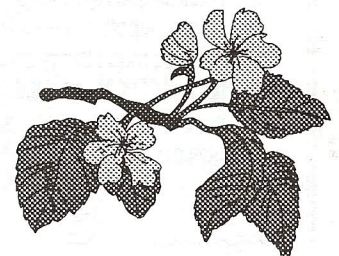
Tru - ly 'tis so for in hea-ven's own way Each soul is a flow'r in the Mas-ter's bou-quet.
But ev-'ry bud & each blos-som some day Will bloom as a flow'r in the Mas-ter's bou-quet.
Then we'll be gath-ered to-ge-ther for aye, Trans-plan-ted to bloom in the Mas-ter's bou-quet.



Gath-er-ing flow-ers for the Mas-ter's bou-quet, Beau-ti-ful flow'rs that will nev-er de-cay;



Gath-ered by an-gels & car-ried a- way For -ev -er to bloom in the Mas-ter's bou-quet.



How To Strike A Familiar Chord

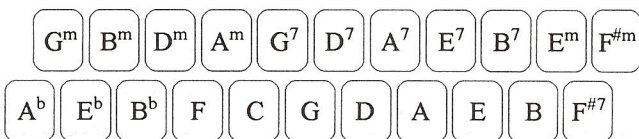


by Dr. George Orthey

The following is the last in a series of articles dealing with the placement of chord bars on all types of autoharps. The first article dealt with a bit of the history of chord bar placements and how they grew, and in the second article, we discussed several performers' chord bar setups. This article is the final wrap-up, in which we'll cover yet a few more professional players' chord bar setups, beginning with a fine thumb-lead player,

Drew Smith

Drew, I believe, was an old 15-bar man and liked the two-tier configuration. He plays, for the most part, only one autoharp – a chromatic one. His main requirement of the 'harp is to be able to play in as many keys as possible. His 'harp has 22 narrow bars. It has the greatest range of keys of any I know.

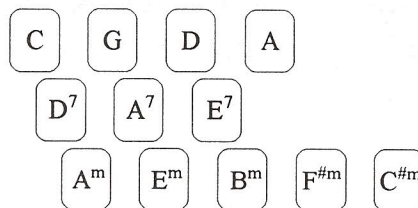


This system uses the same finger pattern for the three chords of each key, being similar to Bryan Bower's pattern. However, with only two tiers of chord bars the group is closer together. This system requires customized chord bars, and cannot be done as a variant of the OSI 21-bar system. This arrangement plays in nine keys, (E^b, B^b, F, C, G, D, A, E, B), giving a full octave range. The major drawbacks are that it requires custom bars, the minors are not all near their relative majors, and the chord bars are quite close together.

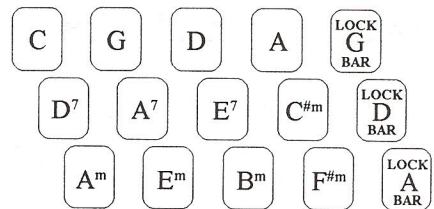
Martha Kiker

I have used Martha's chord bar arrangement not only for the Annabelles (the fine old-time band in which she plays), but also now for all three-key diatonic 'harps I make where the future owner needs help with bar placement. Martha's main concern was "I play a 21-bar standard autoharp. Why can't I have my three-key diatonic 'harp as a segment of that so I don't have to learn a new pattern?"

Sooo... if you take the GDA segment from my standard 21-bar 'harp:



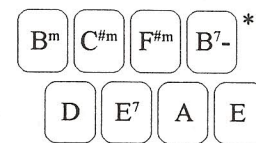
Consider the above, and move the C^{#m} up next to the E⁷. Add the three lock bars for the three keys of G, D, and A. You will then have:



Because there are lock bars involved, a cover is needed. A 15-bar cover for this setup can be made by cutting off an OSI 21-bar black plastic cover to the 15-bar width. With a bit of doctoring around, you can make it fit.

