

# AUTOHARP QUARTERLY

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



## IN THIS ISSUE

AUTOHARP'S MEG PETERSON  
— FOR ALL SEASONS  
Part Two

❖  
MEMORIES OF MARTY SCHUMAN

❖  
WINFIELD WINNERS

❖  
INTERACTION with Alex Usher

❖  
PICKER'S PORTRAIT  
featuring Sheila Brain

❖  
ANNUAL CLUB DIRECTORY

❖  
'HARPMONICS— A SOLUTION?

❖ ❖ ❖ M E G P E T E R S O N ❖ ❖ ❖

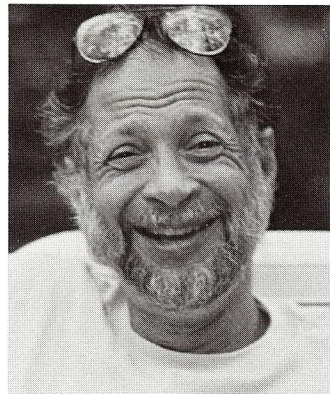


# Contents

VOLUME SEVEN, NUMBER TWO  
WINTER 1995



**10** *International Champion Steve Young joins George Orthey in discussing problems with harmonics.*



**17** *Friends share memories of Marty Schuman, the first International Autoharp Champion.*



**30** *Coming home to Winfield through the eyes of the 1994 autoharp championship winners.*

To And From The Editors .....	1
Autoharp's Meg Peterson – For All Seasons, Part Two by <i>Carole Outwater</i> .....	3
<i>Texola Waltz</i> by Norman and Nancy Blake .....	7
Pro-Files .....	8
Winter Festivals .....	9
Recordings .....	9
'Harmonics, Part Two by <i>Dr. George Orthey with Stephen J. Young</i> .....	10
'Harpers-At-Large .....	14
Here's To You, Our Ramblin' Boy by <i>Ivan Stiles</i> .....	17
Autoharps For Islands In The Sun by <i>Steve Hinds</i> .....	20
AQ Songbook: Pages 47, 48 .....	21, 22
Annual Club Directory .....	23
Picker's Portrait featuring <i>Sheila Brain</i> .....	24
Interaction with <i>Alex Usher</i> .....	27
"I Had To Come." Winfield 1994 by <i>Fran Stallings</i> .....	30
Sacred 'Harp <i>The Lily Of The Valley</i> .....	33
Laurie's Corner by <i>Laurie Sky</i> .....	34
Critics' Choice .....	36
The Autoharp Hall Of Fame Nomination Form .....	38
AQ Post Scripts .....	39
The Market Place .....	40
Classifieds .....	IBC

**AUTOHARP  
QUARTERLY**  
THE • MAGAZINE • DEDICATED • TO  
THE • AUTOHARP • ENTHUSIAST

**Co-editors:**

Mary Lou Orthey  
Ivan Stiles

**Books Editor,**  
**Recordings Editor,**

**Pro-Files Editor:**  
Mary Ann Johnston

**Clubs Editor,**  
**Festivals Editor:**  
Sandy Shaner

**Interaction Editor:**  
Alan Mager

**Children's Editor:**  
Fred Koch

**Feature Writers:**

James R. Adams, Esq.  
Lindsay Haisley  
Mike Herr  
Richard N. Norris, M.D.  
George F. Orthey  
Judie Pagter  
Mary Umbarger  
Bob Woodcock

**Contributors:**

Ubi Adams  
Julie Davis  
Kathie Hollandsworth  
Mary Ann Johnston  
Dora Miller  
Kathy Thorpe

**Cover Photo:**

Meg Peterson  
Photo by Carole Outwater



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

**Published by:**

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

ISSN 1071-1619

© 1995 by  
Limberjack Productions.  
*Autoharp Quarterly* is a registered trademark of Limberjack Productions. All rights reserved. Printed in USA.



# To And From! The Editors

## Dear Readers:

We hope you survived the holidays – and the extra month's wait for your AQ. But, for the first time in seven years we weren't publishing in the middle of the holidays. It has been a relief.

One more change will occur next year when we publish the Annual Festival Directory in the Winter issue, and the Annual Club Directory in the Spring issue. We're so confused!

If last year was any indication, the autoharp community is growing by leaps and bounds. We hope this year will bring even more of us together.

## Dear Editors:

### A POCKETFUL OF THANKS

Four years ago, after another co-worker died of heart failure, I took the Golden Hand Shake and retired to Lake Placid, Florida.

Conversely determined not to succumb "sedentarily," I joined the little theater, took up the autoharp, and started running. Life was good until last month when the cardiac trouble symptoms, left chest and arm pain, and fingertip numbness started. Yesterday, the cardiologist read my EKG, blood and stress tests, and gave me a clean \$700 bill of health.

Last night while entertaining "second opinion" thoughts and reading AQ, I, like my wallet, was greatly relieved. The article titled "When It Hurts to Play" revealed what my doctor confirmed today – what I have is not cardiac trouble symptoms, but the early stages of carpal tunnel syndrome, a simple little malady known to struggling musicians everywhere! Thank\$!

Gordon Mattson

Dr. Britell responds:

Gordon, thank you for your letter. It's great to hear that you don't have cardiac problems. I do think your doctor did the right thing, though, in tak-

ing your complaints seriously and performing the evaluation. The kind of pain you describe needs to be treated as if it were angina until proven otherwise. Even "laid-back" harpers occasionally have heart trouble. I hope you feel better!

Cathy

### 'NUFF SAID

Laurie Sky's contributions are wonderful!

Verneda Krueger

### AUTOHARP CASE PIN-UP

Thanks for the article, "When Your G String Breaks." Boy, I have the accompanying chart enclosed in plastic and taped firmly to the inside of my 'harp case. As a busy multi-instrumentalist, that information is invaluable!

Jerry Haines

### A POCKETFUL OF SONGS

We're just planning a "Harps Plus" program...and noticed how many of your songbook tunes we're using. Just wanted to share this with you, and say a special thanks for your AQ Songbook songs! We really use them over and over again!

Marie and Loren Wells

### A POCKETFUL OF DREAMS

Thank you for the current issue and the back issues of AQ. It's been a very exciting week going through them and beginning to think about building an autoharp according to the plans...In fact, I am a bit breathless to have just discovered the marvelous autoharp subculture in the U.S. after having played the 'harp in relative isolation for the past 25 years!

Michael Kerze

### A POCKETFUL OF IDEAS

Meg Peterson's new book/tape

"You Can Teach Yourself Autoharp" is excellent. I've been working with it daily. It is really getting me on my way!

Great October issue of AQ. I don't understand everything, but there is something for everyone, including me. It's a wonderful magazine!

Joanne Stepaniak

### A POCKETFUL OF MEMORIES

We thoroughly enjoyed the Stoneman article in your last issue. What a family! We both enjoy their music.

Sally and Arnie Aschenbach

Glad you liked that article, folks! Many others did, as well. We received another picture from Patsy which we thought you might enjoy. See below.

Editors

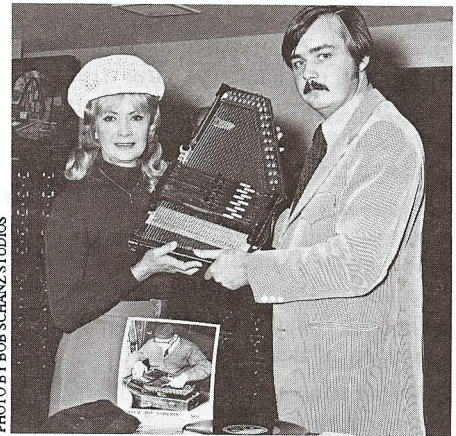


PHOTO BY BOB SCHANZ STUDIOS

Patsy Stoneman and Bill Ivey, Country Music Foundation Executive Director, at the presentation of Pop Stoneman's autoharp, cap, picks, test records, etc. to the Country Music Hall of Fame.

### - AND MORE MEMORIES

I am the daughter of Myrtle Vermillion, and am so happy to have AQ Vol. 6, Nos. 1 and 2, which carry the "Myrtle Vermillion Story." I was five years old when my mother went to New York to record, and remember what an exciting time it was!

Nancy Vermillion Ketron



## UNFAIR PRACTICES

It's not fair to start Carole Outwater's two-part article about Meg Peterson, and then change your publishing dates. You have us hanging on tenterhooks for an extra four weeks!

*Sally Myers*

## THE WINFIELD EXPERIENCE

My wife and I really had a good time with the autoharp community at Winfield. They seem like a very close group. Ivan Stiles really helped me with buying my autoharp, and Alex Usher gave me a good foundation to start playing it. I thank them very much for their time.

*Robert Bernard*

## MORE WINFIELD

The workshops offered by AQ at Winfield this year were top-notch! I enjoyed the intermediate workshops given by Mike Herr and Les Gustafson-Zook. What great players they are!

*Sarah F. Rice*

Many thanks for all the excellent things you did at Winfield! We learned so much our heads are bigger. (Does that mean you gave so much yours are emptier?) (Couldn't resist that.)

*Marie and Loren Wells*

I really enjoyed seeing you all again and especially playing with you in your campground. Winfield gives me a fantastic boost which carries me through the rest of the year.

*Steve Hinds*

Carl and I really enjoyed getting to meet all of the "Otter 'Harp Folks" at Winfield. What a great time!... See you next year if not before!

*Teri Dykman*

## COPYRIGHTS &amp; COPYWRONGS

Public domain music seems to be caught up these days in a cross-fire between traditional music lovers and the ASCAP/BMI contingent. The music lovers have recently been seeking relief from high performance fees assessed for the playing of music by attempting to change the copyright law with H.R. 3288. This proposed law would like to extend the length of copyrighted songs by 20 more years and some say they will attempt to change already established public domain music as copyrighted a second time. Regarding this second point, such action or attempted

legislation is based on procedure that is highly unconstitutional. We refer all readers to Article one, Section nine, #3, of the U.S. Constitution. Sec. 9 refers to laws forbidden to the federal government, #3 says no *ex post facto* law shall be passed - (you shall not formulate or enact a law retroactively). This means that one will not be able to say (including legislators) "Now the music is public domain; now we are making it copyrighted again." (However, I wouldn't put it past the music industry to attempt passing such a law anyway to let the public struggle in eradicating it later as unconstitutional.)

The impact of the above information means that our great vast supply of public domain music is here to stay and is available for the free use and benefit of the public. I am not convinced that the H.R. 3288 will pass. If it does, some relief will be obtained from certain unreasonable assessment of performance fees for music to certain groups while others will not be so nicely affected.

The practicable, sensible approach, as I see it, for many people is to clearly separate out copyrighted music from public domain music and let everybody go their separate ways. No fee-collecting organization can charge a music group for playing all public domain music. If they try, let me know.

Those seeking to establish an all-public domain music program for the first time may contact our organization, Royalty-Free Music, Inc., PO Box 1338, Monticello, MN 55362.

*Bob Katzmarek, Editor*

*Encyclopedia of Public Domain Music*

## A POCKETFUL OF POWER

I have made a small, low-power battery amplifier (all in a box 5" x 3" x 1½") placed between the OSI pickup on the 'harp and a pair of headphones. With good quality 'phones and a suitable placing of the pickup under the strings, (I place mine some 2½" from the fine tuner), the 'harp becomes a different instrument with full, rich lows and lovely, singing highs, played with bare fingers just brushing the strings.

*Roy Rowntree*

## HOOKED ON 'HARPS

Enclosed is check for subscription. I'm a new autoharp player who is not only very enthusiastic (read: hooked) about the autoharp, but also fortunate

enough to have Steve Hinds as a friend and mentor. He told me about your publication and the good time he had in Winfield!

*Mary Tredway*

## A HOLE IN OUR POCKET

I was shocked to hear about Marty Schuman's passing... We have so enjoyed his tape, *Autoharpistry*. He was just such a unique person, doing things no one else ever dreamed of.

*Win Grace*

## HIGH-RISE 'HARPS

I haven't ever seen any reference either in AQ or in older publications to the problem diatonic autoharp players encounter with the storage of all those instruments. It takes a lot of table space to lay out the 'harps when I want to practice them all, and is very inconvenient to be repeatedly opening and closing a multitude of cases.

Taking a cue from auto parking garages, I've designed and made a five-tier high autoharp parking unit which requires the space of one 'harp on a table. My five instruments are spaced at five inches apart, one above the other, and are easily slid in and out of the "parking garage." The sides may be closed in if desired to keep air currents from the instruments, and a towel may be draped over the front of the unit.

This multi-tier storage unit has solved my limited space problem in my practice room. I would share a descriptive sketch of the unit with any of the autoharp community.

By the way, the "for sale" ad I placed in the last issue which I had for a C/G diatonic, drew three inquiries, and I sold it within two weeks. AQ does reach out, as I had interest from Texas, California, and Indiana!

*Maurice Dill*

*5019 Helmuth Avenue  
Evansville, IN 47715*

## ALL THUMBS - NO PICKS

Help - I'm having trouble keeping my thumb pick on. It flies off as I play. I've tried all sizes - metal and plastic. I do the best by wearing a bandage and then the thumb pick.

*Velda Prai*

*We have had success with applying a bit of "Pro-Grip," (a wax-form rosin) available from your local bowling lanes.*

*Editors*



# Autoharp's Meg Peterson

## - for all seasons

by Carole Outwater

### Part Two

"You know, Glen [Peterson] and I were in control of Oscar Schmidt International from 1963 to 1978. There was so much going on in upgrading the Autoharps that people were always coming by the factory. I was able to meet some great people in that way, and brought a lot of wonderful music into my home when we lived in Summit, New Jersey. In fact, the day Oscar Schmidt went under, Mother Maybelle Carter called and said in that deep, southern drawl of hers, 'Meg, I want to get an Autoharp for Johnny [Cash].' And then we talked a bit about the state of her bean patch!

"The first time I met Maybelle Carter was when she came to the factory in the '60s. I didn't know what to expect. I had an image of what I imagined she would be like, and so I went home and dressed the part to meet her. I dressed in a country kind of outfit. When she arrived at the factory, in walked majestic Mother Maybelle in a beautiful high-necked, black, long-sleeved sheath dress. Her hair was attractively styled, she had on flawless make-up, and she wore a lovely silver pin. She was the picture of elegance – obviously far more than I expected. I must admit, I felt a little silly in my peasant skirt and blouse!

"Mike Seeger was another frequent visitor. Once Glen awaited a visit from Mike with excitement, for he had recently perfected the "B" Model with a laminated pin block, and was anxious for Mike's opinion of the improvements. 'But Glen, it doesn't have that twang!' was Mike's initial reaction. 'It doesn't have that twang!' And



COURTESY OF MEG PETERSON

*My husband, Glen, and Mother Maybelle Carter in conference during one of Mother Maybelle's visits to the Oscar Schmidt factory.*

here we had worked so hard to make it mellow.

"Our aim was to be innovative and responsive to musician's needs. The string anchor was perfected for the solid body Autoharps. Amplifiers and the 21-chord Autoharps came out as a response to the rock movement. Groups like the Critters and the Turtles would come by, as did John Sebastian of the 'Lovin Spoonful.' Many groups were discovering the sound of the Autoharp, and by amplifying the sound, it worked in their groups.

"I have this other story about being mentioned on David Letterman's show. Do you like David Letterman? Actually, he gave me a 'raspberry.' I wrote him a funny letter and razzed him back. Alas, no answer came."

You could tell this somewhat irritated Meg, but she knows this is a good story. "My niece called me all excited and out of breath. 'Aunt Meg, Aunt Meg, you are on David Letterman. They are showing your picture right

now!' She was right! There I was, on the cover of a recording with my Mary Tyler Moore hairdo, being held up for all the public to see, with these words – 'Folks, here are the three new records you should not be without this Christmas.' And he held up my record. 'There she is, folks. *Tuning Your Autoharp with Meg Peterson*. Go right out and get it!' – And he proceeded to play the first few plucks." (Hey, Meg, lots of us had this tuning recording. This was the "in" thing before affordable chromatic electronic tuners, wasn't it? What did David Letterman know?)

I asked Meg the obvious question most of us ask each other when we're talking about our own Autoharp history. "When you and Glen took over the company, were you already playing the Autoharp? Since Glen was Oscar Schmidt's grandson, did he play?"

Meg kind of rolled her eyes up on this question. She told me that Glen had been a city manager and a civic reformer all their married life – and was





## Autoharp Elegance in Sterling Silver and Gold

Shown:

- Lg. Pendant: 1 7/16" x 1 3/16" \$41 (SS), \$250 (14K).  
 Sm. Pendant: 1 5/16" x 1/2" \$31 (SS), \$150 (14K).  
 Belt Buckle: \$99 (SS Scroll w/Lg. Gold Filled 'Harp).  
 Bolo Tie: \$62 (SS Scroll w/Sm. Gold Filled 'Harp).  
 Bracelet: \$72 (SS Scroll w/Sm. Gold Filled 'Harp).

Also Available:

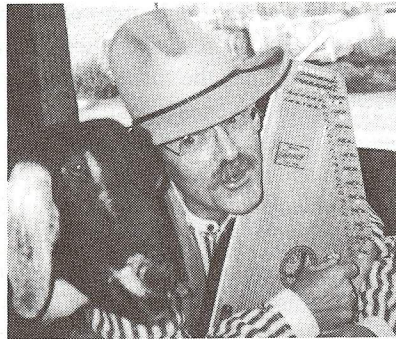
- Earrings: \$55 (SS), \$55 (Gold Filled), \$295 (14K).  
 (Same size as sm. pendant shown.)  
 Lg. Pin for Lapel or Hat: \$37 (SS or Gold Filled).  
 Sm. Pin for Lapel or Tie Tack: \$27 (SS or Gold Filled).  
 Please add \$3 shipping/handling. Allow 4-6 weeks delivery.

**DONA BLEDSOE**  
 PO Box 41 • Overton, NV 89040

Daisy Soundhole © Orthey Instruments

## ROZ BROWN "Music for Old Goats"

ELP-104



Stock No.	Album	Cassette
ELP-101	COLORADO AND THE WEST Songs about cowboys, horses, and the West.	\$8.00
ELP-102	CHRISTMAS IMAGES Instrumental traditional Christmas carols.	\$8.00
ELP-103	ROLLING HOME - Songs of the Sea Ballads about boats, sailors, and the sea.	\$8.00
ELP-104	JUST KIDDIN' AROUND "Music for Old Goats" Nostalgic tunes from the good ol' days.	\$8.00
ELP-105	WHERE I'M BOUND	\$8.00
ELP-105CD	Favorite folk songs from the 60s (CD)	\$12.00

Shipping and handling add \$2.00 per cassette or CD.

Send check or money order to:

**Roz Brown**  
 PO Box 150518 • Lakewood, CO 80232

a total non-musician. They didn't even have an Autoharp in the house! He happened to be between jobs in February, 1963, when his Aunt Elsa Schmidt called, frantically, to tell him that Harold Finney, who had been running the company, was gravely ill. Glen tried to calm her down by telling her he'd go to Jersey City to the factory and help keep things going in the interim. But Mr. Finney died, and Glen stayed. Then began a major reorganization of the company in an attempt to bring it into the 20th Century, and a complete overhauling of the Autoharp, itself, from tuning pins to wood to string anchor. It was an exciting time. An instrument that hadn't changed in 85 years and was almost dormant needed new visibility and respectability.

Meg continued: "Since I was the one with the musical background, it fell to me to handle the educational end of the business. I had no personal experience with the Autoharp, but soon began to see its potential, not only for recreation and personal enrichment, but also as a teaching tool in music education. One of our major goals became to promote the Autoharp as a legitimate musical instrument to be taken seriously.

"In some circles, it had fallen into less than that. It was people like Maybelle Carter, Kilby Snow, and 'Pop' Stoneman who had been keeping it alive. The people of Appalachia. We believed it to be a wonderful instrument capable of involving many more people in musical participation.

"What sparked my personal interest in playing the Autoharp, was meeting a player named Cecil Null. Maybe you know of him. Cecil was from Nashville, but frequently visited the factory. He played in a lovely style which was all his own. Cecil had designed this crazy-looking Autoharp, which was unlike any I had ever seen. It was very large and had a big curve to it. He also wrote a lot of songs. He wrote that country music hit - I think Johnny Cash recorded it, called 'I Forget More Than You'll Ever Know About Her.' It was his musical style of playing that inspired me to want to learn to play.

"I told you Mike Seeger used to come by the factory, too. Perhaps the following year after we took over the

company, he introduced us to a superb fiddle player named Ben Logan. Some people call him Tex. He was a mathematician at Bell Labs in Murray Hill. They played together a lot. Ben would have these big music 'meetings' at his home every summer, and would invite all the great country musicians over for dinner and music. Bill Monroe was a regular. Ben would always, always, make chili. After dinner, everyone would gather in this great big room and the playing would begin. These guys would play one tune after another. They would sometimes play all night. I loved being part of this. It was wonderful music!

"About this time, I started working with Dan Fox, a terrific musician, arranger, and composer in New York City. He played guitar. One day Dan said to me, 'Meg, because you're such a long-hair, because you love your symphonic music and dance, you're really missing out on a lot of good music. Rock, the Beatles, all the music that is 'in' now has something to give you.' So, I listened to him and bought some Beatles records and I realized their music was pretty darn good! I was playing the violin and the piano, knowing my instruments and playing well. But I had not learned harmony - I did not learn the totality and structure of music until I was introduced to the Autoharp. Now, I understood the chord relationships. I began my crash course on Autoharp!

"My interest in Autoharp was half-hearted up until then, but during these times when my interest deepened, it became a challenge to me. Cecil showed me pinch, up-down, up-down. It was very hard for me to get this. It's not so simple. It's one thing to accompany yourself, but if you want to be satisfied, you've got to go further. At least that was the way it was for me, and there was my challenge!"

"Meg, if you were just learning to play Autoharp, how did you start writing instruction books right off?" I asked. "Well, Glen would watch Cecil teaching me to play and he wanted Oscar Schmidt to do an instruction book, so he came up with some initial ideas. I was learning, and I was listening. I listened to Cecil Null. I listened to Mike Seeger, and I realized they were on the cutting edge. I would listen and



observe, and in those early days, I would go to Dan Fox and say, 'What are they doing with those three fingers? How do you play Travis picking on the Autoharp? How do they get a melody in that way?' Since Dan was a guitar player, he would pick up the instrument, and together we devised all those strums and techniques. I made up a lot of strums, too. It wasn't until I got to the 'Complete Method' that I realized how versatile the Autoharp was, and I really became innovative. The early books were with Oscar Schmidt, but after Oscar Schmidt folded, I began writing for Mel Bay, a great man. Back then there were not as many players around. Now there are hundreds and just as many styles of playing.

"I listened and learned from many people. Oscar Schmidt had booths at all the educational shows and once a woman named Shirley Burnett from Selma, Alabama came by. She was a music teacher and her old Autoharp had diminished chords on it. She was playing 'Red Roses for a Blue Lady.' She started playing um-chuck-a, um-chuck-a. She is the one who gave me the idea for a thumb-brush. That's how those early techniques came to be written down. I was listening and cataloging everything I saw, plus stuff I made up. Later on, I would identify the specific player and try to detail his or her unique way of playing. For example, Drew Smith was doing a thing with his thumb that I had never seen before. It was unique to him. I continually searched for innovative playing styles, would ask the people to share the intricacies of their talents and music.

"My biggest contribution, I believe, was to take in all the different styles I saw as I traveled – and there were many – from East Podunk, Idaho, to Dog Breath, Utah. I would run across some little, old lady who was sitting out there and coming up with some really good stuff. I would catalog it with a system that I thought was very understandable. And I would say in my instruction books and workshops, 'Learn these techniques, then do what is most comfortable for you. Come up with your own style of playing.'

"As a matter of fact, most people don't know that Glen came up with the idea for my notation system – small circles in three sections of a slash to

denote the octaves in which a strum is to be played and arrows showing up and down strokes. He also figured out that numbering the strings from 1 to 36 would give the player a graphic idea of how a melody flowed, and, if the player didn't already know the melody, the player could figure it out just by plucking the correct (numbered) string. As a non-musician, Glen was a perfect guinea pig! If he could do it and understand what I was getting at, anybody could. That's why the system has lasted so long, and has helped so many people. It's clear and it's logical."

"What about you, Meg. Were you playing much during this time?" I asked. Meg began telling me about the kind of playing she did. Most of her public work was at educational shows and workshops; hundreds of them. She said, "I'd play for hours and hours! I played so much, I'm sure I became annoying to others around my booth. If I hadn't had friends and hadn't been having so much fun, the ones in booths around me probably would have lynched me! People attending the shows, school teachers for example, would come up and want a lesson, say-

Introducing the First Annual  
**S.A.M. Fest**  
(Summerfest of Acoustic Music)  
in Houston, Texas

**August 4 & 5, 1995**

**Workshops  
Concerts  
Competitions  
Vendors**

**Hammer Dulcimer  
Mountain Dulcimer  
Autoharp, Folk Harp,  
Mandolin, Guitar, Fiddle,  
English Country Dancing,  
Clogging, and more.**

*For a Festival Flyer, please write or call:  
The Houston Area Acoustic Music Society  
(HAAMS)  
21626 Gentry Rd., Houston, TX 77040  
713 955-6052  
Vendor Inquiries Welcome*

## Melody Music & Harp Center of Houston

**Full Line of Instructional  
Books and Videos**

**on all instruments we carry, including:**

**Autoharps, Mountain Dulcimers, Hammer Dulcimers,  
Folk Harps and Pedal Harps, Concertinas,  
Crystal Flutes, and more, and more.**

**We have the largest selection of harps and harp music  
in the Southwest United States**

**14641 Gladebrook Suite 5 • Houston, TX 77068**

***Call for your free catalog:***

**713 583-1090**



## traditional Irish music workshop

Work and play with the  
**Houston Area  
Acoustic Music Society (HAAMS)**  
March 11, 1995  
St. Anthony the Great Church

For a flyer, call 713 955-6052 or write  
21626 Gentry Rd., Houston, TX 77040



### NOTE-ABLY YOURS

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

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

6865 Scarff Road • New Carlisle, Ohio 45344

1-800-828-0115



ing they were sure they could never play. I would challenge them and say that I could have them playing in two minutes!"

You could tell Meg was remembering the fun she had doing this work. She said, "I loved the teacher's responses to the music. I would get them going with different rhythms, whatever was popular. We would play 'Proud Mary.' We would play Beatles songs, John Denver songs, Kenny Rogers, show tunes, whatever was 'in' and what I thought teachers would like to take home and have ready for their age groups. In this way, they could turn kids on to music. This is much the kind of playing I did. My daughter, Martha, will tell you, I played all the time at home."

Later that afternoon when I met Martha, she did verify this. However, she said, "Mother was always tuning, tuning, tuning! We couldn't stand it!"

"There were so many things I enjoyed as the Education Director for Oscar Schmidt," said Meg. "I did a videotape to show teachers the possibilities of using the Autoharp and music to help kids express themselves.

I remember one little girl who was singing a long song about wanting to be happy. The other children were helping put chords to the song. The teacher later told me that this child had experienced the death of her father, the suicide of her mother, and was soon to be placed for adoption. This was the first time she had let anyone come close to her, and through music, she was saying what she needed to say at this time in her life. This was a program in Wisconsin called 'Songmaker' and combined music, English composition, and verbal expression in the school curriculum.

"I really enjoyed going to the colleges in the summer for teacher training programs. Our company would bring in top clinicians and whatever was needed for workshops. I also worked with Orff and Kodaly, the two big pedagogues for classroom elementary music. I also worked in international programs and programs for children with special needs.

"In fact, this use of the Autoharp and music in special education, dealing with all kinds of learning styles and disabilities, led to the formation - in

1979 - of an international organization called Music Education for the Handicapped (later renamed the International Association of Music for the Handicapped). It drew experts from medicine, psychiatry, music education, special education, and music therapy, who attended five international symposia around the world. I was the executive director for six years. This organization was a forerunner of the leading organization in the world for combining music and medicine. And it all started with the contribution of the lowly Autoharp in elementary music!"

"How many books have you written or arranged, Meg?" I asked. "Oh, about 27 or 28," she replied. "Most all of them are still available and three of them have accompanying tapes. Some have been revised and updated. My books are not revolutionary. I try to go through a sequence and build from one step to another. I aim at the non-musical, which does *not* mean non-musical. I want everyone to participate in music up to his or her abilities. I encourage people to express themselves through the Autoharp and to enjoy themselves and enrich their lives and those around them by making music."

I told Meg that many of us have experienced what she wished to happen. We are indebted to Meg Peterson and the late Glen Peterson. The Peterson era at Oscar Schmidt laid a good foundation for all that is still unfolding in the Autoharp world.



My own personal goals in meeting Meg Peterson were met. It was very satisfying to know the person behind the pictures in her instruction books. We had struck up a friendship that I know will continue. In our two days of conversation, we had shared far more than is revealed on these pages. That happens sometimes. I find it happens a lot in the Autoharp community.

When I last talked with Meg, I tracked her down in New Hampshire. She had just come in from a long, ten-mile hike in the White Mountains. She was planning to go back out and tackle another mountain the next day. She had her diatonic Autoharp with her in the cottage.

See you down the road, Meg! ❖

*Great All-American Autoharp*  
**EMPORIUM**  
NEW **KORG** GREAT Tuner Values!  
**DT-3 \$65.00 / SABINE 1100 \$50.00**  
PLUS \$3.00 FOR S+H  
**REFELTING STRIPS** 15 for \$14.00 21 for \$18.00 +2.50  
**PROFESSIONAL LONG HANDLE TUNING WRENCH** \$12.00 +2.50  
"Play-by-EAR" Autoharp WORKSHOP LESSON  
Two FULL HOUR TAPES + 20 page Workbook \$22.50 +2.50  
BEST Autoharp Music of Today! Full HOUR cassette \$8.50  
**WINFIELD WINNERS** Vol. 1, 2, 3, 4 \$10.00 ea / 4 for \$37.00  
Send for list of 1/2 hour TUNE LESSONS - cassette \$8.00 ea + 1.50  
Tunes are taught slowly, carefully, and up-to-speed!  
Make check to: (\*include single highest S+H amount)  
**DREW SMITH, % Great All-American Autoharp**  
529 ARDMORE RD, HO-HO-KUS, NJ 07423

### Send for our FREE CATALOGS!

Featuring an incredible selection of

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

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



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



# TEXOLA WALTZ

Tempo di Valse

Norman and Nancy Blake

Musical staff 1: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains the first four measures of the piece. Below the staff is a guitar tablature (TAB) with fret numbers and strumming directions (up and down arrows). The chords indicated are G, D7, G, C, G, and D7.

Musical staff 2: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains the next four measures. The TAB below shows strumming directions and chord changes: G, D7, G, C, G, and D7.

Musical staff 3: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains the next four measures. The TAB below shows strumming directions and chord changes: G, D7, G, C, G, and D7.

Musical staff 4: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains the next four measures, including a first ending (1.) and a second ending (2.) marked "Fine". The TAB below shows strumming directions and chord changes: D7, C, D7, G, G, and D7.

Musical staff 5: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains the next four measures. The TAB below shows strumming directions and chord changes: G, D7, G, C, G, and D7.

Musical staff 6: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains the final four measures, including a first ending (1.) and a second ending (2.) marked "D.C. al Fine". The TAB below shows strumming directions and chord changes: G, D7, G, D7, G, D7, G, and G.

Traditionally, on the last time through, the final note is pinched and the note sustained without any added strums following.  
 Texola Waltz © Norman and Nancy Blake. Used by permission. Arrangement © 1995 by Mary Lou Orthey. All rights reserved.



# Pro-Files

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

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

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

**BRYAN BOWERS**  
c/o Scott O'Malley  
& Associates  
PO Box 9188  
Colorado Springs, CO  
80932  
719 635-7776  
**Pro-File:**  
AQ January 89  
**Performance Schedule:**  
**February 4**  
Kennewick Highlands  
Kennewick, WA  
**February 5**  
Swing Street Coffeehouse  
Cranbrook, BC, Canada  
**February 18**  
Orcas Island Center  
Eastsound, WA  
**March 3**  
Musicians Coffeehouse  
Walnut Creek, CA  
**March 10**  
McCabes  
Santa Monica, CA  
**March 11**  
Ball Jr. High School  
Anaheim, CA  
**March 15**  
Hales Ales  
Spokane, WA  
**March 16**  
Ronan, MT  
**March 25**  
T.B. Sheldon Theater  
Redwing, MN  
**March 31**  
Joyo Theater  
Lincoln, NB  
**April 1**  
Lunar Cabaret  
Chicago, IL  
**April 4**  
Louisville, KY  
**April 8**  
Stewart Theater  
Raleigh, NC  
**April 9-10**  
Ramblin' Conrads  
Norfolk, VA  
**April 18**  
Oklahoma City, OK

**April 19**  
McPherson, KS  
**April 20**  
Music Emporium  
El Dorado, KS  
**April 21**  
1st Methodist Church  
Winfield, KS  
**April 24**  
Abilene, KS  
**April 28**  
Uncle Calvin's Coffeehouse  
Dallas, TX  
**February 5**  
Jellystone Park Festival  
Hempstead, TX

**ROZ BROWN**  
1549 S. Holland Court  
Lakewood, CO 80232  
303 969-9645  
**Pro-File:** AQ October 89  
**Performance Schedule:**  
**Every Wednesday,**  
**Thursday, Friday, and**  
**Saturday night**  
Buckhorn Exchange  
Restaurant  
1000 Osage Street  
Denver, CO  
**March 3-4**  
Ocean Grove Folk Fest  
Australia  
**March 9-12**  
Port Fairy Folk Festival  
Australia  
**March 17-19**  
Jamberoo Folk Fest  
Australia  
**April 4-7**  
Cowboy Song Gathering  
Cody, WY

**PAUL and WIN GRACE**  
Route 1  
11990 Barnes Chapel  
Columbia, MO 65201  
314 443-2819  
**Pro-File:** AQ October 88  
**Performance Schedule:**  
**February 25**  
Iron Horse Concert Hall

El Dorado, KS  
**March 9**  
Covenant Christian  
Academy Assemblies  
Workshops for  
4-year-olds to 6th grade  
**March 10**  
Uncle Calvin's Coffeehouse  
Dallas, TX  
**March 1**  
Wm. Carl Gamer  
Visitor's Center  
Heber Springs, AR  
**March 14**  
Green Forest  
Elementary School  
Green Forest, AR  
**March 31**  
The Pumhouse  
La Crosse, WI  
**April 7-8**  
Big Muddy Folk Festival  
Boonville, MO

**LES GUSTAFSON-ZOOK**  
1316 SE 35th Street  
Portland, OR 97214  
503 235-3094  
**Pro-File:** AQ April 94  
**Performance Schedule:**  
**Through March 5**  
Mount Hood  
Community College  
Portland, OR  
**Through March 7**  
Linn-Benton  
Community College  
Corvallis, OR

**KAREN MUELLER**  
PO Box 80565  
Minneapolis, MN 55408  
612 649-4493  
**Pro-File:** AQ January 90  
**Performance Schedule:**  
**February 19**  
University of  
Minnesota - St. Paul  
Student Center  
St. Paul, MN  
**February 23**  
Ginkgo Coffeehouse  
St. Paul, MN  
**April 1**  
Workshops and Concert  
Shade Tree Music  
Laguna Niguel, CA  
**April 28-30**  
Great Plains Folk Festival  
Moraine Valley  
Community College  
Palos Hills, IL

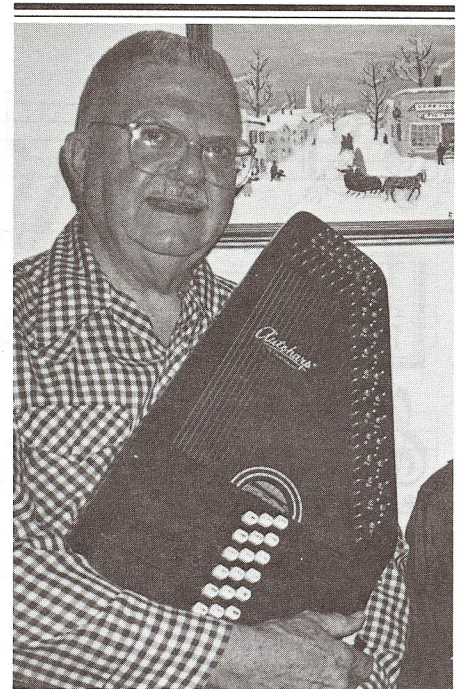
**LUCILLE REILLY**  
PO Box 49  
Basking Ridge, NJ 07920  
908 604-9743  
**Pro-File:** AQ April 92  
**Performance Schedule:**  
**February 26**  
Blair Academy  
Blairtown, NJ

**HARVEY REID**  
Woodpecker Records  
PO Box 815  
York, ME 03909  
**Pro-File:** AQ January 89  
**Performance Schedule:**  
**February 1**

Brewery Arts Center  
Carson City, NV  
**February 18**  
One World Coffeehouse  
Essex, MA  
**March 11**  
Muse Coffeehouse  
Londonderry, NH  
**March 17**  
Unitarian Church  
Portsmouth, NH

**BILL & LAURIE SKY**  
PO Box 3496  
Batesville, AR 72503  
901 365-8691  
**Pro-File:** AQ April 90  
**Performance Schedule:**  
**February 2**  
Gallatin Civic Center  
Gallatin, TN  
**February 3**  
Appalshop Theater  
Whitesburg, KY  
**February 5**  
County Line Church  
Worship Service  
Nashville, AR  
**February 5**  
New Hope, AR  
**February 7**  
Haughton, LA  
**February 8**  
Marthaville, LA  
**February 10**  
Keithville Jamboree  
Keithville, LA  
**February 11**  
Overton Community Ctr.  
Overton, TX

**February 12**  
Nazarene Church  
Carthage, TX  
**February 13**  
Hornbeck High School  
Hombeck, LA  
**February 15**  
Eastgate Park  
Mission, TX  
**February 17**  
Pleasant Valley Ranch  
Mission, TX  
**February 18**  
Fiesta Village  
Mission, TX  
**February 19**  
Alamo Rose Resort  
Alamo, TX  
**February 20**  
Palm Shadows  
Donna, TX  
**February 21**  
Canyon Lake Resort  
Mission, TX  
**February 22**  
Gateway Park  
Raymondville, TX  
**February 23**  
VIP Resort  
La Feria, TX  
**February 24**  
Oleander Acres  
Mission, TX  
**February 25**  
Weslaco, TX  
**February 26**  
Pharr, TX  
**February 27**  
Mercedes, TX  
**February 28**



**STAN RANSOM**, "The Connecticut Peddler," is a multi-talented folk musician who plays not only the autoharp, but also the 12-string guitar, hammered dulcimer, mandolin, and bowed psaltery. His songs reflect the spirit of the north country from the Adirondack Mountains to Lake Champlain.

Born in Winsted, Connecticut, he takes his stage name from the 19th-century Connecticut peddlers who traveled rural areas selling pins, needles, seeds, and notions. Stan was extensively involved in the traditional folk music revival on Long Island in the '50s and '60s. In addition to performing, he has researched and collected Long Island and Upper New York songs which were thought to have been lost forever.

Ransom was a member of the Yale Glee Club, the University Glee Club of New York City, and the Men's Chorus of Huntington. He has been awarded a Certificate of Commendation by the American Association for State and Local History for his work as a folklorist and for his achievements in preserving and interpreting local history through his music.

Well-equipped to do research, he is a retired librarian/library director. He regularly plays at the Palmer Street Coffee House and at the Sacred Heart Nursing Home in Plattsburgh as well as a variety of other venues. For more information, contact:

Stanley A. Ransom  
The Connecticut Peddler  
39 Broad Street  
Plattsburgh, NY 12901  
**Performance Schedule:**  
**March 18**  
High Peaks Base Camp  
Jay, NY



Chimney Park Resort  
Mission, TX  
**March 1**  
Brownsville, TX  
**March 2**  
South Padre Island, TX  
**March 3**  
Harlingen, TX  
**March 5**  
Hatfield, AR  
**March 7**  
Evening Shade, AR  
Cave City, AR  
**March 11**  
Booneville, MS  
**March 12**  
Brandon, MS  
**March 14-17**  
Hattiesburg Area Schools  
(Public Invited)  
Hattiesburg, MS  
**March 19**  
Nazarene Church  
Monroeville, AL  
**March 24**  
Ellington, MO  
**March 26**  
Merton Avenue  
Baptist Church  
Memphis, TN  
**March 30**  
House Concert  
913 236-9289  
Olathe, KS  
**April 22**  
Community Center  
Oil Trough, AR  
**April 29**  
William Carl Garner  
Visitor Center  
Heber Springs, AR  
**April 30**  
Brookside Baptist Church  
Memphis, TN

**FRAN STALLINGS**  
1406 Macklyn Lane  
Bartlesville, OK  
74006-5419  
918 333-7390  
**Pro-File:** AQ April 92  
**Performance Schedule:**  
**February 17-18**  
Wintertales Festival  
Oklahoma City, OK  
**February 20**  
Elementary Schools  
Amarillo, TX  
**March 23-April 7**  
On tour in Texas and  
Oklahoma with Japanese  
storyteller Hiroko Fujita  
**April 10-28**  
Touring schools  
Tulsa, OK

**IVAN STILES**  
Route 29, RD2  
Phoenixville, PA 19460  
610 935-9062  
**Pro-File:** AQ October 88  
**Performance Schedule:**

**February 4**  
Folk Club of South Florida  
Acoustic Underground  
Miami, FL  
**February 8**  
Palm Beach County  
Folk Club  
House Concert  
West Palm Beach, FL  
**February 10**  
Unity of Bonita Springs  
Bonita Springs, FL  
**February 14**  
Arts on the Park  
Lakeland, FL  
**February 15**  
Munn Park  
(Weather permitting)  
Lakeland, FL  
**February 18**  
Lake County Folk  
Eustis, FL  
**March 11**  
Troubadour Folk Club  
Churchville Nature Center  
Churchville, PA

**DONNIE WEAVER**  
The Ole Harpweaver  
5103 Media Road  
Oxford, PA 19363  
**Pro-File:** AQ April 90  
**Performance Schedule:**  
**Every Saturday at 2 p.m.**  
**Every Sunday at 11 a.m.**  
WASA Radio  
The Bluegrass Express  
Nottingham, PA

**CHARLES WHITMER**  
25650 IH 45N #1107  
Spring, TX 77386  
713 367-6260 (evenings)  
**Pro-File:** AQ April 93  
**Performance Schedule:**  
**February 10-11**  
Winter Festival  
of Acoustic Music  
Plymouth Park United  
Methodist Church  
Irving, TX  
**February 25**  
Traditional Stringband  
Concert  
Texas State  
Sacred Harp Convention  
Hampton Inn  
College Station, TX  
**March 4**  
Beginner Autoharp #2  
Workshop (AM)  
Intermediate Autoharp #1  
Workshop (PM)  
The Woodlands, TX  
**March 25**  
Intermediate Autoharp #2  
Workshop (AM)  
Intermediate Autoharp #1  
Workshop (PM)  
The Woodlands, TX