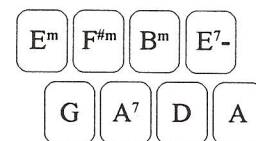
Ivan Stiles

The first revision of the single-key diatonic was done with Ivan to not only incorporate the three major and three minor chords, but to add a partial seventh chord of the next key to extend the single key 'harp to perform in two keys ...almost. Thus, the 1⁷/₈ key instrument was born, e.g., the Key of A:



* In this 'harp, the B⁷ does not have the third, but is a three-note chord of the one, five, seven notes. The B⁷ chord normally has the notes B, D[#], F[#], and A. In the B⁷⁻, the D[#] is missing. It makes a good chord and almost doubles the capability of the single key 'harp.

The setup of the ever-popular D 'harp would be:



NOTE-ABLY YOURS

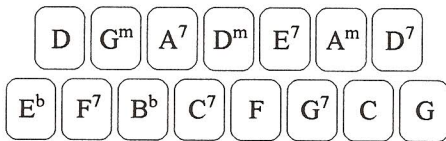
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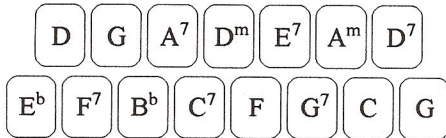
Janette Carter

Janette always played a 15-bar auto-harp:



...but she always loved the sound of the Key of D.

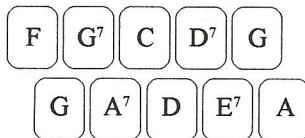
Janette, however, doesn't even come close to Michael Jordan for hand-spread. I said to her, "How often do you use the G^m chord?" And she said, "Well, hardly ever." Thus was born:



Make note of an often over-looked concept here. Do you have any chords you never play? If you do, you want to replace them with something you would use. The price of a chord bar change is a \$2 piece of felt.

*Joe (Kilby Snow) Riggs,
Mike Hudak, and possibly
even Kilby himself*

We won't get into the upside-down and backwards part of this subject. See Interaction with Joe Riggs (AQ Vol. 5, #3). Joe's 'harp is set up as a simple four-key C, G, D, A 'harp:

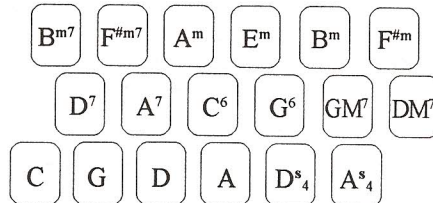


Note that the A[#] and D[#] notes are not needed in these chords. Kilby and Mike both used them in their drag notes.

However in Joe's 'harp, the extra strings were used to gain some doubles. He made his E⁷ chord an E⁷⁻. (As discussed in the Ivan Stiles diatonic set-up, the third is omitted in this chord.) Joe took out two D[#], three A[#], and two G[#] notes, plus he added a 37th string to the 'harp. Thus, he had eight extra strings to enhance the sound and range of the instrument. Joe's 'harp uses these extra strings to get a low D, and go up to a C[#], D at the top, and has five paired strings.

Lindsay Haisley

In Lindsay's book, one should have at least one autoharp with 63 bars, with a very nice chord bar arrangement for that two-key 'harp, as well. Here's Lindsay's setup for this instrument. You will note that it contains only 18 bars, thus adding extra playing room. This 'harp has flip-open chord bar holders, thus giving him the ability to interchange chords.



Don't worry if you don't understand this - I don't either. I'm not sure if anyone understands it - enough to be sure Lindsay does. I do know, however, from hearing him play, that nobody has any questions except "How does he do that?" ❖



NEW RELEASE!