# Winter Festivals

Festivals Editor:  
Sandy Shaner  
130 Gregory Road  
Salisbury, NC 28144

*The following are 1995 winter festivals which feature the autoharp in contest, workshop, and/or performance. If you know of a festival we have not included, please send the information to the Festivals Editor.*

*The complete festival list is published every Winter (starting 1996), and seasonally repeated/updated in every issue.*

## CODE:

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

## FEBRUARY

● **Winter Festival of Acoustic Music;** February 10, 11; Plymouth Park United Methodist Church, Irving, TX; Code: **AP, AW** (Charles Whitmer, Connie Hendrickson, Nathan Sarvis); 1114 Vine St., Denton, TX 76201 817 387-4001

## MARCH

● **Stringalong Weekend:** March 10-12; Edwards Conference Center, East Troy, WI (1½ hours from Chicago); Code: **AP, AW** (Alan Mager); Ann Schmid, 1 800 636-FOLK or 414 229-4622

● **Florida Old Time Music Championships;** March 31, April 1; Sertoma Youth Ranch, near Dade City, FL; Code: **AC;** 813 991-4774

## APRIL

● **Alaska Folk Festival;** April 3-9; Juneau, AK; Code: **AP;** Alaska Folk Festival, Inc. PO Box 21748, Juneau, AK 99802

● **Big Muddy Folk Festival;** April 7, 8; Booneville, MO; Code: **AP** (Paul and Win Grace Family); 314 443-2819

● **Jellystone Park Festival;** April 29; Jellystone Park, Hempstead, TX ; Code: **AP** (Bryan Bowers); 719 635-7776

● **Great Plains Folk Festival;** April 28-30; Moraine Valley Community College, Palos Hills, IL; Code: **AP, AW** (Karen Mueller); Contact: 708 251-6618



# 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

**Marty Schuman**  
1st International  
Autoharp Champion  
*Autoharp:*  
*Marty Schuman*  
compiled by  
Mark Fackeldey  
Sue Bullock  
2019 Sadler Street  
North Ft. Myers, FL  
33917-3947  
**Autoharp Repertoire**  
*Autoharp: Lyman Taylor*  
105 Wesley Heights  
Shelton, CT 06484  
**Gather At The River**  
*Autoharp:*  
*Les Gustafson-Zook*  
1312 SE 35th Street  
Portland, OR 97214  
**Ozark Mountain Folk**  
**Ballads and Songs**  
**with Autoharp**  
**Accompaniment**  
*Autoharp:*  
*Wilma Naugle Fish*  
Box 115  
Gainesville, MO 65655

## INCLUDES AUTOHARP

**Remind Me** (Cassette)  
*Autoharp: Sandy Shaner*  
with Jessie McReynolds  
**Yesteryear** (Cassette)  
*Autoharp: Sandy Shaner*  
with Jessie McReynolds  
**Remind Me Of**  
**Yesteryear** (CD contains  
both cassettes)  
Sandy Shaner  
130 Gregory Road  
Salisbury, NC 28144  
**Both Sides Then and Now**  
*Autoharp: Betty Smith*  
Ivy Creek Recordings  
104 Woodland Drive  
Mars Hill, NC 28754

CD or tape #BMM-003  
**Music in the Air**  
*Autoharp: Roger Howell*  
Ivy Creek Recordings  
104 Woodland Drive  
Mars Hill, NC 28754  
#BWC-210  
**Blue Ridge Mountain**  
**Music - Vol. II**  
*Autoharp: Roger Howell*  
Ivy Creek Recordings  
104 Woodland Drive  
Mars Hill, NC 28754  
#ICR110  
**Cat o' Nine Tales**  
*Autoharp: Fran*  
*Stallings, Gail Huggett*  
Gail Huggett  
12314 S. 14th Street  
Jenks, OK 74037  
**Chestnuts**  
*Autoharp: Harvey Reid*  
Woodpecker Records  
PO Box 815  
York, ME 03909  
**Cowboys, Liars, & Lovers**  
*Autoharp: Roz Brown*  
Bill Barwick  
601 S. Forest Street #217  
Denver, CO 80222  
**North Country Christmas**  
*Autoharp: Stan Ransom*  
39 Broad Street  
Plattsburgh, NY 12901  
**Old Time Music**  
**Newport Folk Festival**  
**Classics**  
The New Lost City  
Ramblers  
*Autoharp: Mike Seeger*  
Vanguard Records  
1 800 59-SONGS  
**Thru the Cabin Door**  
Homespun Harmony  
*Autoharp: Shari*  
*Hornback, Ron Ogden*  
Bernice Herman  
RR Box 110  
Cambridge IA 50046







# HARMONICS

PART TWO  
by  
Dr. George Orthey  
with Stephen J. Young

*'harmonics* 1. (used with a plural v.) *the partials or overtones of a fundamental tone on an autoharp.* 2. (used with a plural v.) *the flute-like tones of the strings of an autoharp made to vibrate so as to produce overtones.* 3. (used with an unprintable adj.) *the dissident, loud, obnoxious, ringing notes in an otherwise respectable chord; "What is that noise?;" wolf-tones; #!\*?@!.*

As promised in the last issue, here are some thoughts of mine and others on the management of 'harmonics. Particularly noteworthy is a complete and remarkably excellent method for removal of autoharp harmonics by Winfield champion, Stephen J. Young. I believe there are mechanical and psychological hurdles that should be understood and hopefully overcome to at least partially alleviate this problem. We'll tackle the mechanical considerations first.

I have tried several methods of altering the felt at the point where it engages a string node to enhance or improve its damping effectiveness. First, I simply add a layer of felt cloth using a thin layer of silicone glue to hold it in place directly over the offending string. (See 1. on Figure A).

Secondly, I have added a thin strip of felt cloth near each edge of the bar felt where it engages the offending string, thus getting two-point damping. (See 2. on Figure A). I found this to be the most effective, but tedious,

and the little pieces tend to fall off.

The third choice is similar to the second choice above, but rather than adding felt strips, put a small ridge of silicone glue on the face of the bar felt near each edge. (See 3. on Figure A). Be sure to let it harden thoroughly (at least 24 hours) before playing.

Lastly, try teasing the felt up by pricking the side with a sharp point like a hat pin or small ice pick. (Ask your grandmother "What's a hat pin?") This causes the felt to rise up in a bump at that point. You can then stabilize the felt by rubbing a thin layer of silicone glue into the *sides* of the felt. (See 4. on Figure A). Again, be sure to let the glue harden before playing.

Since all of the above make the felt slightly thicker at that point, you will require somewhat greater bar pressure to get clean damping of the other strings.

As an aside, if you have "play-through" (or incomplete damping of strings) throughout your string bed, do not confuse this with harmonics.

Check for worn felts and/or an uneven string-bed. Harmonics will only be at the exact points where the bars cross 1/2, 1/3, 1/4 etc. nodes. (See chart in October '94 article.) If the offending sounds do not occur at these specific points, they're not harmonics.

The following are unabridged dissertations by Steve Young concerning the subject of harmonics on the autoharp. In his cover letter, Steve points out that a significant amount of woodworking and mechanical skills are required to install and maintain his dampers. However, in my opinion, his procedures would completely eliminate the harmonics where they could be fitted on a diatonic autoharp.

◆◆◆  
**Displaced Damping  
To Eliminate Overtones**  
(December 1991)

*Bell or chime tones* occur on damped strings when the damping felt lies near one of the string vibration node points. Although the fundamental vibration is effectively damped, some

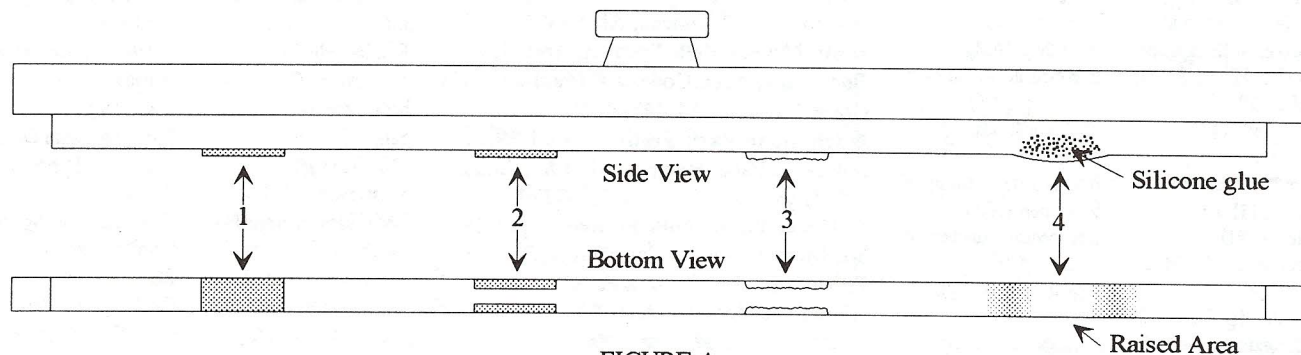


FIGURE A.



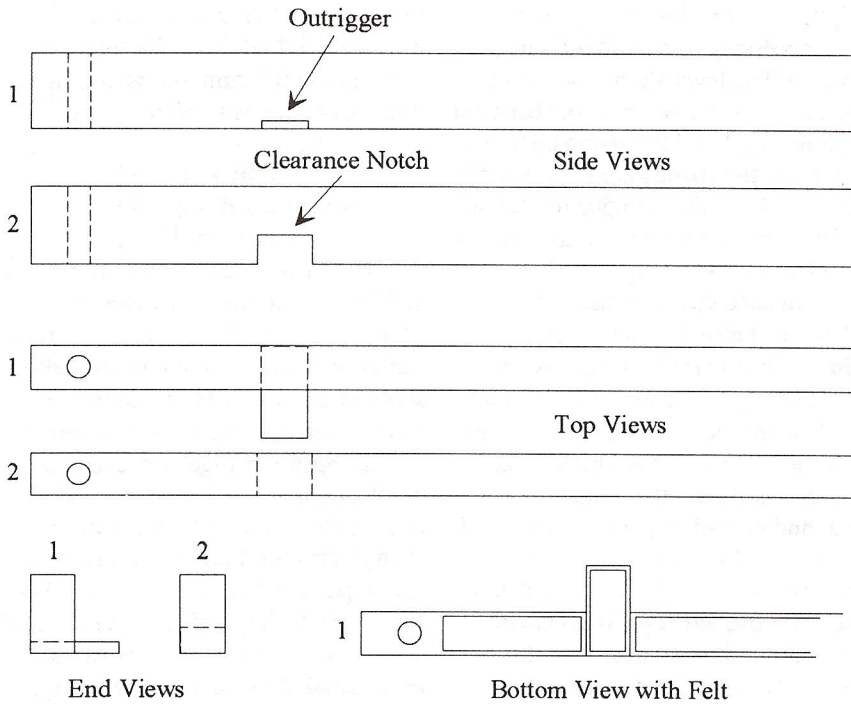


FIGURE B.

of the overtones can come through unchecked. Nearly always these overtones are not notes of the chord being generated and the interference with the chord is quite disconcerting. Figure B shows an arrangement I use on the wooden chord bars of my *Mary Lou Signature* model Orthey 'harp to reduce some of the bell tone problems. The method is to displace or extend the damping point the width of a chord bar up or down the string with an outrigger mounted on the bottom of the bar. The generation of bell tones is sensitive to the damping point. If the string is damped even only 1/4" away from the node, the bell tone is significantly reduced. My outriggers are 1/2" long, 1/4" wide, and 1/16" thick. They are glued in place flush with the bottom of the chord bar in a 1/4" wide by 1/16" deep groove routed into the bottom of the chord bar (Bar #1 in Figure B).

This technique requires that there be a chord bar on one side or the other of the offending bar that doesn't damp the string. The notch in the felt of this adjacent bar will be the new damping spot. Test to see that damping at this new point improves the situation. It may be that the initial damping point is a little off the node and the new point is closer. If the chord bar on either side could be used, test to see which is the better (or make an

outrigger that uses both). The adjacent chord bar will have to be notched on its underside so that when it is pressed, it does not interfere with the outrigger (Bar #2 in Figure B). The depth of the notch must be a little more than the sum of the outrigger thickness and the

chord bar travel (the distance the chord bar must be pushed from its resting position to engage the top of the strings). The chord bars must be strong enough to sustain this notch without weakening substantially. My outrigger thickness is 1/16". The travel is about 5/64", so I made the notch about 5/32" deep. This is about 1/3 the thickness of the 7/16" high chord bars used on this instrument. So far, I have not noticed any weakening of the notched bars. I would be leery of using this technique on wooden chord bars less than 7/16" in height without some kind of reinforcement. For clearance, the width of the notch should be a bit wider than the width of the outrigger. I used 5/16".

I expect this technique will not work on Oscar Schmidt B- or C-model aluminum chord bars without considerable modification.

### Under-String Damping to Eliminate Overtones

(December 1991)

On my *Mary Lou Signature* model autoharp by George Orthey, the C-chord bar damps the high b (#34), c# (#36), and d (#37) strings very near their 1/2 length node points (bell line). The overtones from these strings are so

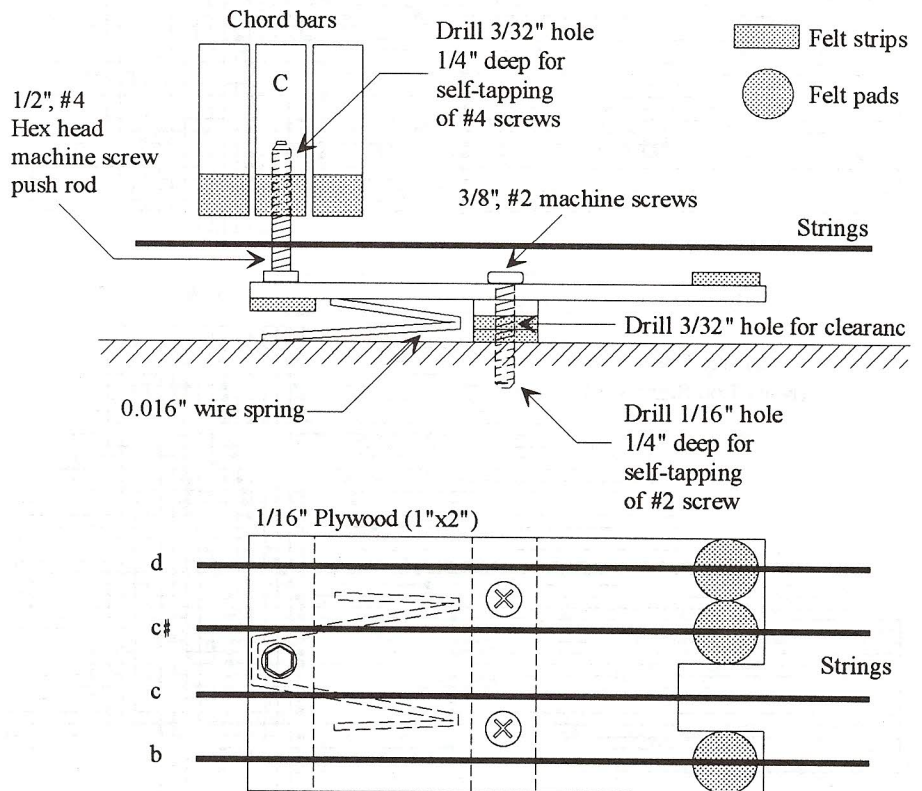


FIGURE C.



strong that the top end of the chord is essentially useless. To provide better damping on these strings, I devised the mechanism shown in Figure C. It is a 1" x 2" lever made of 1/16" plywood and mounted under the strings with one end of the lever lined up with the C-chord bar. When the C-chord bar is pressed, a push rod, mounted on the underside of the bar and between strings 35 and 36, rocks the lever and forces felt up onto the strings from beneath and at a point well away from the node line. The lever is spring loaded so that it returns to its original position when the bar is released. The push rod is always in contact with the lever so no felt is needed to eliminate clatter. The rod length must be adjusted so that the felts on the far end of the lever contact the strings from below just as the felts on the chord bar contact the strings from above. Most of the details of the mechanism are noted

in Figure C. This design can be modified as necessary to handle individual situations. The lever should be mounted so that the top is about midway between the soundboard and the strings. On my instrument, the strings are mounted almost 3/8" above the soundboard. On a standard OS instrument, the distance is more like 1/4". The height of the lever can be adjusted either by using a thicker wood strip for the fulcrum or by adding strips of single-thickness, adhesive-backed felt. The mounting screws should be left loose enough that the lever can move freely. The spring was made from a used 0.016 autoharp string, and is held in place by a bead of glue. It should not be so strong that it adds appreciably to the force needed to press the chord bar. This mechanism can be used only very near the edge of the soundboard. If used in a more active region, some damping of the soundboard occurs. More importantly,

the sound of the damped strings is transmitted directly to the soundboard through the fulcrum and is amplified into a disconcerting *clank*.

### Comparison of Autoharp Bridge Designs

(February 1992)

The bridge designs on the *Liberty* and *Mary Lou Signature* model autoharps by George Orthey are significantly different from conventional designs in the high treble region of the instrument. For the last few strings, the tuning-pin bridge is cocked upward. A corresponding jog in the anchor bridge maintains the required string vibration lengths in this region. A comparison between the *Mary Lou Signature* design and the conventional design of a *Goose Acres* instrument by Peter Smakula is shown in Figure D. Both instruments are 37-string models. The tuning-pin bridge on the Orthey instrument changes slope between strings 30 and 31. The slope of the anchor bridge changes between strings 24 and 25.

I expect George introduced this design to provide more playing room on the high strings. On Figure D, schematics of 15-slot chord-bar assemblies are superimposed at positions I use for the two instruments. (The bar spacing is 9/32".) Positioning on the Smakula instrument was dictated by requiring *adequate* damping on all strings for the last chord bar in the assembly (closest to the anchor end) while still maintaining adequate playing room on the high strings. The distance from the last bar to the anchor end is about 3/4" at the highest string and 1 1/4" at the first bass string. The assembly on the Orthey instrument is positioned about the same if measured from the bass tuning-pin bridge. The consequences of the modified design are clearly evident. The distance from the last bar to the anchor bridge is increased by about 1/2" for most of the strings. Damping on the last bar is improved from merely adequate to very good. For many of the higher strings, the distance is decreased substantially, but these shorter strings can be damped at smaller distances and still achieve good damping. The significant improvement is a 3/4" increase in playing room on the high strings.

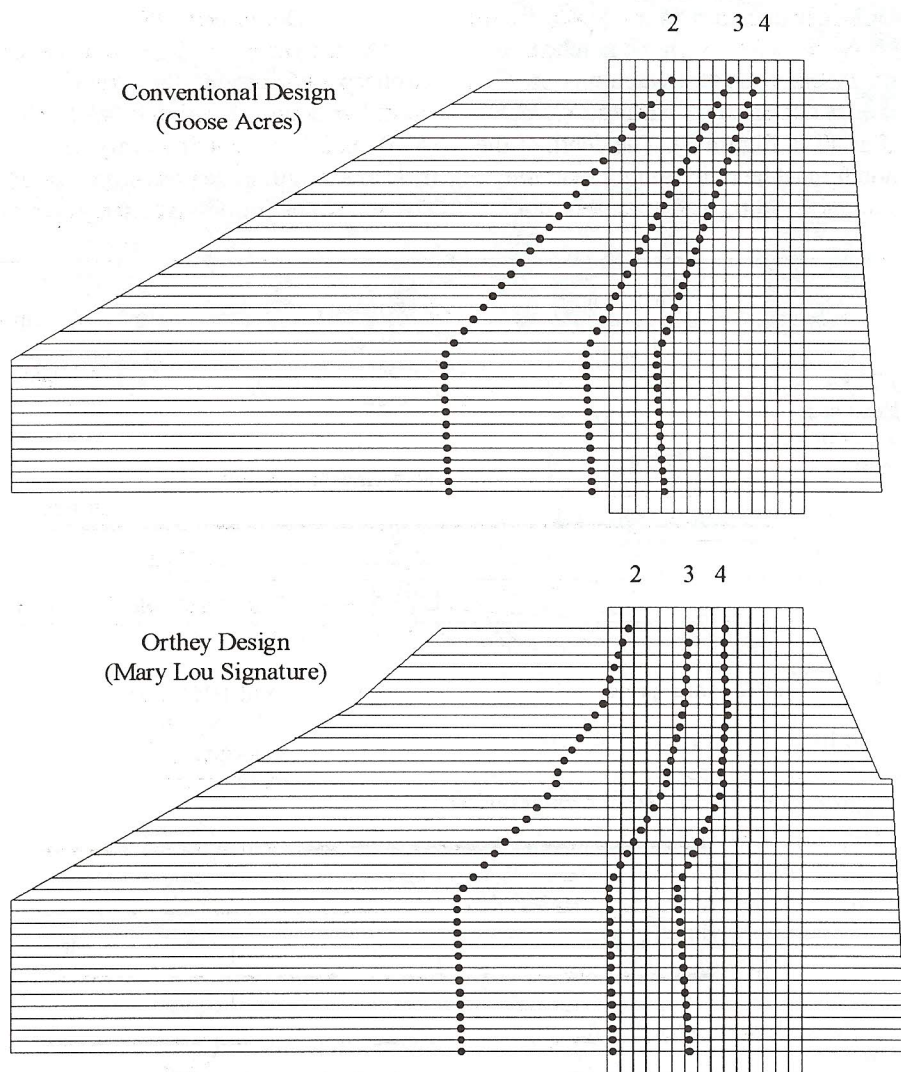


FIGURE D.