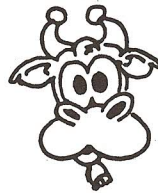
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Critics' Choice

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Mike's Choice

Mike Herr

Long Time Traveling

Les and Gwen Gustafson-Zook
1315 S.E. 35th
Portland, OR 97214

*Sweet Sunny South • Early • Snowfall
Over Baldy • Sailor's Hornpipe • Love Is
Our Cross To Bear • Turkey In The
Straw • Wild Rose Of The Mountain /
Over The Waterfall • Long Time Traveling
• Arkansas Traveler • Nick Of Time •
Satisfied Mind • O'Carolan's Draught •
When I'm Gone*

Les and Gwen Gustafson-Zook have accomplished something that is very hard to do; bring a happy and stable marriage relationship into a recording effort and enable it to shine through into the final work. They can be right proud of this recording, as their close connection and warmth with each other obviously are sustained and documented through the studio process.

Most selections are songs, with Les and Gwen trading lead and harmony vocal duties; Gwen in the alto range, and Les in the higher range. Gwen accompanies well on the guitar on several cuts and Les plays lead and back-up autoharp, snappy mandolin, jawharp with a bite, and unobtrusive bass. I especially liked hearing the words in spirited versions of both "Turkey In The Straw" and "Arkansas Traveler," the former with the aforementioned jaw-harp over-dub.

Les' accomplished harp playing, (auto, that is), can be heard specifically on the instrumental cuts "Sailor's Hornpipe" and "O'Carolan's Draught." Les

finally lets his mischievous side through on tape, playing "Sailor's" first in waltz time, then as a hornpipe, then as a slow reel, and finally almost as quick as his flying fingers can field it. To my preference, I would have left off the bass accompaniment to the "Draught," but that's an individual wish to hear just the 'harp on this otherwise excellent tune.

Theirs is a wide variety of songs and tunes, which I like very much. There's a hilarious song about kids called "Nick Of Time," and another song spouting universal truths that we all learned in kindergarten, "Kindergarten Wall." Other "statement" songs from Phil Ochs, "When I'm Gone," Robin and Linda Williams, "Don't Let Me Come Home A Stranger," and Tom Chapin/John Forster "Family Tree" receive considerate and warm attention.

Finally, there is a very nice feel to this tape. The autoharp is very present, but not obtrusive. Beautiful harmonies come from two musician/singers who have obviously been singing for a long time, who do not sound forced or uncomfortable, and who make this recording stuff sound like second nature. There is a full, rich sound overall, and I would whole-heartedly recommend this tape, Les and Gwen's first collaborative one. Keep 'em comin', guys!



Autoharps

Ron Wall
Cumberland Records
PO Box 24409
Nashville, TN 37202

*Majestic Waltz • Bonaparte's Crossing
The Alps • Cuckoo's Nest • Gift To Be
Simple • Carolan's Ramble To Cashel •
Swedish Fiddle Tune • South Wind •
Rights Of Man Hornpipe • Morning Bells
• Gary Owen • Bells Of St. Mary's • Not
Far Away*

Music that Ron Wall creates and re-creates is very easy to like. His 'harp simply shimmers through such old favorites as "Gift To Be Simple," "South Wind," and "Bells Of St. Mary's." His style is so confident and effortless it is hard to sit and analyze this music. I just want to listen.

Technique-wise, Ron sounds very much like Bryan Bowers. There always seems to be an excellent underlying har-

mony there which just sounds so smooth and good. Ron utilizes a tap here, ("Bells Of St. Mary's,") a stop there, ("Gary Owen,") and keeps things interesting with excellent changes of pace from tune to tune. Ron's also got a couple of "color chords," one used effectively at the end of "Gift" (a sustained chord which resolves to the major tonic) and something else in the "Majestic Waltz" which I believe is a chord with the second and ninth notes played. I'm not sure but that's about as close as I can come on the piano to figuring out this latter-mentioned chord. Whatever it is, it's gorgeous. Try it.

This is an instrumental tape. No songs. Ron obviously plays 'em all, and has Mark Howard on guitar backing him up on "Cuckoo's Nest," "Carolan's Ramble To Cashel," and "South Wind." The arrangements are tasteful and Ron and Mark fit together very well musically.

But what earns Ron very high praise is his three original tunes, "Majestic Waltz," "Morning Bells," and "Not Far Away." What a difficult thing to do – write something that doesn't just sound like a collection of everything else you've heard. Ever tried it? Anyhoo, you've done it, Ron. These are unique tunes. My personal favorite is the "Majestic Waltz." Has this been published anywhere yet? I'd love to see it.

In conclusion, what a comfortable and totally pleasing collection of sounds! May Ron keep up the good work. You, the listener, won't go wrong with this tape.



Bob's Choice

Bob Woodcock

Home Is Where The Harp Is

Harpbeat
Mark and Linda Fackeldey
206 W. Flora Street
Tampa, FL 33604

*Dry And Dusty • West Fork Gals • As I
Walked Out • Green Mountain Hornpipe
• One Morning In May • Old French •
The Month Of January • Texas • Baby's
On The Road • Cherokee Shuffle • The
Blacksmith • Over The Waterfall • The*

*Cuckoo • Magpie • The Riddle Song •
Morpeth Rant*

Harpbeat is a talented husband and wife duo together with support musicians Ray Belanger, Charley Groth, Richard Leps, Patty Pfister, and Marty Schuman. They have put together a charming recording of fiddle tunes and ballads, played with sensitivity and skill. Looking at the credits, I assume that this is a low-budget effort, (recorded by Mark Fackeldey and Charley Groth), but this isn't evident in the actual recording. Recording, mixing, and transfer are true and clean, with every note pure and balanced.

Mark is best known as the Gentle Giant from Florida who plays without picks. This style allows him to catch the little frills and flourishes that add life and spice to a fiddle tune. His delicate picking style harks back to the psalter playing of the late Bob Beers, with its wonderful arpeggios and grace notes. Mark has offered us an eclectic collection of ten fiddle tunes, both northern and southern, common and esoteric. Of note are "Morpeth Rant," "Maggie," "Old French," (done in the Key of C, as I learned when I tried to fiddle along), and my favorite, "Green Mountain Hornpipe." The tunes are beautifully arranged and executed, with Mark taking full advantage of all three octaves of his diatonic harps. These tunes are a real treat to the ear.

Linda's speciality seems to be the old English ballads, and I have heard very few singers that can equal her in this genre. Her voice is rich and full and strong and lovely, perfectly suited for ballad singing. Her best song, however, is one of her own composition, a bluesy, gutsy piece called "Baby's On The Road." This was a pleasant surprise, and I would like to hear more of her compositions.

The back-up work ranges from superb to mediocre. Charley Groth gets the ribbon in the "superb" category, with mandolin and guitar breaks that are imaginative and technically excellent. Linda's guitar is solid and right on the money ("Baby's On The Road") – exactly what a back-up guitarist should be. The fiddle breaks were, as a rule, uninspired. The fiddle itself on "Green Mountain Hornpipe" has a hollow, tinny quality that was very disturbing.

With a few exceptions, this is a well-

done tape, a great source of tunes and a pleasure to listen to. The overall quality of the music far overshadows the few minor shortcomings. As such, I would recommend it without qualification.



The Old Rugged Cross Vol.1

Jim Hudson
3148 Bolgos Circle
Ann Arbor, MI 48105

The Old Rugged Cross • Peace In The Valley • Till The Storm Passes By • Keys To The Kingdom • Breathe On Me • I'd Rather Have Jesus • Peace Be Still • Amazing Grace • Follow Me • Have Thine Own Way/ Softly and Tenderly/ Trust And Obey • What A Savior • No One Ever Cared For Me Like Jesus

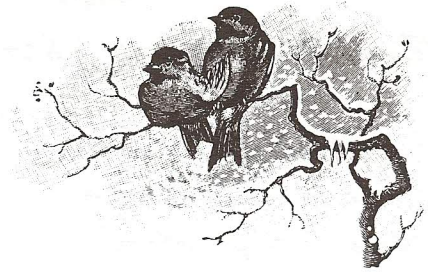
Jim Hudson has considerable talents on the hammered dulcimer and puts them to good use on this recording of hymns, named for the first selection on side A. Autoharp is used only occasionally, is obviously not the featured instrument, and merges with the dulcimer sound so well that at times it is difficult to distinguish. The autoharp's presence is felt/heard the greatest on "What A Savior."