A further consequence of the design modification is a reconfiguration of the relationship between chord bars and bell lines. The 1/2-, 1/3-, and 1/4-length bell lines are shown on Figure D. With the Orthey design, the influence of the 1/2 bell line has been decreased from conflict with five chord bars to only two or three. The influence of the 1/3 bell line, on the other hand, has been increased substantially since it now lies directly under the first chord bar throughout the entire wound string course. (As set up by George, the chord-bar assembly was mounted 1/4" closer to the anchor end. Then, the first chord bar just missed this bell line. But, this position provided unacceptable damping on the high strings of the last chord bar.) The influence of the 1/4 bell line is about the same for either design.

Taking all these considerations into account, especially the increased playing room, it would seem that George's modification represents a significant improvement in autoharp design.

A second conclusion that can be drawn is that even 15 chord bars is still too many for an autoharp. Even with George's design, 13 is the maximum. The first two bars should be eliminated. Then there is no problem at all with the 1/2- and 1/3 bell lines. This limitation is quite consistent with the requirements for a two-key diatonic instrument. Here we need two lock bars and ten chord bars (e.g. for a C/G instrument; F, C, G, D, G7, D7, Dm, Am, Em, Bm) for a total of 12 bars. These would fit nicely into George's design with the advantage of even more playing room or a little more space between the last bar and anchor bridge.



Steve adds more thoughts – "The outrigger idea works really well. The under-string damping idea doesn't work quite so well. Here are two other techniques I use that are easy to implement:

- 1) Put dominant 7th and diminished chords at the bell lines. These chords are relatively busy (having four notes in them) and tend to hide the bell tones better than the three-note majors and minors.
- 2) If there's an overtone problem on a

*new wound string*, do nothing for a few weeks. These tend to diminish as the string ages."



Steve has added a lot of information on the mechanics of physically fixing 'harmonics. Now, I would like to make some comments on the psychological aspects of this subject.

If you listen to the harmonics and allow them to become a serious irritant, they become dominant in your thought and become self-enhancing. The harmonic sounds, thumps of non-playing strings, slight *squick* as the bars engage the strings, and all other annoying but inherent sounds of the autoharp are predominantly prominent to the player. They are generally less noticeable and in many cases non-existent to the audience enjoying your music. I have found that allowing a person (whose playing you enjoy) to play your 'harp for you from 15 feet away may change your whole concept of sound enjoyment and acceptability of your instrument. Try it and then as you play, think about what your listener hears, concentrate on that and enjoy the good things of your 'harp. Mark Fackeldey says: "Learn to love 'em! Hammered dulcimers have their sustained ring. Hurdy-gurdys have their buzz. Didgeridoos are all abuzz. Mongolian singers have their overtones. Brass-strung Irish harps have their harmonics. So do autoharps. I love it all. Bagpipes? Banjos? Each has characteristic sounds. If you don't like harmonics, the autoharp is the wrong axe for you. Thanks for the info, though – we can use it to bring out more of those charming harmonics."



I hope we've helped you alleviate some of your problems. With further development of your playing accuracy/techniques, and with some mechanical and psychological adjustments, you can keep the wolf from your door – at least hopefully keep it from howling right in your ear. ◆



## NEW RELEASE

13 Original Christian Songs

# Glory to God

by Linda Drewello  
AUTOHARP & VOCALS



*Dance On The Clouds, God Has Promised Us A Rainbow, There's Been A Change In Me, Help Me Climb This Mountain, You're So Precious, Someday*

*Soon, God Made Me Special, and six more.* For each cassette, send check or money order for \$10 (includes postage & handling) to:

LINDA DREWELLO

RD1 Box 35, FLINTMINE ROAD  
COXSACKIE, NY 12051-9710

— NOW AVAILABLE —

## Old-Time Fiddle & Dance Tunes for Autoharp

Stephen J. Young

(1989 International Autoharp Champion)

Over 200 arrangements • Standard music notation • Full melody development (suitable for other instruments too) • Melody & accompaniment chords • Commentaries • Guidelines on multikey diatonic setup • Instruction on open-chord playing style • 166 pp, comb bound • \$17.50 ppd • 6500 Nancy Road, Rancho Palos Verdes, CA 90274

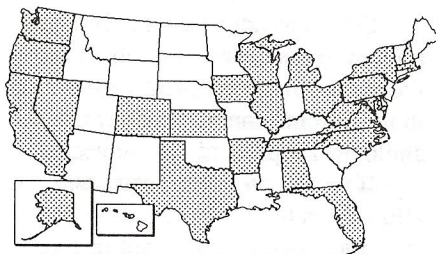
— ALSO STILL AVAILABLE —

*Forty Three Arrangements of  
O'Carolan Tunes for  
Diatonic Autoharp  
played in the open-chording style*

\$11.50 ppd



# 'Harpers-At-Large



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



**Festival: 18th Annual Cranberry Dulcimer Gathering**

Place: Binghamton, NY

Reporting: Kathy Thorpe  
Alexandria, VA

Every year, the Cranberry Dulcimer Gathering takes place at the Unitarian Universalist Church in Binghamton. Featured autoharpist for the weekend was the 1986 International Autoharp Champion, Karen Mueller. She delighted the audience at the Friday night coffeehouse concert when she played guitar and fretted dulcimer as well as the autoharp. There was a short intermission during the concert when everyone had to move inside the church due to a sudden thunderstorm. (Didn't this happen to Karen during her concert at another recent autoharp gathering?)

Karen proved to be an excellent teacher as she led three workshops during the weekend. In "Melody Picking: Irish Dance Tunes," participants practiced Irish rhythms and received useful tips on how to play the melodies cleanly. In "Melody Picking and Tab Reading," Karen covered the basics of melody playing and reading standard autoharp tablature. In "Melody Picking: International Tunes," players worked on arranging three tunes for autoharp.

Rich Raczkowski led two workshops for beginners that covered many of the basics – "Underground Guide for Beginners" and "Variety in Your Melody Playing."

Bob Lewis helped everyone to hone melody picking skills in a workshop called "Melodic Autoharp –

Clean, Fast, and Simple." He also gave a great introduction to diatonic autoharp and what can be done with it in "Melodic Styles for Diatonic Autoharp."

Michael King demonstrated how to use chord substitutions to make arrangements more interesting in "Creative Chording," and then moved on to another of his specialties in "Blues Autoharp."

Alan Mager taught how to give arrangements something extra in "Melody Improvisation" and "Color Chords," and Bill Gregg demonstrated some basic techniques and ways to build on them in "Finger Picking Styles." The weekend offered a spectacular group of workshop leaders, workshops, and learning opportunities for the autoharpist. Many thanks to Charlene Thompson Myers for arranging the program for the autoharp. It was this writer's fifth year in attendance at this gathering, and was definitely the best line-up so far presented.

In the other camps, Glenn McClure was featured on hammered dulcimer, and Margaret MacArthur on the fretted dulcimer. The Saturday night concert was interrupted by – you guessed it – more thunderstorms. The dulcimer enthusiasts were also fortunate to be treated to workshops with many well-known players sharing their skills and knowledge. Add to all this the hymn singing, mini concerts, dancing, jamming, and socializing, and you had a fun-filled weekend of music for all.



**Festival: 19th National Old-Time Country Music Contest and Festival**

Place: Avoca, IA

Reporting: Dora Miller  
Newton, IA

I arrived at Avoca Sunday afternoon to find that the camping area

behind our building was almost full. It didn't take long to get the tents set up and the building ready for Tuesday morning, so we had plenty of time for visiting and jamming.

On Tuesday, Wednesday, and Thursday mornings, the activities started with workshop videos, starring Bryan Bowers, Carol Stober, Lindsay Haisley, and Evo Bluestein.

The afternoon and nightly concerts featured autoharpists Alex Usher, Annie Avery, Donna Bowman, Lucille Reilly, Eadie Nugent, Darlene Randle, Frances Jensen, Dorothy Ogden, Marcella West, Faith and Harold Willis, Judy Ruch, John Fleckenstein, Judy Ganser, Hal Weeks, Alan Mortimore, Dora Miller, Frances Jensen, and the groups, Homespun Harmony, Scottie and Friends, and Don and Anita Hill.

The autoharp contest was at 4:00 p.m. on Sunday. Lucille Reilly won first place; John Fleckenstein, second; Judy Ganser, third; Marcella West, fourth; and Erwin Pichanhe, fifth.

In all, there were 80 autoharp players, 48 mountain dulcimer players, and 33 hammered dulcimer players. The autoharpers came from 12 states and Canada.

I'm looking forward to coming back next year!



**Festival: Walnut Valley Festival**

Place: Winfield, KS

Reporting: Mary Ann Johnston  
New Cumberland, WV

Year after year the Walnut Valley Association presents one of the most outstanding acoustic music events in the country. And this year was no exception. Although the official opening was September 15, as usual, the die-hards were lined up for the "land rush"



a week earlier. This year saw a change in the way the rush was handled, and it seemed to me to be a big step in the right direction.

Thursday's autoharp contest saw 13 talented 'harpers competing for honors. First round winners were Delmer Pound, Jr. of Oklahoma City, Oklahoma; Mary Umbarger of Harmony, North Carolina; Ron Wall of Goodlettsville, Tennessee; Lucille Reilly of Basking Ridge, New Jersey; and Mike Herr of Beckley, West Virginia. First place winner, Ron Wall, chose a Gospel model 'harp by Fladmark Woodworks. Mike Herr chose the Mary Lou Signature Star 'harp by Orthey Instruments as his second place prize, and Lucille Reilly received the Oscar Schmidt Adirondack model 'harp for her third place finish. As is usual at this contest, the judges' job could not have been easy.

Again this year, *Autoharp Quarterly* sponsored workshops at "Otter 'Harp Heaven," the autoharp gathering spot in the campground. Two beginner workshops were led by Alex Usher while Les Gustafson-Zook and Mike Herr each taught a class for intermediate/advanced folks. Dr. George Orthey taught a maintenance class. The workshops were very well attended – averaging 27-30 for a single class.

An enthusiastic group enjoyed Thursday night's get-together known as "Meet the Winners," which gives 'harpers a chance to meet and pick with the contest winners. Sponsored by Orthey Instruments and *Autoharp Quarterly*, this also took place at "Otter 'Harp Heaven."

On stage, autoharp programs included "Autoharp Styles" with Ivan Stiles (moderator), Julie Davis, and Roz Brown. There were several performances by Julie and Roz, as well as John McCutcheon and Tom Chapin.

This festival is always one of the high points of the year for me. The staff is friendly and helpful; the crafts are always of a fine quality; friendships are made and nurtured with each passing year; and of course, all that wonderful music! It all adds up to a great experience. The untimely death of Marty Schuman caused us all to realize how precious the times we spend together really are.

Every year the fairgrounds see

some improvements. Whether it is more Porta-johns, more electric outlets, or more handicap accessibility areas, this year was no exception. All in all it was another great year at Winfield, even though I would like to see more emphasis on the autoharp.



**Festival: Harvest Days**  
Place: Landis Valley Museum,  
Lancaster, PA  
**Reporting: Ubi Adams**  
Lititz, PA

*We were glad to catch up to our good friend, Ubi, who was our Clubs and Festival Editor for lo, these many years. She writes:*

Harvest Days '94 were two exquisite autumn days at Landis Valley Museum. The total number of visitors was 7,300, more than ever before. I was happy to be there playing old-time music. I had the real treat of playing with a young friend of mine, Laurel Goslin, 13 years old. She's taking folk harp lessons, and plays well. I'm teaching her autoharp. We made up arrangements for several old songs, with different combinations of our instruments. We played several sets during those two days. I thought you might enjoy this picture.



*Laurel Goslin and Ubi Adams playing during Harvest Days at the Landis Valley Museum.*



**Festival: Rocky Mountain Autoharp Gathering**  
Place: Denver, CO  
**Reporting: Julie Davis**  
Denver, CO

Colorado autoharpers gathered on October 8 in a mountain home outside of Denver for what we hope to be the first annual Rocky Mountain Autoharp Gathering. The program for the day included concerts, workshops, discussions, open stages, jamming, and plenty of

interaction over lunch and dinner as autoharp players from the region met and got to know each other.

Bonnie Phipps offered a workshop on right-hand technique and a delightful set in the evening concert that showed those who had not seen her that Bonnie is an autoharp legend for a reason. Michael Stanwood, who tours internationally, brought not only his unique autoharp style, but some exotic instruments from Asia and the south Pacific. Michael's music, whether on autoharp or unearthly bamboo reeds, breathes and listens as it sings. His recent compositions featuring autoharp as a symphony instrument have been both exciting and refreshing.

Hal Weeks, a rising 'harp player from Boulder, offered workshops on blues and Travis picking, and joined Bonnie in her humor, energy, and strong precise playing. Hal performs solo and as the musician for an improvisational theater ensemble that works in the school.

Roz Brown, well-known to almost everyone present because of his regular appearances at the Buckhorn Restaurant in Denver, offered a workshop on setting up a sound system to take to nursing homes and small gigs, and gave one of the afternoon concerts featuring songs from his most recent CD. Mitch Pingel of Timbreharps gave a workshop on basic autoharp repair and, not surprising to those who know he is a second grade teacher, but surprising to those who had just encountered him as a serious luthier, a frolicking and zany concert set.

Heather Doyle, co-coordinator of the event, joined me in offering a workshop on "Autoharp Options," including pentatonic, "Ultratonic," and some unusual chords or chord bar options. (My favorite option starts as one chord in the bass and resolves to another as it moves to the treble). Heather is well-known as a capable organizer, but her afternoon concert set gave everyone an opportunity to discover her as a very fine musician and story-teller.

Besides the featured players, we were treated to some stellar open stage sets, including those from Margaret Bakker and Steve Hinds. Mag Hayden and Roz Brown led jam sessions. We finally quit after thirteen non-stop hours with everyone saying we should



Featuring  
Carol Stober & Rebekah  
NEW!

## Easy Autoharp

For Beginners

ALSO AVAILABLE:

## Melodic Autoharp

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



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

Available Autoharp Tapes:

Patchwork, \$7.50  
Down Home Family Band, \$8  
Instruction Book & Cassette, \$15

(Workshop Records)

Add \$1.50 shipping each for above tapes.

**SLEEPING GIANT**  
**PRODUCTIONS**

Box 1275 • Talladega, AL 35160

## are you a fan of old-time music?

then subscribe to



Sample copy:	\$ 5.00
Yearly rates:	\$ 18.00 domestic
(4 issues)	\$ 21.00 foreign

**A quarterly magazine  
dedicated to the  
support and promotion of  
old-time music.**

To subscribe, send check or money order  
with your name and address, to:

**The Old-Time Herald**  
P.O. Box 51812-AQ  
Durham, NC 27717

To pay by VISA or MasterCard, call or fax  
(919) 490-6578 with card #, name as it  
appears on card and expiration date, or  
send charge information to above address.

do this twice a year and an outpouring  
of enthusiastic recommendations about  
the next one.



**Festival: California Traditional Mu-  
sic Society Summer Solstice Festival**  
Place: Calabasas, CA

**Reporting: Kathie Hollandsworth**  
Christiansburg, VA

*Hot* doesn't even begin to describe  
the experience at the 1994 Summer  
Solstice Festival – whether referring to  
the music, workshops, or the weather.  
CTMS goes “all out” to host this festi-  
val each year, now based at Soka Uni-  
versity, north of Malibu. The record  
heat of 105° didn't stop the activities  
or the enthusiasm. Steve Young su-  
perbly organized the autoharp work-  
shops, given by Julie Davis, John Hol-  
landsworth, and himself on a charming  
patio overlooking the beautifully-kept  
campus (formerly the Gillette estate).  
The workshop levels ranged from basic  
tuning through beginning repertoire to  
intermediate techniques, and were  
given throughout both days of the festi-  
val. Most were attended by 10 to 20  
people with a very large crowd for the  
two-hour “new players” workshop.

Together with local player Barbara  
Richer, Julie, Steve, and John also par-  
ticipated in a “demonstration stage,” a  
very interesting hour in which the per-  
formers introduced themselves and  
explained and demonstrated their  
styles. This was a good way for the  
“general audience” of the festival to  
become acquainted with the different  
featured instruments. An outdoor con-  
cert stage ran all day, and both Julie  
and John had 25-minute spots to fur-  
ther showcase their talents.

Summer Solstice is a good festival  
which features, besides the “expected”  
instruments, workshops and concerts  
on Celtic harp, singing styles, story-  
telling, lap and hammered dulcimers,  
and dance styles. A great variety of  
vendors displayed their wares, and  
food was available. There is some  
camping at the site, but most people  
stayed in the festival hotel a few miles  
away, which provided jamming rooms  
all night long and shuttles to and from  
the site. Those in the area should plan  
to visit Summer Solstice '95 for a well-  
organized and entertaining time!



## Traveling Light

A new release by Julie Davis

Also available: “Heart Full of Song”  
CD's – \$15.00 • Cassettes – \$10.00  
(includes shipping and handling)

Order direct from:

**Winter Wind Music**  
P.O. Box 1302  
Nederland, CO 80466



For bookings call:  
**(303) 258-3444**

© 1994 Winter Wind Music



# Here's To You, Our Ramblin' Boy

by Ivan Stiles

The autoharp community was stunned last year with the announcement of the death of Marty Schuman on September 15th. His last days were spent in Beckley, West Virginia where he was surrounded by family and friends. Marty was the first winner of the Walnut Valley Festival International Autoharp Championship in 1981 and ironically, died on the morning of the fourteenth championship.

Marty was born in New York but lived most of his life in Florida. Long-time friend Mark Fackeldey notes, "Marty first achieved notoriety on an album of folk music published by the University of Florida in 1963 when he was a student there. The first cut on the album is Marty's own composition on autoharp called 'Runaway Train.' On the second cut he plays backup autoharp on 'Marty Hamilton.' It's typically Marty's style, even then. Of course, he got more sophisticated in later years." From this beginning, Marty embarked on a musical journey that would take him and his instrument into totally unexplored areas.

George Foss remarks, "Rarely is one person both a pioneer in a new field and a prime innovator of that field's most current development. However, the relatively brief span of autoharp history permitted Marty Schuman to be that and more. Marty was among the very first 'professional autoharpists' and as such won the first Winfield [International] championship competition in autoharp. Marty pushed the bounds of autoharp repertoire far beyond the 'traditional folk' and 'parlor ballad' idioms that dominated the early days of 'autoharpistry.' And then he kept pushing and expanding with 'fantastical' tuning and chording sys-

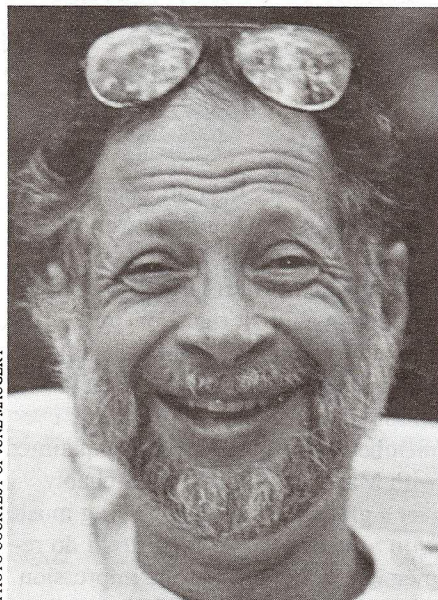


PHOTO COURTESY OF JUNE MAUGERY

Marty at Banner Elk, N.C., 1993

tems from 'multi-tonic' to 'floating pentatonics.' In addition to listening to Marty's recordings and reading his articles, I was able to meet with Marty extensively on three occasions, twice at the Ozark Folk Center Autoharp Jamboree where he was a great teacher and once at the Mountain Laurel Autoharp Gathering the year he won the championship there (1993). During that last time we met we got off in a corner and he asked me endless questions about pentatonic scales and how they fit into the overall scheme of music theory. In recognition of his interest in and performance of pentatonic stuff, I commissioned him an officer in my Pentatonic Army (small army) and gave him an official Pentatonic tee shirt. Next morning after the contest, Marty made his triumphant entry into the main tent wearing the shirt. ('Hey man, it was my only clean shirt.')

Drew Smith adds, "He broke all

former boundaries in his experimenting on autoharps. I can remember he told me he was having a *superharp* built for him in Florida, one that was going to revolutionize the instrument. It would have more strings, with deep bass notes and go up very high in the treble end. Years passed, and when I asked Marty about it, he said, 'It didn't work - it self-destructed!' But Marty was never daunted by his failures. He gave us a taste of what his experimenting would do. Once you've heard Marty play, you could never forget him, for you would know you had heard someone real special."

I first encountered Marty in 1981 at the International Autoharp Championship. I went there not knowing any other autoharp players and was floored when I saw so many autoharps. With unjustified confidence, I entered the contest only to come up against the likes of Marty Schuman. I knew then I was in deep trouble. But Marty gave me something that day — the enthusiasm to practice harder, play longer, and enjoy every minute of it.

June Maugery remembers her first meeting with Marty. "The first time I ever laid eyes on Marty Schuman was in Newport, Pa., 1988. Wearing a multi-colored baseball cap with a little battery-operated propeller attached to the top, he was making mysterious but lovely sounds on his 'harp using an obviously homemade bouncy kind of hammer. At the mere sight of him I distinctly remember smiling...one of those spontaneous smiles you feel on your face before you even know your brain has ordered it.