Jim is a highly energetic man seen and heard nationally at many festivals and runs a first-class recording studio in Michigan. My only exposure to him was at the Mountain Laurel Autoharp Gathering, and I heard Jim and his friend Kay do the fastest rendition of "Blackberry Blossom" that I believe humanly possible. However, that energy is stored elsewhere, as the tape in review is a much more calm and peaceful collection of traditional hymns.

The overall impression I have of this tape is of one very pretty hymn after another with not a lot of variety of sound between selections. While some may think this is a detractor, my own viewpoint is that there are times when I'm in a certain mood and want to hear a certain sound. This tape would go well with a Sunday afternoon lying about after church, for instance.

Lastly, Jim has dedicated this tape to the memory of his father, and thus this work holds special significance for him and his family. Though I'm not qualified to thoroughly review a dulcimer record-

ing, I know what sounds good to my ear, and Jim's combined hammered dulcimer and autoharp recording sounds exceedingly good. I'm sure your dad is proud of you, Jim.

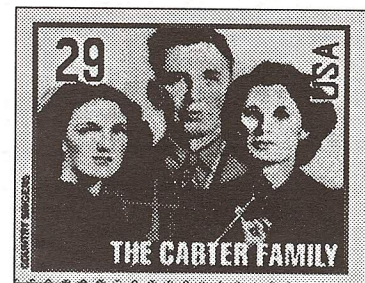


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Cocoahouse

by Fred Koch



Dear Elizabeth Autoharp Club,

I was happy to receive your autoharp chords for "The Star-Spangled Banner." I think you did a great job on this. Our national anthem is not a very easy tune to play. I'm printing your chords, and suggesting some different chords you may want to try. Good luck - and Happy Presidents' Day!

THE STAR-SPANGLED BANNER



My chords: C⁷ F A^m C⁷ F C⁷ F D^m G⁷ C⁷

Your chords: F F F F F F F F G⁷ C

Oh, say! can you see, by the dawn's ear - ly light,

My chords: C⁷ F G^m F C⁷ B^b C⁷ F F C⁷ F F

Your chords: C F F C C F F F F F

What so proud - ly we hailed at the twi - light's last gleam - ing?

My chords: C⁷ F A^m C⁷ F F F D^m G⁷ C⁷

Your chords: F F F F F F F F G⁷ C

Whose broad stripes and bright stars, thro' the per - i - lous fight,

My chords: C⁷ F G^m D^m C⁷ B^b C⁷ F F C⁷ F F

Your chords: C F F C C F F F F F

O'er the ram - parts we watched, were so gal - lant - ly stream - ing?

My chords: F F C⁷ F F B^b F G^m D^m B^b C⁷

Your chords: F F F F F F C C C C

And the rock - ets red glare, the bombs burst - ing in air,

My chords: C⁷ F G^m D^m C⁷ B^b C⁷ F D^m G⁷ C⁷

Your chords: C F F C⁷ C⁷ F F G⁷ C

Gave proof thro' the night that our flag was still there.

My chords: C⁷ F F F C⁷ B^b B^b B^b G^m G^m B^b C⁷

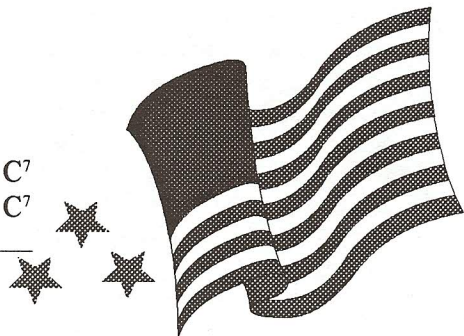
Your chords: C F F F D^m D^m G^m G^m D^m C⁷

Oh, say, does that ___ Star-span - gled Banner yet wave ___

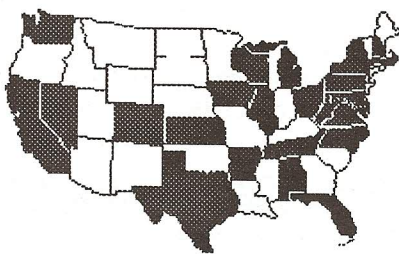
My chords: C⁷ F C⁷ D^m B^b F B^b B^b F G^m C⁷ F

Your chords: C⁷ F F F F F C⁷ F

O'er the land ___ of the free, and the home of the brave?