"Now consider this strange phenomena that I've had a chance to observe since that day: mention Marty





PHOTO BY JUNE MAUGERY

*Marty jams with friends Beth Polhammer, Mark Fackeldey, and Carole Outwater at the Mountain Laurel Autoharp Gathering, 1992.*

Schuman and people invariably smile. Time and time again I've witnessed folks drawn into Marty's campsite and before long there'd be a certain softening in their faces, and there would come that smile...again.

"So my own personal brilliant conclusion is that Marty Schuman had a truly extraordinary gift not only for making beautiful music, but for making people smile.

"I suspect that when we were with Marty Schuman we valued the world, each other, and ourselves just a little more. So, actually...How could we *not* smile?!"

Mike Herr remembers Marty. "What a southern musical genius comical hippie free-spirited gentleman! A true sweetheart, Marty was always willing to teach a tune, listen to a tune, or swap tales and stories. One of my favorite memories of him was during the night jam after he won the Mountain Laurel Autoharp Championship. Everybody was trading tunes but then someone asked Marty to play something all his own — something he wouldn't usually play in public. The most advanced, avant-garde, bizarre, other-worldly-beautiful tune just slipped out of him. Everybody was speechless — it was wonderful. None of us had any concept even bordering the nearest planet of what he had just played.

"Losing someone like Marty just makes me enjoy everyone who's still here all the more."

Mike wasn't the only one who found Marty's talents awe-inspiring. Friend Jan Milner writes, "I first became aware of Marty in 1980 or 1981 when I saw him at the Old Time Music Championships in Dade City [Florida]. I hadn't met him at the time, and I was simply in awe of his music. I don't remember when I actually got acquainted with Marty, because it was probably just a gradual process of playing music with him around the campfire. I do remember, however, that my impression of Marty was that he was a very kind and gentle man. I remember being rather surprised at this, since, in my mind, he was such a musical giant.



PHOTO BY BRIAN SYMONDS, COURTESY OF JUNE MAUGERY

*Marty in performance at the Mountain Laurel Autoharp Gathering.*

"When I think of Marty, I usually picture him at one festival or another, strolling around with his glasses pushed up on his forehead, carrying his autoharp, and a little bemused smile on his face.

"In thinking over the years I knew Marty and played music with him, the thing that really stands out in my mind is that I never heard him say a mean thing about anybody."

1993 was a banner year for Marty. He completed his recording, "Autoharpistry," and he won the Mountain Laurel Autoharp Championship. He was also deeply involved in developing his latest innovation which he dubbed "Floating Pentatonics." In an *AQ* article (April, '94) he described his principle as "the practice of playing any diatonic tune against constantly shifting pentatonic scales." Even if you can't comprehend the description, you couldn't miss the sound on "Autoharpistry." It was unique and it *belonged* to Marty alone.

1993 was also a year of change. He was looking for stability, a place to call "home." He moved back to St. Augustine from Gainesville and lived in his small camper in the woods behind his parents' former home. But, this arrangement didn't work out for Marty and in February of 1994, he moved his camper to L.J. and Sue Bullock's home in North Fort Myers.

Sue recalls, "Marty and I weren't longtime friends. We had known each other for maybe four years. We had been *friends* for only seven months — ever since he came here to live with my husband L.J. and me shortly after the Festival of Strings last February. Marty came to set up camp under the oak trees. He was happy to be here. And we were so happy to have him. Can you imagine walking out into your side yard only to hear Marty playing his 'harp and practicing that darn pedal bass of his?"

"He was a kind, gentle, sharing and caring man, a loving father and one of the most talented musicians I've ever known. I got him his first gig in Fort Myers. That fine Jewish boy knocked 'em dead at St. Cecilia's Catholic Church."

Marty didn't find his place in the sun in Fort Myers though. He was on the move again in 1994 and packed



PHOTO BY CAROLE OUTWATER, COURTESY OF JUNE MAUGERY



Marty and June at the Mountain Laurel Autoharp Gathering, 1994.

everything important to him into his camper and headed north. June Maugery went on to say, "Recently Marty gave up his home in the forest and narrowed his daily possessions down even further to essentials that would fit into a slide-in pop-up camper... his new home on wheels. Like his music, Marty's life-style was ever evolving, and often out on some edge. Most of us have fantasies about freedom and travel, simplifying life and its trappings. Many of us have convictions that the things that matter in life aren't *things* at all. Marty came closer to living our fantasies and convictions than most of us ever will. I think that's partly how he made us smile... we recognized little lost pieces of ourselves. We smiled to say hey, thanks for reminding us."

He arrived at the 1994 Mountain Laurel Autoharp Gathering where his performances were typically Marty — imaginative, eclectic, and generously laced with humor. No one there had a clue that in less than three months Marty would no longer be with us. He, along with Mark Fackeldey and June Maugery, spent a few days visiting with my wife and me in Phoenixville after the Gathering. There, he worked on his 'harps and made music with his friends. He was good at both. Marty had decided to make his way, via a few festivals, to the Asheville, North Carolina area where he would find a place

to settle down. He was never to realize this dream. George Foss writes, "So after hearing the sad and untimely news of Lieutenant Schuman's death on one of life's remote battlefields, I rummaged through my stuff from the days when I played the trumpet for a living. I found an old bugle, went outside on a cliff 200 feet overlooking Greers Ferry Lake in front of our home and blew a taps for Marty."

I wouldn't be a bit surprised if Marty heard that — and the words of his best friend Mark Fackeldey, "...we lost the best friend we ever had." ❖

### The Marty Schuman Fund

*Friends of Florida Folk has established a fund to help defray Marty's medical expenses, estimated to be in excess of \$30,000. Contributors should make checks payable to Friends of Florida Folk, with "Marty Schuman Fund" noted at the bottom. Send to Sue Bullock, 2019 Sadler Road, North Fort Myers, FL 33917.*

*My sincere thanks to Sue Bullock, Mark Fackeldey, George Foss, Jan Milner, Mike Herr, Drew Smith, and especially June Maugery for sharing their thoughts and photos.*

## THE FAIRHAIRIED BOY

A cassette recording of autoharp tunes by

### Alan Mager

#### 1993 International Autoharp Champion

- ▶ In the Garden
- ▶ Ain't Misbehavin'
- ▶ Chariots of Fire
- ▶ Georgia on My Mind
- ▶ When You Wish Upon a Star...and many more!

Send \$9.00 + \$1.50 S/H to:

**Alan Mager**

PO Box 1221 • Annandale, VA 22003



# SLIDER™

## INSTRUMENT SUPPORT SYSTEM

### FREE YOUR HANDS FOR GREATER PLAYING COMFORT OF THE AUTOHARP!

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

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

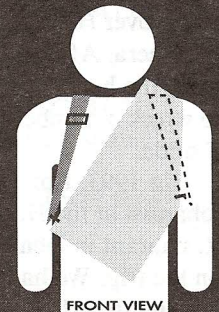
*Also Available For Autoharp, Guitar,  
Electric Bass, Banjo and Saxophone*

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

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

US Patent No. 4930659S

Handmade in the USA



FRONT VIEW



BACK VIEW

### How To Wear The SLIDER

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



# Autoharps For Islands In The Sun

by Steve Hinds

During the last few years, I have had the opportunity of visiting Harbor Island in the Commonwealth of the Bahamas. Harbor Island is off the northern tip of the island of Eleuthera. In 1992, Hurricane Andrew passed directly over Harbor Island, as well as Eleuthera. After devastating Harbor Island, the hurricane proceeded onward to wreck a number of communities in Florida.

In 1993, Roz Brown, resident autoharpist at the Buckhorn Exchange Restaurant in Denver, accompanied me on the trip. We had the opportunity of visiting the All Age School and performing for the students and teachers. The school provides education to all of the children on Harbor Island from 1st grade up to 12th grade. The kids we talked with related stories about life after the hurricane. They, as well as the other residents of the island, showed a great deal of courage in weathering the storm. The kids at All Age Schools on Harbor Island and nearby Lower Bogue are without musical instruments. I would like to change that.

In March of 1994, with the assistance of Denver's Swallow Hill Music Association, The Denver Folklore Center, as well as David Cates, First Secretary of the Embassy of the Bahamas in Washington, D.C., a few instruments and a good quantity of instructional

books were donated to the school on Harbor Island. We took autoharps, dulcimers, guitars, a keyboard, tuners, and strings.

The program is having an impact. This year, Laura Brown and Bing Solomon accompanied me on the trip. We performed both at the All Age School on Harbor Island as well as the All Age School on Lower Bogue. In 1993, one of the songs that Roz did was "The Crooked Little Man." He started the chorus off with "Ah ha. Oh no, don't let the rain come down." This year, I started the chorus leaving off the "Ah ha." When the kids got to the chorus, in mass, they sang the "Ah ha." I had to go along with them. It was one of the most moving experiences in my life, knowing that the island and the kids have been changed due to this program. Later that day, Laura and I were walking down the street. We rounded a corner, only to find a little seven-year-old girl singing "The Crooked Little Man" to herself. We joined in and sang it with her. You would not believe the smile on her face when we finished the song, said our good-byes, and left.

This year, Laura Brown, Julie Davis, and I will be traveling to Harbor Island on the 19th of March. We will again play at the school and hopefully will be able to teach some of the teach-

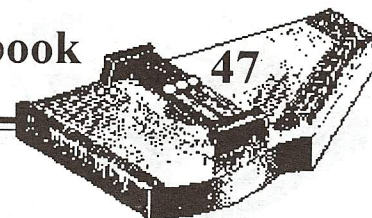
ers and some of the kids about this wonderful instrument called the autoharp. I feel the island will be a better place through it.

I would like to see if we can increase the number of instruments and books which we can provide to the kids. Please look around your home and see if there are any instruments which could be utilized by the kids. We are looking for guitars, keyboards, autoharps, dulcimers, song books, instruction books, tuners, strings, etc. In addition to the instruments, we will be looking for instruction manuals or song books which might be beneficial to the kids. Finally, donations of funds will assist us in transporting the instruments to the Bahamas.

Through the Swallow Hill Music Association, the donated instruments, material, or cash contributions qualify as a charitable donation to a nonprofit organization, so they are tax deductible. You may send donations to: Swallow Hill Music Association Donated Musical Instrument Program 1905 South Pearl Street Denver, CO 80210

For more information on the program, please contact Steve Hinds at 303 829-2000 or by fax at 303 320-6234. Swallow Hill Music Association may be contacted at 303 777-1003 or by fax at 303 871-0527. ❖





## She's Only a Bird in a Gilded Cage (3)

C C/[B7 C] C/[B7 C] Dm/Dm Dm/  
 She's on - ly a bird in a gild - ed cage  
  
 Dm Em/[G7 G7] G7/G7 C////  
 A beau - ti - ful sight to see.  
  
 [C E7] F/ F G7/[F F] C/ F C/  
 You may think she's hap - py and free from care,  
  
 Am D7/[D7 D7] D7/ D7 G7////  
 She's not, though she seems to be.  
  
 G7 C/[B7 C] C/[B7 C] Dm/ Dm Dm/  
 'Tis sad when you think of her wast - ed life,  
  
 Dm Em/[G7 G7] G7/G7 C////  
 For youth can - not mate with age,  
  
 [C E7] F/ [E7 F] G7/[F F] C/C C/  
 And her beaut - y was sold For an old man's gold,  
  
 [C E7] D7/[G7 D7] G7/G7 C (CD7 G7 C)  
 She's a bird in a gild - ed cage. (a gild - ed cage)

## My Gal Sal (3)

C C/ C F F G7 C////  
 They called her fri - vo - lous Sal,  
  
 [CC] C/C F F G7 C////  
 A pe - cu - liar sort of a gal,  
  
 [C C] E7 B7 E7 E7 Am E7 E7 Am E7 Am E7  
 With a heart that was mel - low, An all 'round good fel - low  
  
 Am D7//D7//G7////  
 Was my old pal.  
  
 G7 C/ C F F G7 C////  
 Your trou - bles, sor - rows and care,  
  
 [C G7] E7/E7 Dm E7 Dm Am//C7/  
 She was al - ways wil - ling to share.  
  
 C7 F F F F C/[E7] A7 A7 A7 Dm Dm/  
 A wild sort of dev - il, But dead on the lev - el,  
  
 D7 C//G7//C////  
 Was my gal Sal.



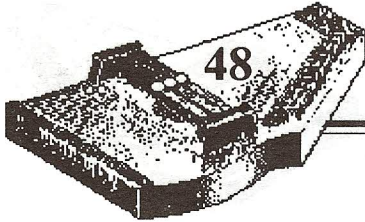
## Bill Bailey, Won't You Please Come Home (2)

F Bb/F F E7 F F  
 Won't you come home, Bill Bai - ley,  
  
 F Bb/F F///  
 won't you come home?  
  
 F Bb/F F/F/C7 C7////////  
 I miss you all day long,  
  
 C7 C7/C7 C7 B7 C7 C7  
 I'll do the cook - ing, hon - ey  
  
 C7 C7/C7 C7///  
 I'll pay the rent,  
  
 C7 C7/ C7 C7/ Bb/Bb F////////  
 I know I've done you wrong.  
  
 F Bb/F F E7 F F F Bb/ F F//  
 'Mem - ber that rain - y eve - ning I drove you out,  
  
 F F F F FF7/F7/ Gm/D7/Gm//  
 With noth - ing but a fine tooth comb?  
  
 Bb Bb/ Bb Bb Gm//Bb F F/D7 D7//  
 I know I'm to blame, Well ain't that a shame!  
  
 D7 D7 G7 B7 G7 C7/ C7/ F/Bb7/F///  
 Bill Bai - ley, won't you please come home?

## The Bowery (3)

G G// G/G D7//D7/  
 The Bow - 'ry the Bow - 'ry,  
  
 D7 G/G G  
 They say such things  
  
 D7 C D7/D7 D7  
 and they do such things,  
  
 D7 D7 G// G/G D7//D7/  
 On the Bow - 'ry, the Bow - 'ry,  
  
 D7 D7 C D7 C G D7 G////  
 I'll nev - er go there an - y more.





# Autoharp Songbook

© 1995, Limberjack Productions

## Twilight is Falling (2)

G/ G [ / D7 ] G/ G/ G/ G [ / G ] D7 ///  
 Twi-light is fal - ling o - ver the sea,  
  
 D7 / D7 [ / G ] D7 / D7 / D7 / D7 [ / D7 ] G ///  
 Sha-dows are steal-ing dark on the lea;  
  
 G/ G [ / D7 ] G/ G/ G/ G [ / G ] D7 ///  
 Borne on the night-winds, voi-ces of yore,  
  
 D7 / D7 [ / G ] D7 / G / G / / / / / / /  
 Come from the far - off shore.

*Chorus:*

G / G / G / / G C G G G D7 ///  
 Far a - way be-yond the star-lit skies,  
  
 D7 / D7 / D7 / / D7 C G G D7 G ///  
 Where the love - light nev-er nev-er dies;  
  
 G / G [ / D7 ] G / G / G / G [ / G ] D7 ///  
 Gleam-eth a man-sion filled with de - light,  
  
 D7 / D7 [ / G ] D7 / G / G / / / / / / /  
 Sweet, hap - py home so bright.

2. Voices of loved ones, songs of the past,  
 Still linger round me while life shall last;  
 Lonely I wander, sadly I roam,  
 Seeking that far-off home. *Chorus:*

3. Come in the twilight, come, come to me,  
 Bringing some message over the sea;  
 Cheering my pathway, while here I roam,  
 Seeking that far-off home. *Chorus:*

## Old Time Religion (2)

[ C C ] F C / C [ / C ] F C / C G7 / G7 [ / C ] G7 C  
 Give me that old time re-li-gion, that old time re-li - gion,  
  
 [ C C ] G7 C / C [ / C ] G7 F / F C C G7 G7 C /  
 Give me that old time re-li - gion, It's good e-nough for me.

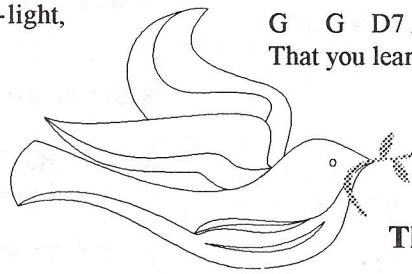
2. Makes me love ev'rybody
3. It was good for our mothers.
4. It has saved our fathers.
5. It will do when I am dying.
6. It will take us all to heaven.

## Hold Fast to the Right (2)

G D7 G / G G C / G C G / G G G /  
 Kneel down by the side of your mo-ther, my boy,  
  
 G G D7 / D7 G D7 / G D7 G / / / / /  
 You have on - ly a mo - ment I know,  
  
 G D7 G / G G C / G C G / G G G /  
 But stay till I give you this par-ting ad-vice,  
  
 G G D7 / D7 G D7 / G D7 G / / / / /  
 It is all that I have to be-stow.

*Chorus:*

G D7 G / G G C / G C G / G G G / /  
 Hold fast to the right, Hold fast to the right,  
  
 G D7 / D7 G D7 / G D7 G / / / / /  
 Where ev - er your foot-steps may roam,  
  
 G D7 G / G G C / G C G / G G G /  
 Oh for-sake not the way of sal-va-tion, my boy,  
  
 G G D7 / D7 G D7 / G D7 G / / / / /  
 That you learned from your mo - ther at home.



## The Great Speckled Bird (2)

G D7 G / G G G7 / C G7 D7 C / / / / /  
 What a beau-ti-ful thought I am think-ing  
  
 C D7 / D7 D7 D7 / C D7 G / / / / /  
 Con-cern-ing the Great Speck-led Bird;  
  
 G D7 G / G G G7 / C G7 D7 C / / / / /  
 Re - mem-ber her name is re - cord-ed,

C C D7 / D7 D7 D7 / G D7 G / / / / /  
 On the pa - ges of God's Hol - y Word.

2. There are many who'd lower her standards,  
 And they watch every move that she makes;  
 They just want to find fault with her teachings,  
 Tho' they search, they can find no mistakes.

3. When He comes on a cloud in the morning,  
 And His voice 'round the earth shall be heard;  
 O, I want to be ready to meet Him,  
 And go up on that Great Speckled Bird.



# Annual Club Directory

Clubs Editor:  
Sandy Shaner  
130 Gregory Road  
Salisbury, NC 28144

*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 each Spring and updated in each issue.*

## ARKANSAS

**Old Time Music Association**  
Second Sunday each month  
Gardner Bldg. Lecture Hall  
Valta Sexton  
612 Main St.  
Van Buren, AR 72956  
501 782-9004 or 474-0333

**Harps of the Ouachitas Autoharp Club**  
1st, 2nd, and 4th  
Monday evenings  
Local Community Building  
c/o Jann and Jack Barnett  
1709 Miller Avenue  
Mena, AR 71953  
501 394-3665

## CALIFORNIA

**The Grizzly Flat Autoharp Club**  
2nd Sunday each month  
c/o Bill Bryant  
PO Box 280  
Grizzly Flats, CA 95636  
916 626-3011

**Horse and Buggy\* Music Club**  
Thursdays  
Beginners 2:00 p.m.  
Advanced 7:00 p.m.  
Bev Pratton  
148 McFarland St.  
Galt, CA  
209 745-3930

**Scottish Fiddlers of California**  
Every other Sunday  
Jan Tappan  
1938 Rose Villa Street  
Pasadena, CA 91107  
818 793-3716

## 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

**Ken Roberts**  
573 Saugeen Cr.  
Peterborough, ONT K97 1J9

## COLORADO

**Denver Area Autoharp Club**  
Second Sunday each month  
4:00 p.m.  
Swallow Hill Music Hall  
c/o Margaret Bakker  
1501 S. Estes Street  
Lakewood, CO 80232  
303 986-0769

## DELAWARE

**Brandywine Dulcimer Fellowship**  
First Friday of each month  
Skyline United  
Methodist Church  
Jean and Earl Roth  
2112 Peachtree Dr.  
Wilmington, DE 19805  
302 998-7767

## ILLINOIS

**Fox Valley Folklore Society**  
Every Wednesday at  
Mack's Silver Pheasant  
Juel Ulven  
755 N. Evanslawn Avenue  
Aurora, IL 60506  
708 897-FOLK

**Rock River Friends of Folk Music**  
2nd Monday of the month  
Midway Village &  
Museum Center  
Tom Linden  
1245 Brook Hill Close  
Rockford, IL 61108  
399-6399

## 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  
Immanuel Baptist Church  
c/o Loren and Marie Wells  
1620 S. Longford, #205  
Wichita, KS 67207  
316 682-8048

## LOUISIANA

**Shreveport Autoharp Society**  
Second Saturday each month

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

## MARYLAND

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

## MICHIGAN

**Autoharps Unlimited**  
2nd Tuesday of month  
*New Address*  
c/o Kathy Wieland  
2230 Blueberry Lane  
Ann Arbor, MI 48103  
313 769-2849

**Jolly Hammers & Strings Dulcimer Club**  
Fourth Saturday each month  
Jane Kuhman  
2769 S. Homer Rd.  
Midland, MI  
517 835-5085

**Saginaw Subterranean Strings**  
3rd Friday each month  
John & Sharon Skaryd  
11239 Lack Circle Drive, N.  
Saginaw, MI  
517 781-0849

## 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  
Renee Poirier  
6320 Sprig Oak Court  
St. Louis, MO 63128  
314 849-8184

**The Focal Point\***  
Every Thursday of the month  
Kim Dominic  
Webster Groves, MO 63119  
314 423-1493

**Singing Strings Autoharp Club**  
2nd Monday of month  
Alice Penovich  
627 S. Newton  
Springfield, MO 65806  
417 831-4913

**Heartland Harpers\***  
Fourth Saturday each month  
c/o Mike & Kathy  
Wintermeyer  
4425 S. Buckner-Tarsney Rd.  
Grain Valley, MO 64029  
816 229-0144

## NEVADA

**Bizarre Harpers**  
*Inactive*  
Laura Newton  
HCR 89033 Box 3  
Las Vegas, NV 89124  
702 363-6348

**Southern Nevada Bluegrass Music Society**

3rd Saturday of month  
Monika Smith  
1670 Rawhide  
Henderson, NV 89015  
702-564 5455

## NEW YORK

**Adirondak Bluegrass League, Inc.\***  
PO Box 901  
Corinth, NY 12822

**New York Pinewoods Folk Music Club\***  
*New Address*  
Folk Music Society  
of New York, Inc.  
817 Broadway Floor 6  
New York, NY 10003-4709

## NORTH CAROLINA

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

## OHIO

**Dulci-More: Folk & Traditional Musicians**  
1st Tues. & 3rd Wed.  
Bill Schilling  
984 Homewood Ave.  
Salem, OH 44460  
216 332-4420

## OKLAHOMA

**Oklahoma City Traditional Music Association**  
1st Saturday each month  
Anita Roesler  
823 N.W. 43rd  
Oklahoma City, OK 73118  
405 524-5334

**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 Mount Vernon St.  
Philadelphia, PA 19130

**Cocalico Valley Jammer's Society**  
1st Sunday of month  
Rachel Weidman  
1020 Hollcrest Rd.  
Akron, PA 17501  
717 859-3545

**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

**Off-The-Wall Dulcimer Society**  
First Sunday each month  
Becky Askey  
134 Winding Hill Road  
Mechanicsburg, PA 17055

**Mount Jordan Autoharp Club\*\***  
c/o Linda Weaver  
5103 Media Road  
Oxford, PA 19363

**Susquehanna Folk Music Society**  
3rd Sunday of month  
SFMS  
5300 N. Front St.  
Harrisburg, PA 17110  
717 763-5744

## TEXAS

**Harps Over Texas**  
Fourth Tuesday each month  
Nathan Sarvis  
1904 Moonlight Drive  
Denton, TX 76201  
817 387-2020

**The Southwest Bluegrass Club\***  
Hugh Childress  
PO Box 278  
Glen Rose, TX 76043

## VIRGINIA

**The Blue Ridge Music Association**  
Fries, VA  
James Lindsay  
703 236-4486

**The Blue Ridge Autoharp Club\***  
c/o John Hollandsworth  
700 Tower Road  
Christiansburg, VA 24073

**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  
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  
Spokane, WA 99212  
509 922-7283

❖ ❖ ❖

*\*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 1994 Clubs List.*



# Picker's Portrait

*This "Picker's Portrait" is the result of a letter received last June from autoharper, Sheila Brain of Wadhurst, East Sussex, England. We were delighted with her contagious enthusiasm, and had to share this with you.*

Mike Fenton gave an exciting day of autoharp workshops last September, plus a great appearance in the evening concert at one of our Wadhurst Bluegrass Days. As you can imagine, he was not an easy act to follow! I've never been a teacher, but just shared my great love and enthusiasm for autoharps and various things I've picked up over the last 20 years. Now, for the first time, I taught a workshop, – following Mike.