'Harpers-At-Large



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



**Event: Legends of Country Music
Stamp Dedication**

Place: Grand Ole Opry, Nashville, TN

Reporting: **Ronnie Williams**
Spotsylvania, VA

Opry stage from the ceiling.

After all of the excitement of the stamp ceremony, I went down to buy some of these special stamps in the Opry lobby and to my surprise, there was Janette Carter and her daughter Rita also buying stamps – (Carter Family stamps, of course). Seeing them made a special night complete.

On Tuesday, September 28th, Hope

was great seeing all the Carters together. Helen played her mother's old L5 Gibson guitar for this concert. That really made the day very special for me.

After the show, June and Johnny treated the family and close friends to a wonderful dinner and visit in their lovely home. They were so gracious to everyone.

Hope and I were guests in Helen Carter and her husband Glenn Jones' home while in Nashville for all of these events. It was great. When you are in the presence of the Carter, Cash, and Jones Families, it is like being with royalty. Why shouldn't it be? You are with the First Family of Country Song, The Carter Family.



**Festival: Millpond Traditional
Music Festival**

Place: Bishop, CA

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

The New Lost City Ramblers can still draw a crowd! Old-time musicians came out of the woodwork from miles around to witness the Ramblers' West Coast reunion. This occurred at the Millpond Traditional Music Festival in Bishop, California. Of special interest to autoharp players was Mike Seeger demonstrating the effectiveness of the 'harp in a string band setting.

After receiving inspiration from the Ramblers' performances and workshops, what does one do with an autoharp in tow? Jam, of course! The instrument was well-represented during the fiddle tune-frenzied weekend. The 'harp must be catching on! This time, hardly anyone asked, "What is that instrument you're playing?"

The Millpond Festival is a good sampler of various forms of traditional



PHOTO: HOPE WILLIAMS

Children of The Original Carter Family and Johnny Cash meet for dinner during the festivities in Nashville: Left to right, Janette Carter, Johnny Cash, June Carter Cash, Helen Carter Jones, Anita Carter, Gladys Carter Millard, Joe Carter.

It was a very special night at the Grand Ole Opry on September 25th, 1993. My wife, Hope, and I stood in line along with hundreds of other country music fans. We were there because The Original Carter Family; A. P., Sara, and Maybelle, were being honored by the United States Postal Service by placing them on a first class stamp. The Post Master General introduced the stamps to everyone that evening. It was a special moment when a huge banner of the Legends of Country Music Stamps depicting Hank Williams, Patsy Cline, The Carter Family, and Bob Wills came down on the

and I had the pleasure of seeing all the Carters perform at the Country Music Hall of Fame to honor their parents and the United States Postage Stamp. Maybelle's children, Helen, June, Anita, and their children, Carlene, Rosie, and David, performed a few old Carter Family favorites: "Wabash Cannonball," "Lonesome Valley," "Wildwood Flower," and "Church In The Wildwood." Then Janette and Joe Carter, children of A. P. and Sara, treated the crowd to a great old Carter Family song, "You've Been A Friend To Me." Finally, all of the family sang "Will The Circle Be Unbroken." It

music. Laurie Lewis and Grant Street played bluegrass. The Acousticats offered their eclectic blend of bluegrass and jazz. Blues fans were not disappointed with the Piedmont style of Cephas and Wiggins, and the old-time musicians relished the presentations of the Ramblers and Norman and Nancy Blake. The festival was rounded out with French folk tunes by the group Ad Vielle Que Pourra, the Native American flute of Tom Ware, and topped off with the rockin' Zydeco beat of Queen Ida.