I first made contact with Mike Fenton in November, 1992. He has stayed with us every now and then since, when he tours schools in Kent and Sussex. I shall never forget his first visit. He arrived in an unobtrusive little white van which held an Aladdin's Cave of beautiful autoharps, displays, and other musical instruments, some of which he arranged around our little cottage, much to my delight! Mike has greatly broadened my knowledge of the autoharp world – I'd never heard of a "diatonic" harp or *Autoharp Quarterly* before, let alone realised the ethereal sounds that could be produced by someone with Mike's expertise. After a couple of visits, I was "sold" on the idea of a diatonic, so Mike helped my husband, Peter, and me to convert a chromatic into a C diatonic. Peter, although not musical, is now a dab hand at cutting felts, (if I tell him where to make the incisions), and restringing.

Peter and I have been married for 29 years, and brought up three sons who've now left home, although they



*Sheila with friend, Gerry Williams. Gerry built the "Wild Rose" autoharp which Sheila is holding.*

keep popping back for weekends! Our Balaclava Coach House is around 200 years old and has been our home since we first got married. It's two old cottages knocked into one, and over the years has had various additions and conversions. Peter is an architect, and for 25 years was in a London practice which went into liquidation at the start of the Recession. He was seriously ill in 1990, and not expected to live more than a year. However, here we are four years later with a different life-style, and he's as fit as a fiddle (or perhaps I should say "autoharp")!

Gerry Williams, carpenter/joiner and fabulous guitar player, was responsible for introducing us to bluegrass and old-timey music back in the early '70s. He suggested I acquire an autoharp to accompany myself – the first time I'd heard of one – and in 1975, Mick Audsley, a friend of Gerry's kindly presented me with an Oscar Schmidt Classic from The Music Inn in New York. That was the beginning!

Gerry helped me in my early efforts to learn this strange new instrument, and introduced me to the recordings of Pop Stoneman, Kilby Snow,

and of course, The Carter Family! In the early '80s, I came across Meg Peterson's "The Complete Method for Autoharp." By page 12, I decided to write to Meg for a teaching tape, and told her a little of my interest in the autoharp. That began a friendly relationship with Meg coming to stay twice in the '80s, the first time with Rosalie Pratt. They were wonderful visits, with much fun and laughter. What is it about the autoharp that seems to give people an immediate rapport with each other?! Meg was a great help to me, and the tips and strums she showed me all those years ago are still very much a part of my playing.

In 1989, Gerry Williams, Rick Townend, and Rosie Davis, all very talented and versatile musicians, started the monthly Wadhurst Bluegrass Club in the upper room of a lovely old English pub, The Greyhound – (oak beams, Inglenook fireplace, etc.). For the first few months, there were only five or six of us. Then it suddenly took off, and for the last few years has attracted 30 or 40 musicians each time, with a wide range of instruments. We have wonderful musical evenings, and people are encouraged to join whatever their level of playing, as well as having spots for more experienced players.

I've been writing songs for many years, but it was only with the encouragement of Rick, Rosie, and Gerry in this friendly environment, that I gradually progressed to performing regularly, and loving it! (I used to do a lot of local amateur dramatics, but to begin with, found it a little more nerve-racking being myself and singing my own songs, than it was dressing up and playing a part that I could hide behind!)

Over the last few years, we've had



some great acts appearing at the Club in concert, and the Wadhurst Bluegrass Days grew out of all this activity! They take place three times a year with about 150 musicians homing in from all over the country, and making Wadhurst ring with the sound of bluegrass music, not to mention those who come for Rosie's terrific Appalachian clogging classes. Bill Clifton and Jimmy Gaudreau gave a great concert on May 24th to an enthusiastic audience at the Club.

For over a year, Gerry and I have been rehearsing seriously twice a week, and performing regularly in pubs, clubs, and concerts. We are gradually building up a varied repertoire of old-timey, country, folk, bluegrass, ballads (both English and American), and songs that I've written. We're going to a recording studio in the beginning of July ['94] to start making a demo, and hopefully an album before long.

Autoharps are still fairly rare over here, and only last week, at a local charity concert, people were asking "What's that instrument?" I sometimes entertain at a day centre for the elderly. They love the autoharp. Last time I took along my 90-year-old Black Orpheus, my fabulous C diatonic, and my trusty Oscar Schmidt, which has a lovely tone. I've just found a tiny C diatonic, three-chord German 'harp (1920s) with a pretty sound in an antique shop in Cheddar (where the cheese comes from). But the most exciting addition to my collection is a "Wild Rose" made by Gerry Williams - his first 'harp and now just three months old. It has a lovely distinctive tone, and we're thrilled with it. We had a few teething problems, but they've been solved. Gerry's second autoharp is just emerging, and this time, he used a smaller drill which should cure the problem of slipping tuning pins.

Autoharp duets are almost unheard of in England, so that's something for us to major on. I'm giving every available moment to singing, song writing, and playing my autoharps. It would be wonderful if our sound really caught on! People certainly find our music unusual. I had a great boost after a concert last week, when a friend told me her husband awoke the next morning humming one of my songs! ❖

*10th-Year Anniversary  
Stringalong Weekend  
March 10-12, 1995  
with Alan Mager  
Edwards Conference Center  
East Troy, Wisconsin*

*Singing • Dulcimer • Guitar • Dancing • Autoharp • Concerts  
Mandolin • Instrument Building • Harmonica • Drumming*

# Summer Stringalong

*with Charles Whitmer, Autoharp  
and many other great folk artists  
Lake Geneva, Wisconsin • Conference Point  
June 24 to 29, 1995*

Join us for a folk art vacation workshop on beautiful lake Geneva. Bring your family. Come meet new friends. Play autoharp with Charles Whitmer or sing with Sally Rogers; play mountain dulcimer with Larkin Bryant or Sally Rogers; jam on outdoor porches overlooking the lake; try your hand at African drumming; build you own instrument; learn some great new songs with Will and Ann Schmid; take a break in the afternoon for a swim at the beach; get down with real Motown and Chicago blues with Rich and Maureen DelGrosso; master a new pick or solo on the guitar, mandolin, or autoharp. Dance the night away; play folk harp with Liz Cifani; enjoy evening concerts by some of America's finest; spend a quiet moment on your instrument; do some story telling. Come away refreshed by a community of people who share your interests.



**UW-Milwaukee Folk Center  
PO Box 413 • Milwaukee, WI 53201**

**☎ 1 (800) 636-FOLK ☎**



# Keeping with Tradition!

## *The Professional Series Autoharps by Oscar Schmidt*

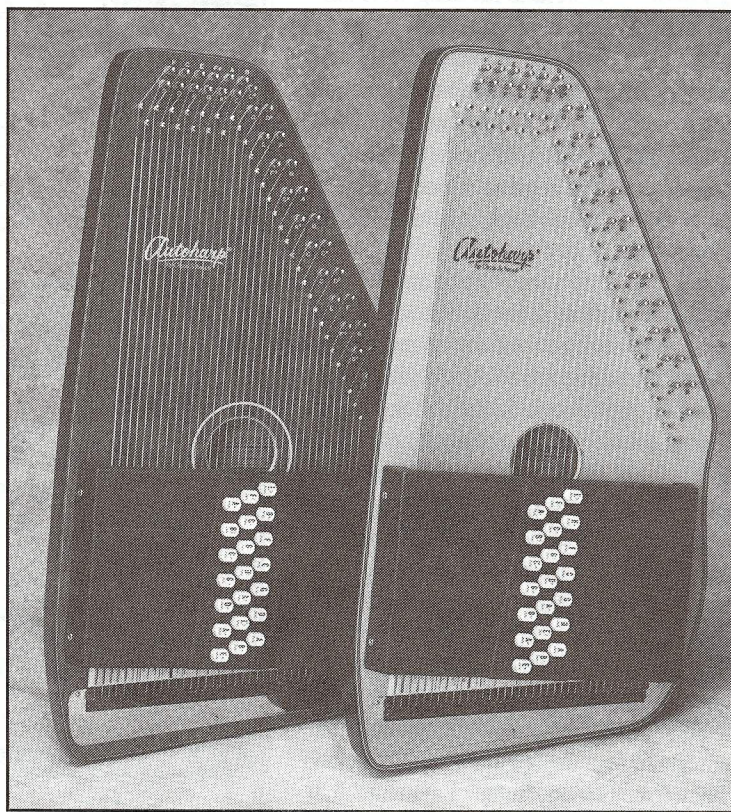
Charles Zimmerman, who invented the Autoharp 110 years ago this year, would be proud of his tradition continued in the Oscar Schmidt Professional Series Autoharps.

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

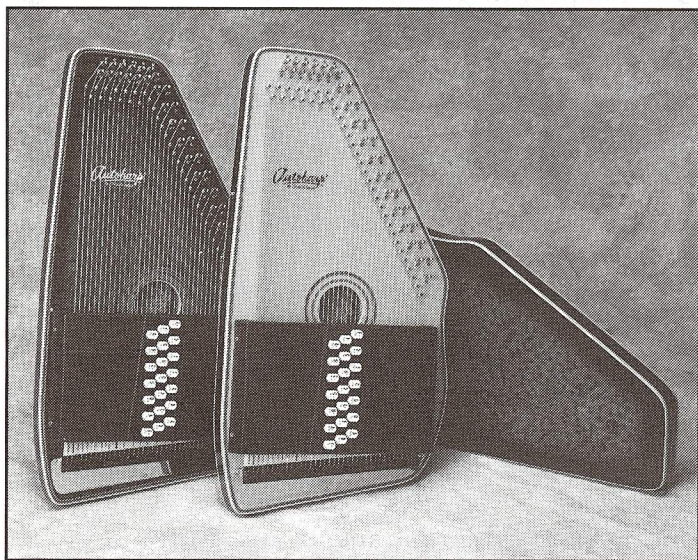
Play an Oscar Schmidt Professional Series Autoharp today at your nearest dealer and hear how sweet the sound of tradition can be!

**Autoharp**<sup>®</sup>

Autoharp is registered trademark  
of Oscar Schmidt International



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



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

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

Solid brass construction increases the harp's sustain!



*The exclusive Oscar Schmidt  
Fine Tuning System*

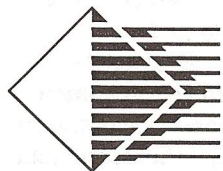
# Oscar Schmidt<sup>™</sup>

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

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



# Interaction

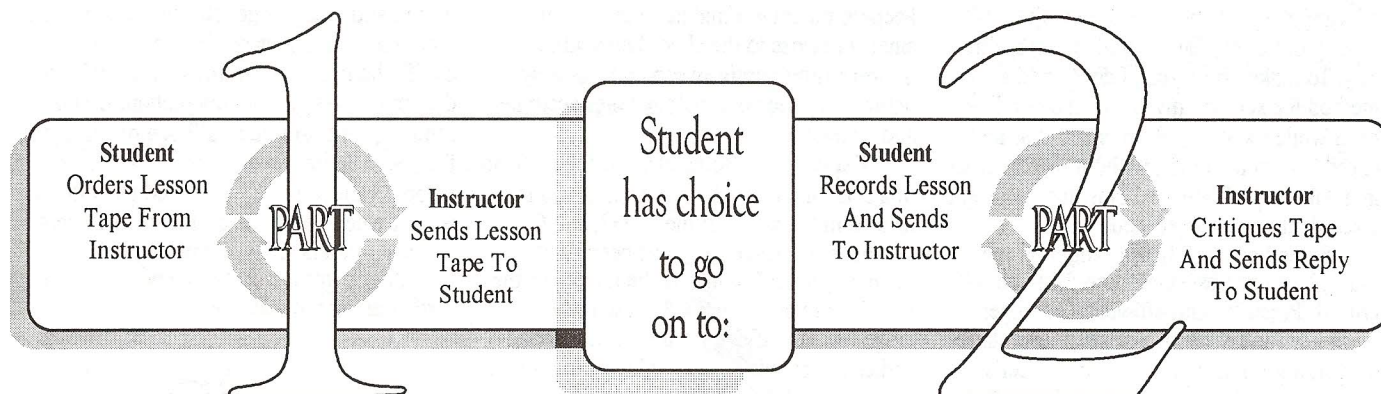


## YOU ARE INVITED TO PARTICIPATE IN AN INTERACTIVE LESSON WITH ALEX USHER

Alex Usher got her first autoharp in the early '60s at the Fox Hollow Folk Festival where she was performing. She played it for a few weeks, decided it was a bore, and put it in the closet. In September 1988, she met the Ortheys at a party, and ordered – sight unseen – a subscription to the new *Autoharp Quarterly*. When the premiere issue came, she got out her 'harp, tuned it up, and quickly found that it was more than just an “idiot zither.”

In 1990, Alex attended autoharp workshops at the Ozark Folk Center in Mountain View, Arkansas. The next year, she returned to Mountain View and won the Southern Regional Autoharp Contest. In 1993, she won the National Autoharp Contest in Avoca, Iowa and placed third in the International Autoharp Championship at Winfield.

Alex performs, teaches, and gives workshops primarily in the St. Louis area where she organized a folk festival last summer. She has recorded a tape, “Harper’s Ferry,” which features her solo autoharp playing.



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



## HERE'S HOW THE INTERACTION TWO-PART FORMAT WORKS

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

### Part One

Send \$8 to the instructor for a tape of the lesson including the instructor's rendition of the tune. Make check pay-

able to the instructor. Then decide if you want to go on to

### Part Two

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. 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 mail the tape back to you. You will receive your personalized reply in 3 to 4 weeks.

## THE INTERACTION LESSON "THE MERRY WIDOW WALTZ"

Alex Usher • 216 N. Elm • Webster Groves, MO 63119

For the New York musical world, 1907 was a big year. Not only did the historical "Ziegfield Follies" begin, but Franz Lehar's "The Merry Widow" had its American premiere. The show was an immediate success and the first part of its waltz medley printed here has remained a popular favorite ever since. Hungarian-born Lehar was a graduate of the Prague Conservatory of Music, and did stints as a conductor with the Austro-Hungarian Army and Navy bands before moving on to a career composing operas in Leipzig and Vienna. It's interesting to note that like many successful tunes, "The Merry Widow Waltz" is based on the same four-note pattern as "How Dry I Am," as is the other hit tune, "Vilia," from the same opera. So, if you master this, it will open up a whole range of other tunes for you to play!

I chose this tune as my Interaction piece not just because it is lovely on the autoharp, but also to share a technique I've not seen any of my colleagues teach in this column. Unlike many 'harpers I haven't scrambled the chord bars on my 'harps in an effort to cluster chords in more efficient arrangements. My 21-bar 'harp, for which this piece is arranged, is still set up in the same old-fashioned, stodgy, Oscar Schmidt pattern that I originally learned to play. I am leery of reprogramming my cranial computer for fear of wiping out my memory or having RAM leaking out of my ears – ugh! Besides, I'm lazy. To make up for this, I developed a method for keeping my sanity and equilibrium while swooping from one end of the chord bars to the other, without flying across in a wild leap of faith and crashing into some discordant never-never land.

Since I am largely self-taught on the 'harp, I've been especially careful to be self-critical. Precision and efficiency of finger placement and motion is of great importance in working for accuracy and speed. Let's work first on the left (chord bar) hand. Put your middle finger on the G button, thumb on the C, and index finger on the D7. Prac-

tice pushing each one down firmly (one at a time) without letting the other two fingers lose contact with their buttons. Keep trying! You can do it! Yes! Congratulations – you have just made a big advance in efficiency. Now make it automatic.

Now let's concentrate on the right (picking) hand. Are your picks on good and tight? With your forearm barely touching the 'harp, curl your fingers so that the finger picks hit the strings vertically and squarely. You may have to swivel the picks slightly to achieve this. The melody on this piece is played primarily with the middle finger, using what is generally referred to as a "pinch" with the thumb providing an accompanying lower harmony note. I would rather call this a "snap" for the action is similar to snapping one's thumb and middle finger. Try it without touching the strings for a moment. Notice that it's a fairly small and deft movement.

When you play the 'harp, the middle finger is the tune player, so give it the emphasis. A common problem for beginning players is losing the tune in the gingerbread, so learn from the start to accentuate it.

Now that you've done your dry land exercises, let's jump into the water and try the opening measures of "The Merry Widow Waltz." The tablature is explained in the accompanying box. Make your way along keeping the thumb/middle finger "snaps" small and close to the chord bars and the thumb strums gently sweeping in an easy natural arc. Are your melody notes accurate and distinct?

Everything is going along nicely until all of a sudden (at the \*) you are supposed to leap from the safety of the G, D7, and C chords (over which you have been dutifully hovering) to an E minor at the far end of the world, and you're terrified. Now I will divulge the simplifying technique mentioned earlier for leaping across buildings in a single bound. Simply slide your thumb, from its position over the C button, onto the G button (without releasing the pressure on the bar).

Your middle finger is then free to cross the space accurately, easily, and smoothly to the Em. Remember when you took a typing course and were told to keep your fingers on the middle row of letters as locators? This technique is simply a variation of that same locating trick.

From the Em, your index finger should almost automatically fall into position to play the Am. While you are playing these minor chords, let your thumb slide up from the G to the D7 button. At this point, your hand will be in perfect position to play the B7 with your ring finger. (You might want to try playing B7 with your middle finger if that seems more comfortable to you.) Keep your thumb ready to play the D7 again right after the B7. Now, repeat the sliding technique (at \*\*) by quickly and smoothly replacing your thumb on the D7 with your index finger. Finally, return your thumb and middle finger to their original positions over the G and C buttons, and play the final phrase of "The Merry Widow Waltz."

I hope this will embolden you to try some of those "far out" chords on your instrument that you have been avoiding.

When I play this tune, I vary it by adding extra rhythm beats like the index finger flicks I've noted on the half beats in parentheses. I may play a verse just alternating thumb and index finger strums, making sure that each strum ends on the melody note to clarify the tune. I experiment with different dynamic levels and ornamentation. If you send for the lesson tape, I'll demonstrate this for you. The important thing is that you develop a variety of well-practiced techniques so that when you think a tune, your fingers will just automatically follow through.

I hope this lesson has helped you a step further along the way.





# THE MERRY WIDOW WALTZ

Franz Lehar

Arr. Alex Usher

Musical notation (treble clef, G major, 3/4 time) with notes and rests. Chords: G, D7, G, D7, G, D7.

TAB:

Musical notation with notes and rests. Chords: D7, G, D7, G, D7.

TAB:

Musical notation with notes and rests. Chords: G, D7, G, C, D7, C.