This was Millpond's second annual festival, and was as enjoyable as the first.



Festival: 18th Annual Old-Time Country Music Contest and Festival

Place: Avoca, IA

Reporting: Dora Miller
Newton, IA

The floods of 1993 continued, and the weekend before the festival, the fairgrounds at Avoca were flooded for the first time this year. They received over six inches of rain on Saturday night. Some of the campers that had come early found themselves in the middle of Lake

Avoca when they woke up Sunday morning. Bob Everhart and his crew were busy with water pumps when I arrived Sunday afternoon. By midnight, most of the water was pumped out of the Bluegrass area. At four a.m. Monday morning, the rains returned with another five inches in just a short time. Bob got bigger pumps and with the removal of the



PHOTO COURTESY OF DORA MILLER

Front: John Fleckenstein, Laurie Sky, Sylvia Barringer, Shari Horback, Bernice Herman, Dora Miller, Kelly Mann, Marcella West, Jim Doggett. **Middle:** Carroll Pace, Alan Mortimore, Jeanette Mattfeld, Dorothy Ogden, Scottie Stewart, Genevieve Majaski, Jessicia Voshell. **Back:** Sydney Martin, George Orthey, Jeremiah Muskrat, Cleon Babcock, Drew Smith, Alex Usher, Clela Doggette, Ron and Kay Ogden, Jean Babcock.

beaver dam from the river, the water level was going down and you could see the green grass again.

Tuesday morning before the festival, I showed workshop videos at the Happy Hearts Folk Center. One video was Carol Stober's Beginning Autoharp for the non-musician. Wednesday, we showed more videos, and had an evening open mike and later, as every night, jamming. Some open mike performers were Alex Usher, Frances and Elmer Jansen, Dora Miller and Homespun Harmony, and Annie Avery.

Thursday, after all-day activities at the Center, we enjoyed evening autoharp concerts. On Friday, we had 'harp concerts all afternoon at the Center by Drew Smith, Marty Schuman, Marcella West, Alan Mortimore, and Bernice Herman. That evening, many autoharps appeared on several stages to delight the audiences.

Saturday was a full day of hands-on workshops and the seven stages were busy with 35 contests and workshops. That evening, the Grandstand Show taped a radio show for the Old-Time Country Music Hour. Drew Smith per-

formed for this. The concert started at seven p.m. and featured Bill and Laurie Sky, Homespun Harmony, and others. At the center, we held Children's Workshops. Marcella West gave the autoharp workshop.

On Sunday, concerts were held at the Center. John Fleckenstein, Carroll Pace, and Les, Gwen and Si Gustafson-Zook performed. Si, (two years old), wanted to know if his microphone was on. He played harmonica with his parents. Sunday was the day of the autoharp contest. Alex Usher won first place, Les Gustafson-Zook won second, John Fleckenstein, third, Marty Schuman, fourth, and Lisa Wallace, fifth. After the contest, Laurie Sky gave another workshop, this time with the Autoharp Concert Band. Pictures were taken, and the autoharps and dulcimers

combined for a concert. There were over 50 in the group.

Monday was the "Legends Of Our Time" show. Then we packed up and said good bye. Plans are already being made for next year. See you there!



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PHOTO RICH USHER

Alex Usher, this year's National Autoharp Champion, Avoca, Iowa.

Concert: Bryan Bowers
 Place: Norfolk, VA
 Reporting: **Kathy Ferguson**
 Alexandria, VA

On September third, Bryan performed at Bob Zentz's Ramblin' Conrad's Guitar Shop. Bob's store had been the mecca for folk musicians in the Norfolk area for years and the new location offered an intimate, friendly atmosphere. Bryan has a special feeling for the Tidewater area where he grew up, and his concert reflected that sense of being at home.

The audience included many children and he delighted them with "Three Little Piggies," "Four Wet Piggies," and the foolishness about three ways to get peanut butter off the roof of your mouth and off your finger. New to the show was Richard Farina's "Children Of Darkness," a haunting, melancholy song. Hope this will be on his next CD.