TAB:

Musical notation with notes and rests. Chords: G, Em, Am, D7, B7.

TAB:

Musical notation with notes and rests. Chords: D7, G, D7, G, C, G, D7.

TAB:

Musical notation with notes and rests. Chords: G.

TAB:

**TABLATURE**

T = Thumb  
M = Middle finger  
i = Index finger

↑ = Upward thumb strum  
↓ = Downward finger flick (always with index finger)

= "Pinch" or "snap" (always with thumb and middle finger)



1994 International Autoharp Championship winners (left to right): Mike Herr, second place; Ron Wall, first place; Lucille Reilly, third place.

"I  
Had To  
Come."



# WINFIELD 1994

by Fran Stallings

"Come Home to Winfield" was the 1993 slogan for the Walnut Valley Festival in Winfield, Kansas, but in September 1994 the International Autoharp Championship winners really came in that spirit of being drawn back. Each of them had different reasons for saying, "I had to come." Each had a personal agenda which almost outweighed their participation in the contest.

First place winner Ron Wall of Nashville, Tennessee came to share recently-discovered playing techniques with fellow autoharpers. Second place winner Mike Herr of Beckley, West Virginia came to enjoy the community of his musical "family of choice." Third place winner Lucille Reilly of Basking Ridge, New Jersey came to bond again with one special family, and to resume her place in the 'harper community after a hiatus.

## Ron Wall

Ron Wall has been playing the autoharp for about twenty years. He is credited with helping develop the diatonic 'harp with Oscar Schmidt, and helping to develop the open-chord style of playing used by many players today. He has been involved in many recording projects, such as "Smoky Mountain Hymns" and "Smoky Mountain Christmas" with Brentwood Music.

Six years ago, he, along with partners Alisa Jones and Mark Howard, started a company called Cumberland Records. They have approximately twenty instrumental titles, such as "Old Time Gathering" and "Church In The Wildwood," currently distributed by Benson Music Group (Nashville, Tennessee). He lives in Nashville and has a woodworking company that has



always kept him very busy.

He plays with a group that occasionally appears at music festivals across the country. Included in the group is his wife, Alisa Jones, noted among the top hammered dulcimer players in the country, and his mother-in-law, Ramona Jones, a great old-time fiddler. He says they keep him on his toes and is thankful for them because of his love for traditional music.

For the last ten years he has been involved in workshops at the Ozark Folk Center (Mountain View, Arkansas), normally held each year during the second week of August. He used to be a regular performer at Winfield. Mike Seeger, Bryan Bowers, and Ron conducted Winfield's first autoharp contests and workshops. He always felt the autoharp had limitations, but no longer feels that way. He says that his playing style has changed dramatically in the last year, and it's hard to put the instrument down! He is able to play fiddle tunes "at speed" and still have a full sound on the 'harp. He says this is very exciting for him and just wants to share it with other players.

### Mike Herr

Mike Herr had already decided that this would be his last competition. Even though he felt he had learned a lot from preparing for contests, he didn't enjoy the pressure - especially trying to figure out how somebody else might like a particular piece. It's not the same as performing for a concert or public event, he says. "I like to play it the way I want to play it." In competition, the judges can't see you; whereas for an audience you can play with your whole heart.

Competing close to the last spot of the first round took the pressure off, Mike says; he felt more relaxed. Also, he felt better prepared with "the right stuff." "My style was different" this time, he says. Before, any tricks (special effects, etc.) were planned and scheduled into the piece. But Marty Schuman's spontaneity inspired a looser approach for Mike. He practiced his tricks but varied them each time, and varied the timing. He especially worked on varying the dynamics to get a more dramatic range. "'Martyesque' playing was more fun," he says. He de-

ecided to give competition one more shot, and this time to just have fun.

Mike can't get away with such spontaneity when playing Irish music in the band "Lost in the Woods" back home in Beckley, West Virginia. The band, which includes Mike's wife Donnie, has played at coffee houses, St. Patrick's Day events, Friends of Old Time Music & Dance events, and for Irish dancing. Irish style doesn't allow as much changes each time you play. But Mike says he may continue "Martyesque" playing in his solo work.

"I used to look to contest for validation," says Mike. He doesn't need that anymore. But he will probably continue to go to dance festivals for a while. And we may see him around at autoharp events. "No one in my area plays 'harp," he complains. "I need the autoharp crowd once in awhile!" They are like a chosen family or community, unlike the actual relatives or neighbors given by fate.

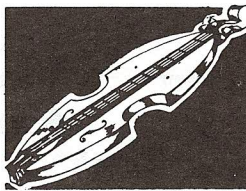
Mike was keenly aware of the closeness of the autoharp community just prior to Winfield, when Marty Schuman's illness was becoming critical. A physician in family practice in

West Virginia, Mike could not serve as Marty's attending physician in Florida, but he did stay at Marty's bedside at the hospital in Beckley. He didn't want to leave to come to Winfield. However, autoharp friends June Maugery and Mark Fackeldey arrived, and some family members had gathered. Marty said to Mike, "You need to get away."

At the Orthey's Winfield camp on Wednesday (Marty's birthday), Mike informed newcomers of Marty's dire illness. Mike did not call home again until after the Thursday competition was over. Only then did we learn that Marty had died in the early morning hours of Thursday. (Maybe his spirit had taken a detour over Kansas.)

### Lucille Reilly

Lucille Reilly had more on her mind than competition when she came to Winfield this past fall. She arrived early to renew bonds with the family whose campsite she shares. "They were like family to me," she says, explaining that they wrote daily notes of support during her husband David's illness. Lucille skipped Winfield 1993



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

**AUTOHARPS    PSALTERIES    DULCIMERS**

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

Catalog \$1.00 -- Refundable with first order

**PROFESSIONAL QUALITY,  
HANDCRAFTED INSTRUMENTS**




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



**GIVE ME  
\$260 AND I'LL  
RETURN YOUR  
autoHarp  
UNHARMED.**

— And, in a lot better condition! New custom-made chord bar assemblies including installation for Oscar Schmidt Autoharps and Rhythm Band ChromAharps. Choose from chord bar assemblies by George Orthey or Tom Fladmark.

21 Fladmark Bars ..... \$260  
15 Fladmark Bars ..... \$205  
21 Orthey Bars ..... \$295  
15 Orthey Bars ..... \$220

**ALSO AVAILABLE**

Restringing (includes strings)..... \$105  
Refelting (your bars)..... \$5 per bar  
Reworking action..... \$60 - \$100  
(Add return shipping to all prices.)

**Ivan Stiles**

Route 29, RD2 □ Phoenixville, PA 19460  
610 935-9062

(David died in October, 1993) and knew that now it was time to face questions from people wondering how things were going. But more important, she wanted to come to "bond" again with the folks who had supported her. "That priority took some of the edge off competition," she says. "I was already doing what I needed to do."

When she had practiced "Nail That Catfish to a Tree" in preparation for the 1993 competition, David had said, "That's a winning tune. You have to play that." She says he was no musician himself, but was a "professional audience." He loved walking around and listening at festivals (Winfield in '90, '91, '92; also Mountain Laurel in '92). He loved hearing anything, although she says his own singing proved he "had a tin ear."

Whereas Mike Herr's late slot in the first round took the pressure off him, Lucille drew the #1 slot! This has happened to her before, and she feels it can be a major handicap. "The first player sets the range," she says, drawing on her own judging experience. "A good early player may keep others' scores conservative, but that player is

judged without available comparisons." It can be a major accomplishment to reach the finals from there! "I'm still aghast that I pulled #1 and made it to the finals."

Hearing the others who followed her in the first round, and impressed at their quality, Lucille says she fetched her 'harp to avoid going backstage again later if she was not called back. In hammered dulcimer competitions, she remembers drawing the #1 slot "and the judges never heard me." When she made the second round at the Winfield autoharp competition, "I defied the odds." She thought only, "Wow, I get to play again!"

Lucille's hammered dulcimer experience influenced her autoharp style, she says. She was "looking for *sustain*." In 1991 at the Orthey's Winfield booth, Bob Lewis had given her a 30-second demonstration of a new picking technique, a "melodic style" of open-chord playing. This diatonic style gives a ringing sound so that "the 'harp sings." She has been working to develop that tonal quality in her playing.

Each of the 1994 Winfield winners "had to come" — for reasons other than the competition. Each had something which vied with the competition for attention, but rather than distract them, perhaps these issues left them free to focus on what was really important about their playing — and about their being at Winfield. ❖

15 and 21 bar Appalachian Autoharps with cases and accessories

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

Video instruction by Evo Bluestein and John Sebastian

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



**ANDY'S FRONT HALL**

MAIL ORDER FOLK MUSIC CENTER

P.O. Box 307, Voorheesville, NY 12186  
518-765-4193

**FREE CATALOG**

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

**Autumn Wind**

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

- Waterproof nylon Cordura shell, pack lining (tougher than canvas)
- Padded with 1/2" dense closed-cell foam for shock absorption
- Additional 1" foam protection over strings
- 5-sided zipper opening provides easy access
- Choice of single or double shoulder straps leaves your hands free
- Comfortable web carry handles
- Roomy optional zippered pouch or flat pocket
- Add a personal touch of elegance with machine-quilted artwork



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

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

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

**Betty Vornbrock**

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

**Winning Winfield Tunes**



**Ron Wall**

1st Round: "St. Anne's Reel"  
"Flowers of Edinborough"  
2nd Round: "Whiskey Before Breakfast"  
"Golden Slippers"

Victory

Round: "Battle Hymn of the Republic"  
"Dixie"  
"Yankee Doodle"

**Mike Herr**

1st Round: "Cold Frosty Morning"  
"Cuckoo's Nest"  
2nd Round: "March of St. Timothy"  
"Banish Misfortune"

Victory

Round: "Stoney's Waltz," dedicated to Marty Schuman

**Lucille Reilly**

1st Round: "Off She Goes"  
"On Cessnock Bank"  
2nd Round: "Hooper's Jig"  
"Nail That Catfish to a Tree"

Victory

Round: "Amelia's Waltz"  
by Bob McQuillen



# Sacred Harp

## The Lily Of The Valley

Charles W. Fry



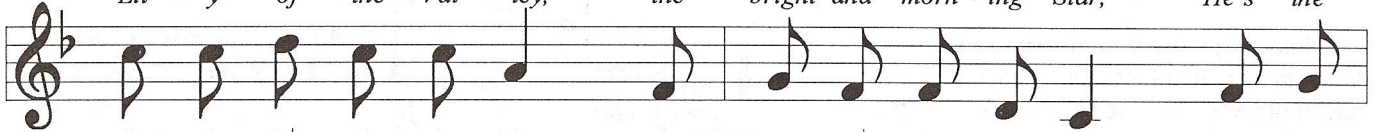
F B<sup>b</sup> F / B<sup>b</sup> F / / / Gm B<sup>b</sup> / / F / C7  
 1. I have found a friend in Je - sus, He's ev - ery - thing to me. He's the  
 2. He all my griefs has tak - en, and all my sor - rows borne; In temp -  
 3. He will nev - er, nev - er leave me, nor yet for - sake me here, While I



F / / / B<sup>b</sup> F / / C7 F B<sup>b</sup>  
 1. fair - est of ten thou - sand to my soul; The  
 2. ta - tion He's my strong and might - y tower; I have  
 3. live by faith and do His bless - ed will; A

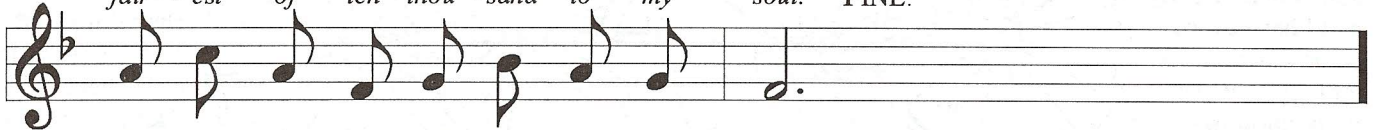
*D.S.:*

Lil - y of the Val - ley, the bright and morn - ing Star, He's the

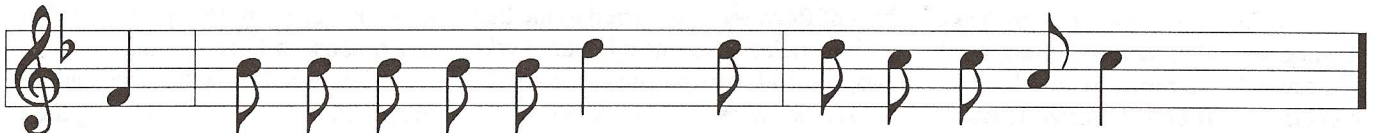


F / B<sup>b</sup> F / / / Gm B<sup>b</sup> / / F / C7  
 1. Lil - y of the Val - ley, in Him a - lone I see All I  
 2. all for Him for - sak - en, and all my i - dols torn From my  
 3. wall of fire a - bout me, I've noth - ing now to fear, With His

fair - est of ten thou - sand to my soul. FINE.



F / / / C7 Gm F C7 F  
 1. need to cleanse and make me ful - ly whole.  
 2. heart, and now He keeps me by His power.  
 3. man - na He my hun - gry soul shall fill.



F7 B<sup>b</sup> / / / / / / / F / / /  
 1. In sor - row He's my com - fort, in trou - ble He's my stay,  
 2. Though all the world for - sake me, and Sa - tan tempt me sore,  
 3. Then sweep - ing up to glo - ry to see His bless - ed face, *D.S.*



F C7 F / / / B<sup>b</sup> F / / C7 F C7  
 1. He tells me ev - ery care on Him to roll: He's the  
 2. Through Je - sus I shall safe - ly reach the goal: He's the  
 3. Where riv - ers of de - light shall ev - er roll: He's the



# Laurie's Corner

## New and original music for the autoharp

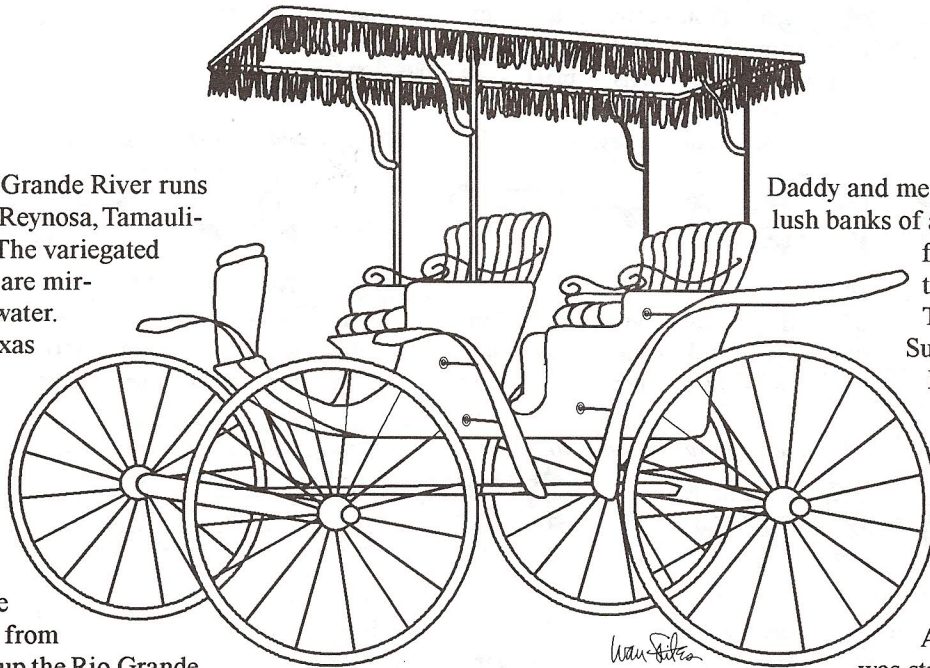
by Laurie Sky

The sleepy Rio Grande River runs lazily by the city of Reynosa, Tamaulipas in old Mexico. The variegated lights of downtown are mirrored in the glassy water. Hard against the Texas side of the river lies Lake Texano Resort, a place Daddy and I have called home during winter months when we perform in resorts on South Padre Island and in towns from Brownsville, Texas up the Rio Grande to Laredo and Del Rio.

Only a few generations ago, Lake Texano was headquarters for a sprawling south Texas ranch. Its wealthy owners were friends to many Texas politicians and dignitaries from such glittering, far-flung places as San Antonio, Houston, and even Dallas, about 500 hundred miles to the north.

The ranch was widely known for its sedate soirées and lively parties. In the early days, guests from outside the river valley would come by train, while those closer by came on horseback or, more formally, in the family surrey.

One afternoon at Lake Texano, while sipping iced tea under the palm-thatched roof of the lakeside deck, I watched as the sun slowly sank across



the Rio Grande and behind the buildings of Reynosa. It occurred to me that on just such an evening a hundred years ago, colorful, fringed surreys from all across the valley could have been raising their respective dust-puffs as they traveled over the cactus and mesquite brush land, converging toward the bustling ranch house in anticipation of a gala celebration. Upon arriving, the proper ladies in imported silks, satins, and lace and the gentlemen in their evening attire must have lent a full measure of dash and splendor to the sun-baked caleche, not to mention the array of dapples, greys, sorrels, and bays already tethered to the ranch hitching post by earlier arrivals.

Another day, months later, found

Daddy and me driving along the lush banks of a different river, far removed from the lazy Rio Grande. This was the Susquehanna in Pennsylvania. We were driving southward to Harrisburg after a delightful visit at the home of George and Mary Lou Orthey. As we traveled, I

was struck by the disparate personalities of the two rivers and reminded again of the sprawling Texas ranch house at Lake Texano.

The more I thought, once again I imagined fancy surreys carrying their next-to-nobility Texas gentry to a memorable evening that would be recalled fondly for a lifetime. A melody started running through my mind and before I knew what had happened, Daddy asked me what tune I was humming. Neither of us had ever heard it before! Without realizing it, I had spent the last 20 miles writing the "Surrey Waltz," a perfect theme for the wonderful, western movie that no one but I will ever see — but I watch it often as it plays across the panoramic screen of my imagination. ❖







# Critics' Choice

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



## Mike's Choice

Mike Herr

**Travelin' Light**  
by Julie Davis

*Travelin' Light • New Bicycle Hornpipe • Howl At the Moon • Frosty Morning/Rainy Day/Paddy on the Turnpike • Songlines • Cavalier Dance • Crescent Junction • Sunflower Dance • Me and My Shadow • Music Box Waltz • Someone Tell the Rooster • Far Away/Bare Necessities • A Little Road and a Stone to Roll*

One characteristic that is immediately apparent with Julie Davis' recent release, "Travelin' Light," is that the amount of work which went into the arrangements and coordination of musicians must have been tremendous. Either that or Julie is a master choreographer of a great group of musicians and she breezed through this with nary a moment's thought. Nahhh... I'll go with the former.

The complexity of interwoven instrumental threads is no more apparent than with "Cavalier Dance," a classical-sounding piece which starts off with a single psaltery line. A second psaltery joins; the tonal low-end is then supported by the addition of the bass and guitar; and eventually the mid-range is revealed by the autoharp. Finally, the recorder ties it all together in a veritable smorgasbord of sound. My friends only groan when I start fantasizing about such musical blockatude.

Another characteristic that strikes me is the appropriateness of the instrumentation to the tune being played. "Music Box Waltz" is a cute tune, played in a tinkly, high-pitched fashion that sounds like a music box. It even ends on the five chord, making me want to wind up the crank to end the tune. "Someone Tell the Rooster" has a nice, muted feel, warm, cozy, like lying under flannel sheets and a comforter, not wanting to get out of bed in the morning. The "Far Away/Bare Necessities" medley has a wonderful olde-English feel, with excellent arrangements of violin, viola da gamba, guitar, autoharp, and recorders.

Julie's choice of material is quite varied, ranging from a tricky-rhythm Nancy Blake tune, "New Bicycle Hornpipe," to her original "Travelin' Light," to old-time and Irish tunes and a contemporary song by Susan Hess warning the unwary young woman of the dangers of drinking alone in a bar. In the last-mentioned song, "Crescent Junction," the addition of the pedal steel makes this arrangement, it belongs there and completes the feel of the song. An imaginative effect is noted in "Me and My Shadow" in which Julie either uses a chorus effect or overdubs herself in order to make her voice sound "shadowed." Pretty cool!

In all, Julie goes a long way in elevating the art of musical arrangement with autoharp-centered attention from the simple tapes of autoharp and voice duets. She's daring enough to add percussion in the form of congas, drums, and dombees. Pedal steel, the bowed psaltery, and even spoons receive their place in the limelight with the 'harp. Through all, Julie keeps the 'harp in the thick of things and surrounds herself with some beautiful musicians and musicianship. This is truly a work of love and it shows.



## Where I'm Bound

Roz Brown

*I Can't Help But Wonder • Don't Let The Rain Come Down • My Ramblin' Boy • The Unicorn • Where Have All The Flowers Gone? • Puff The Magic Dragon • Pack Up Your Sorrows • The Last Thing On My Mind • Long Black Veil • Four Strong Winds • Tomorrow Is A Long Time • Five Hundred Miles • Blowin' In The Wind • Satisfied Mind*

Roz Brown's newest release, is a collection of nostalgic songs from the 60s, one of the eras along Roz's life path, the path on which he's currently bound for somewhere. Thankfully, he explains in the liner notes that the title refers to the connotation of "bound" as in a direction rather than an entrapment. I could not imagine Roz being entrapped in the wide open spaces of Colorado...