In his introduction to Mike Cross' "The Scotsman," Bryan said he heard it has been Number One on Dr. Demento's list of the top 40 weirdest a capella songs.

Bryan played four different diatonic 'harps. Their clarity and brilliance were especially evident on the old Carter Family songs "Wildwood Flower" and "Gold Watch And Chain," as well as the fiddle tunes "St. Anne's Reel" and "The Old French." His finger-picked guitar rendition of "I'll Fly Away" was outstanding. Wish he'd use his guitar more often. The audience joined in on several of his call and answer songs. "Hard Times," "Old Lovers," and "Circle" rounded out the program, conveying the warm, in touch with the human condition part of Bryan's personality which so endears him to his fans. Great entertainment!



Festival: The 14th Annual Tennessee Fall Homecoming
 Place: Museum of Appalachia, Norris, TN
 Reporting: **Mary Lou Orthey**

Festival director, John Rice Irwin did it again! The Tennessee Fall Homecoming again showcased the autoharp throughout this memorable event. The mules walk in circles pressing sorghum, as usual. Revolutionary encampments are present, their inhabitants walking among the visitors, as usual. Every year

the ladies in the craft area spread out their hand-made quilts, and every year I get this undeniable yearning for one of those quilts, as usual. Then too, one can always spend an entire day tasting the food for sale, and talking to the cooks who give you an explicit history and recipe for the particular foods they are preparing. And, through it all, as usual, great music surrounds you like a big, fuzzy blanket in the cool fall air. That music is always a bonanza for autoharp fans who enjoy the performances of Janette Carter, Judie Pagter, Ron Wall, Laurie Sky, Mary Morgan, The Stewart Family, and more. It is a treat to attend this predictably enjoyable festival.

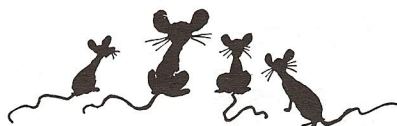
But this year, Mary was not playing her autoharp with Tom and their boys. The 1993 festival was not a "usual" one, and it will probably never be the same for many people again. Mary Morgan will be missed every year at the Tennessee Fall Homecoming in Norris, Tennessee.



Concert: Bryan Bowers
 Place: Woods Hole, MA
 Reporting: **Kathy Ferguson**
 Alexandria, VA

Bryan played to a full house Sunday, October 17th, at the Woods Hole Community Hall. The concert was sponsored by the Woods Hole Folk Music Society, an all-volunteer organization which focuses on traditional music and is in its 21st year of operation. The friendliness and enthusiasm of this group and the quaint seashore community (complete with great seafood restaurants and foliage at its peak of autumn color) set the mood for a delightful evening.

As always, Bryan had a variety of silly and serious songs, fast toe-tapping and slow melodic tunes, and several audience participation pieces. Especially moving were his "Satisfied Mind," and the lyric "Si Bheag, Si Mhor." He played the "Opera Reel" on both mandola and autoharp to demonstrate the different texture each instrument provides. For an encore, Bryan sang a capella the haunting "Woodland Dream." An outstanding show by an outstanding musician.



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 Helen Carter Jones,
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 June Carter Cash,
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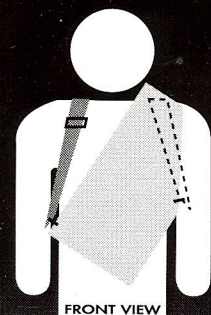
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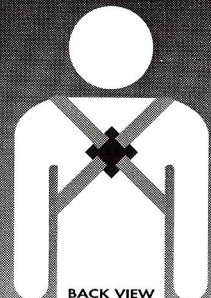
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Congratulations go to the winners of the 1993 International Autoharp Championship held this past September at the Walnut Valley Festival in Winfield, Kansas. Left to right: Tina Louise Barr, 2nd; Alan Mager, 1st; and Alex Usher, 3rd.