The style of this tape continues in the tradition of Roz front and center with strong autoharp accompaniment to his very pleasant, warm voice. The biggest difference I could tell lies in the use of multiple instrumentalists in various musical styles to liven up the overall presentation. Roz

even includes steel drums, for instance, in "Come Down." A total of twelve additional musicians are utilized, both singing and playing instruments from pennywhistles to accordions, banjos to mountain dulcimers.

I think that the conception of this tape is an admirable one – that of paying tribute to some of the musicians who helped elevate an era of music to truly memorable levels. However, I only wish Roz would have picked songs that were not as mainstream and that were more obscure. I just can't get too excited about listening to some of these songs again for the 600th time.

So, for those of you who are fans of Roz, you will not be disappointed in hearing that familiar voice with some new twists of accompaniment, but don't expect much in the way of new material. I'd love to hear some of the songs to which Roz was exposed in the outback of Australia, or the wilds of Christmas Island. Come on, Roz, widen our horizons, too.



## Tell Tae Me

Heritage

*The Acrobat/The Echo • April Waltz/Ookpik Waltz • Calum Crubach/Sandy • MacIntyre's Trip To Boston • Bonnie Glenshee • The Duke Of Fife's Welcome to Deeside • Campbell's Farewell To Redcastle • Jig O'Conner/Carolan's Draught/Planxty Mrs. O'Conner • Scotticha De La Montanha Negra/Scottische A Servant/Scottische L'Italienne • Valse De Vertoujil/Valse A Bargoin • Bonnie Udny • The Apple Tree/John Keith Laing/Bill Powrie • Fornethy House • Tell Tae Me • Calabrian Pastorale*

What a delightful find, this tape from Scotland, "Tell Tae Me," by the group Heritage! Relatively unheard of in the States, autoharpist George Haig has made contact with your co-editor, Mary Lou, and this tape followed. In a thoroughly professional-sounding recording, a well-rounded mix of tunes and songs spills out, much to my pleasure and enjoyment.

The first tune, "The Acrobat," is a chromatic players' delight, with half-steps in runs all over the place. I know, I've almost got it down – what a fun tune! This is followed by "The Echo," another spunky hornpipe. Surprise, a jawharp finds its place right off the bat in and out of these tunes. Yeah, it fits perfectly.

"April Waltz" and "Ookpik Waltz" follow with, yes, an autoharp plunking right along on the melody line and with an entrancing mix of instruments in a noble arrangement. A strathspey and two reels march into the fold next and my personal fascination with the regal feel of the strath-



spey is only furthered with this rendition. Some master fiddling about on the reels kept my interest piqued.

"Bonny Glenshee" buzzes you awake with the pipes and portrays a traditional Scottish lament of love and parting. Two marches are reeled in next with an entertaining and unusual progression of instruments including the jawharp, synthesizer, banjo, mandolin, fiddle, and that most feared of French instruments, the bombarde. Actually, the bombarde must have been played in the next island over during recording, in order to mix it in as well as these guys have.

A bevy of Carolan tunes reveals the depth and scope of this band's talents. "Carolan's Draught" will be familiar to most and is played in a fashion reminiscent of an English Baroque sitting room or music parlor. True haute couture! The last tune of this set only heightens this feel, with the synthesizer set on some kind of grandiose clavichordish setting.

For the dancers in the audience, a set of three schottisches follows, and my dancing feet could hardly wait 'til my wife returned from her meeting to try them out. The liner notes apologize for the "wholly unauthentic" practice of playing three different schottisches in a row. "For dancing, one tune only would be played over and over again, hypnotically satisfying for both dancers and musicians." How true – I think he's been there.

Ever heard a musette? Me neither. Now you can – it's a French bagpipe in the key of G (not that typical E♭ of many Scottish bagpipes) and is used to play the front end of a duo of waltzes. The back end of the duo is played on Scottish smallpipes in D.

Ah – the autoharp gets exposure again in "Bonny Udney," a song in thick Scottish brogue. Very tasteful accompaniment and melody mix, I might add. I like it. In fact, I whistled this all day at work one time – couldn't get it out of my head. Three lively, spicy reels are distinguished by their tendency to build a fuller, richer sound as each progresses to the next. Percussion and that ever-lovin' jawharp help close out the last tune in a satisfying finale.

Ooooh, the dark and chilling air of "Fornethy House" is reflected in this "noble and ringing air," written by band member, Pete Clark. A truly emotional work. The title song, "Tell Tae Me," is the penultimate offering and encompasses a message of listening to your heart ("hairt") and of searching for direction in the eyes of children.

Lastly, a lovely pastorale, the "Calabrian Pastorale," flows with all stops open. Flute, fiddle, bombarde, and yes, the autoharp sum up this fine, fine tape in regal fashion. This is one of those tapes that grows on you and I find myself pulling it out of the high-rise of tape apartments

about once a month. I keep hearing new things every time I listen – the sign of a masterful recording.



#### *Autoharp Stylings – The Brennans*

Autoharp: Jo and Rick Brennan  
4 Burton Avenue  
Mt. Pleasant, Ontario  
NOE 1K0 Canada

*Strawberry Wine • Bluegrass • Dancing Harp • One-Legged Sailor • Jo's Waltz • Just a Lullaby • Poor Little Rich Girl • Pokey's Reel • Flannigan's Reel • El Dorado • De-i-diddle-i-day • Dandelion Wine*

Just when I thought I had heard it all, along comes a tap on the shoulder and a genteel, yet spirited Canadian duo of autoharpers is playing one of life's more enjoyable tricks on me – a musical surprise that becomes more intriguing with each exposure. Playing all original tunes, Jo and Rick Brennan share a number of tunes, some lively, some flowing and smooth, but all performed in their unique bare-fingered picking style.

I'm fairly certain that the 'harps being used are electrified, but this in no way detracts from the tone of the recording. There is a potpourri of accompaniment ranging from a solid bass line to a jolly harmonica and a percussion of some kind that sounds like a limberjack.

Tunes range from reels to jigs to a lullaby to two songs with lyrics by Jo Brennan ("El Dorado" and "Dandelion Wine"). I'm also pleased to report that the lyrics are included on the liner notes, and reveal Jo's considerable talents as a nostalgic poet and song writer.

The only aspect of this tape which I did not appreciate was the sound effect used on the above-mentioned "El Dorado." It sounded like a fuzz-box, or a chorus pedal gone bad, or like the batteries on your little tape recorder need to be changed in the worst way. Thankfully, it was only heard on this one cut, and otherwise the recording, mixing, and arrangements are all above average.

There is a cute paragraph in the liner notes written by Earl Heywood, "Canada's No. One Cowboy," in which he ends by naming Jo Brennan "Canada's Queen of the Autoharp." I have certainly no basis to dispute this claim, and would add my support to the very capable tune and song writing efforts of Ms. Jo Brennan. And here's a toast to the better-than-supporting role provided by her son, Rick.



### **Bob's Choice**

Bob Woodcock

#### *Lost in the Woods*

Autoharp: Mike Herr  
210 Reservoir Road  
Beckley, WV 25801

*Miss McLeods/Wissahickon Drive • Old Copperplate/Master Crowleys • O'Carolan's Concerto • Boyne Hunt/Toss the Feathers • Laddie O'Beirnes/Hunter House • Kesh Jig/Merrily Kiss the Quaker's Wife • Bolgers/Knotted Chord/Willow Tree • Friar's Britches • Miss Johnsons/ Martin Wynns • Maxwell's Scottish Copperplate/ Mullingar Races • O'Carolan's Welcome/ Belknaps • Father Kellys/Joe Cooleys • A Week in January*

Prosecuting Attorney: "Your Honor, we have been called before this court to decide the case against one Mike Herr of County Beckley, West Virginia. The defendant is accused of playing the autoharp with a traditional Irish dance band. As far as we can tell, there is no precedent for this instrument in Irish music, and we are not sure if it is legal. We ask for your sage advice."

Judge: "Thank you, Mr. Prosecutor. Before we hear the jury's verdict, let us review the facts of the case.

"As was stated, Mike Herr does play autoharp with a traditional Irish band. Co-conspirators include Carlos Plumley on fiddle and whistle, Sue Plumley on tenor and bouzouki and Shoshoanna Schwimmer on mandolin and concertina. Far from being lost, this band has found a sound that ranks them among the best Irish ensembles this court has heard in a long time. The playing is tight, the arrangements are creative and varied and the overall sound is superb. It is a crime this band is not better known outside of West Virginia.

## New! Gather at the River

HYMNS  
ON AUTOHARP AND GUITAR

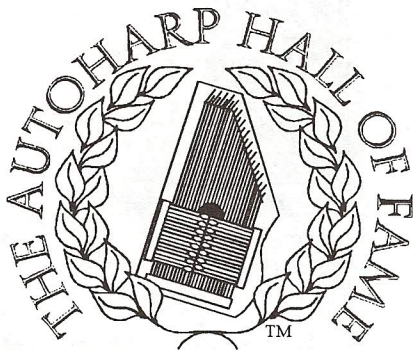
### Les Gustafson-Zook

with Jon ten Broek

Available on cassette - \$11, CD - \$15  
Order from: Les Gustafson-Zook  
1316 SE 35th, Portland, OR 97214

Also available on cassette for \$11  
Long Time Traveling & Cascade Noel  
Any two (including Gather) for \$20





THE AUTOHARP  
HALL OF FAME  
MEMBERS

- Maybelle Addington Carter
- John Kilby Snow
- Sara Dougherty Carter
- Bryan Benson Bowers
- Ernest Van "Pop" Stoneman
- Mike Seeger

1995 NOMINATION FORM

Nominations for the 1995 inductees into The Autoharp Hall of Fame will be accepted by Limberjack Productions from October 1, 1994 until May 1, 1995. 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, Attention – 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, 1995. The honorees shall be installed into the Hall of Fame at the 1995 Mountain Laurel Autoharp Gathering, and announced in the Summer 1995 issue of *Autoharp Quarterly*. ❖

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

**LAST CHANCE FOR YOUR NOMINATION – DEADLINE: MAY 1**

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 \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY, STATE, ZIP \_\_\_\_\_

I am an AQ subscriber.

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

NAME \_\_\_\_\_

**IMPORTANT**

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

"Regarding the matter of Irish autoharp, the court sees no dichotomy, especially when played with the skill and sensitivity displayed by the defendant. Guitar, mandolin, bouzouki, and accordion, to name a few, are all relatively new to Irish music, but have become firmly embedded in the tradition. Irish traditional musicians have never been shy about adopting other instruments, and I think that they would welcome the autoharp.

"The defendant generally plays a supporting role on this tape, sort of like the guitar would in a more traditional band, but adding a lighter almost magical quality. Autoharp breaks are too few for my taste (and of course I am completely unbiased here...) but they really stand out. Take a close listen to 'O'Carolan's Concerto' if you want to hear some world-class Irish autoharp; it kinda makes you wonder what would have happened if Turloch had had the chance to play the autoharp instead of the Irish harp.

"The court can find no fault with the other musicians on this tape. Of note is the fiddler, who plays with a combination of drive and delicacy that does him proud. Ladies and gentlemen of the jury, if you want proof, listen to the first two cuts of this tape.

"After spending several hours in my chambers listening to this tape, several favorites have emerged. At the top is the aforementioned 'O'Carolan's Concerto,' done here as a 'harp and mandolin duet. Well-known Irish musician Mick Maloney once said that Turloch O'Carolan was a big fan of the early classical musicians of his day and wrote this tune in that style. It has also been said that he played this tune in a kind of musical shoot-out with a well-known Italian violinist (this is also mentioned in the liner notes.) Also at the top on my list is an unusual version of 'Miss McLeod's Reel' and 'Wissahickon Drive,' by Philadelphian Liz Carroll.

"Mixing and quality of this tape are excellent. The J-card is attractive and has the bonus of fairly complete liner notes (at least for a cassette). Usually this court can find something to criticize about a recording, but in this case, we can only recommend it without qualifications. But, as to the charges, how does the jury find?"

Jury Foreperson: "Your Honor, after considering all the evidence, we find the defendant guilty of playing first-rate Irish music with a first-rate band, on a first-rate tape. We sentence him to many more years of the same and order him to make at least one more tape in the near future. If he fails to do this, he will be made to listen to hours of 'Whiskey Before Breakfast' on an out-of-tune autoharp. Case closed."





# AQ

## Postscripts

FROM HARPLAND

Mary Umbarger  
1360 Tabor Road  
Harmony, NC 28634

What a great summer and fall! I finally made it to Winfield, an extremely interesting, entertaining, exciting place! My head is still ringing with music, music, music! – And all this time, the autoharp community has been buzzing with activity.

### P.S.

The Busy Bees – **Fred and Lou Renner** couldn't get to Winfield – Lou was acting assistant manager at the Snowdale State Park in Pryor, Oklahoma, and they couldn't get away. But they say "Wait till '95!" **Jean and Rich Fuhrman** have been taking a "break" from their performing. They really didn't have the time to elaborate because they were busy working on the words and music to tunes they will play as wandering musicians at an antique show (This is a break?). **Yasuo Mita** wrote from Japan to say that he and **Yoko and Teri Watanabe** talk about the great time they had at the Gathering – they continue to perform in coffeehouses. Yasuo is hoping to bring a few of his students with him to the Gathering in '95. (These folks, by the way, do not live in the area of the recent earthquake in Japan.) This fall, **Loren and Marie Wells** noted their 140th program. She says they owe this all to their collective creativity. (Last time we looked, they had six more performances chalked up for January!) Floridian **Billy Garrison** wrote to tell us that he continues to play his 'harp in Florida in Christian ministry. **Cecil and Annette Null** have moved to Bristol, Virginia. They retired from motel management, and are looking forward to dealing more with their music. Cecil recently made a complete acoustic Wildwood Flower autoharp tape with some old and new tunes.

### P.S.

This has been the season for Honey Bees – On Christmas night, Kate Russell Thompson became the bride of **Bryan Bowers!** The wedding took place in their home in San Francisco. **Barbara E. Foster**, Lake City Michigan, is now Barbara E. Guernsey. She and her husband, Wally, both enjoy the autoharp. **Judy Ganser** married Mike Wilder in August.



The autoharp ensemble which provided the music for the Stilwell's wedding on October 8 in Salem, Virginia. L to R: **Mary Lou Orthey, Betty Waldron, Mary Umbarger, John Hollandsworth, Carole Outwater, Ronnie Burroughs, Glenna Anderson.**

They live in Chippewa Falls, Wisconsin. **Iva Conner** (Orchard Grass Band) and **Quinten Stilwell** were married on October 8 in Salem, Virginia. Iva requested an autoharp ensemble to play for their wedding. (See picture above.)

### P.S.

Congratulations to The Worker Bees – **Horse and Buggy® Music (Bev Pratton, Melva Gass, and Carl Loll)** who won first place in the instrumental division contest for the California State Grange; to storyteller and autoharpist **Barbara Baumgartner** who has collected her most successful "performance" stories in a beautiful, well-done book called "Croc-o-dile! Crocodile! Stories Told Around the World." (ISBN 1-56458-463-1); to our Festivals and Clubs Editor, **Sandy Shaner**, who placed second in the competition of the folk music division at the North Carolina State Fair; and to songwriter and autoharpist, **Kate Long**, whose song, "Who Will Watch the Homeplace" (from her tape, "Pieces of Heart"), has been selected as the **IBMA Song of the Year!** She writes, "In September, this amazing thing happened! Laurie Lewis, a fine singer from California, recorded it, and her beautiful version climbed the bluegrass charts till it hit number one. I went to the awards event, which was a glittery affair. When they announced "Homeplace" won, I got totally flustered and wandered up on stage like Forrest Gump, while everyone wondered, 'Who's that?'" We're proud of our long-time friend, Kate, whose picture is on the first issue cover of *AQ*, October 1988. **Evelyn Farmer** competed with her autoharp at five different fiddlers' conventions, and won first place at every one! Friend **Carol Stober** has just finished a

new gospel-autoharp book for Mel Bay. – And kudos go to **The DulciMore Club** in Salem, Ohio. It reports that it is two years old and has grown from a membership of 38 to 73!

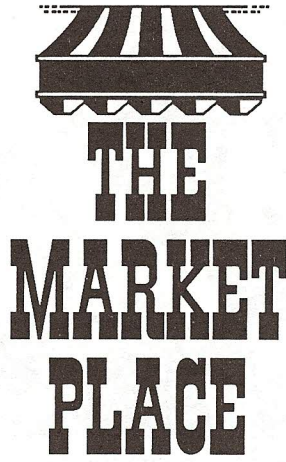
### P.S.

The Drone Bees news – **The DeBusk/Weaver Family** is working on a few new recordings. One will feature autoharp. **David Kilby** is also now making a tape, and **Lyman "Bud" Taylor**, (finalist at the 1995 Mountain Laurel Autoharp Championship), has a brand new tape in hand, as does **Les Gustafson-Zook!** **Sandy Shaner** recently made two tapes with friends Paul Hill and **Jessie McReynolds**. **Mark Fackeldey** has compiled a tape of **Marty Schuman's** music. (The contents were found in Mark's dusty closet.) The music on this tape was gleaned from jam session recordings Marty made on his journeys. Proceeds benefit the Marty Schuman Fund. Edition limited to 200 to be sold only during 1995. **Herral Long** is making a music tape about Alzheimer's Disease, and hopes musicians interested in this subject will contact him at 2027 Robinhood Ave., Toledo, OH 43620.

### P.S.

The News Bee has announced the birth of **Sadie B.** (Bee?) **Gustafson-Zook** born 4:40 a.m. October 15. 8 lb. 8 oz. Sadie will soon know that she was blessed to be sent to such fine parents as **Les and Gwen**, and to her happy big brother, Si! It was a delight to see a photo of autoharp **Gene Hatten** on the cover of the premier issue of *Folk Artist News*. This new magazine is published by the Houston Area Acoustic Music Society. For information, contact them at 21626 Gentry Road, Houston, TX 77040. ❖





**TAPES: \$9, CDs \$15**

**Titles with \* feature the autoharp.**

**New titles marked with ☆. Autoharp Quarterly**

*Music from Autoharp Quarterly, Volumes One,\* Two,\* Three\**

**Bryan Bowers**  
*For You\*(Temp. out of stock)*

**Roz Brown**  
*Just Kiddin' Around \**

**Bill Bryant**  
*Grizzly Flat 'Harper #1\**  
*Grizzly Flat 'Harper #2\**

**Janette Carter**  
*Bouquet Of Dandelions\**

**Bill Clifton**  
*Autoharp Centennial Celebration\**

**Country Ham with Judie Pagter**  
*I'll Be Leaving*



**Julie Davis**  
*Traveling Light*  
*Heart Full of Song*  
**Margie Earles**  
*Blue Eyes & Sad Songs\**  
**Mike Fenton**  
*My Privilege\**  
*Accent On Autoharp\**  
**Mike Fenton & The Bill Sky Family**  
*Welcome to Galax\**  
**Lindsay Haisley**  
*Harps & Hammers\**  
*(Auto) Harps Alive!!\**  
**Mike Herr**  
*Lost in the Woods\**

**John & Kathie Hollandsworth**  
*Pickin' Time*  
**Alan Mager**  
*The Fairhaired Boy\**  
☆**Karen Mueller**  
*Clarity\* Tape or CD*  
**The Original Orchard Grass Band**  
*Old Time Music*  
*Keeping Old Time Music Alive*  
**Mary Lou Orthey**  
*1863 - Songs From Home\**  
*Memories -*  
*Songs From Home\**

**The Bill Sky Family**  
*Sweet Sunny South*  
**Will Smith**  
*Across the Seven Seas\**  
**Jim Snow (with Kilby Snow)**  
*Father and Son\**  
**Ivan Stiles**  
*Rounding Pickering Bend\**  
*Pickin' on the Porch\**

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

**BOOKS**

**Meg Peterson**  
*Complete Method for Autoharp and ChromAharp*  
Self instruction course.  
120 songs. \$9.95  
*Mel Bay's Complete Book of Traditional and Country Autoharp Picking Styles*  
Rhythm, melody picking for bluegrass & old-time styles. \$12.95  
*Mel Bay's Complete Autoharp Songbook*  
Approx. 271 tunes. \$15.00  
*Autoharp Praise*  
Hymns arranged for autoharp. \$4.95  
*Let's Play the Autoharp*  
Complete beginning method. \$4.95  
*You Can Teach Yourself Autoharp.*  
A brand new, complete

"how-to" tape and book set. Listen, learn. \$18.95set  
☆ **Bonnie Phipps**  
*Beginning Autoharp Instructional Book.*  
An instructional book - includes tuning, care, basic music theory, and maintenance. \$8.00  
**Ivan Stiles**  
*Jigs & Reels for the Autoharp*  
24 tunes arranged for autoharp. \$6.95

**MISCELLANEOUS**

**Gruven Autoharp Stand**  
\$20.00  
**Oscar Schmidt-Type Autoharp Springs**  
20¢ each SPECIFY MODEL A OR B  
**Oscar Schmidt Autoharp String Set**  
\$45.00 SPECIFY MODEL A OR B  
**Mountain Laurel 'Harp Plans**  
Booklet with directions to build a 'harp. \$15.00  
**Autoharp Bar Felts**  
Indicate 15- or 21-bar felt size. Minimum order, 10 felts. \$2.00 each.  
**Alligator Clip Tuner Pick-Up**  
Clip to autoharp and plug into tuner and you can tune your 'harp in a room full of banjos. Better than ever. \$15.00

**AUTOHARP QUARTERLY® Subscribers - Take 10% Off Your Market Place Order!**

**IMPORTANT!**

Use this order blank *only* for products offered here in The Market Place. For AQ subscription orders, use special box below.

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

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

Payments must be made in US funds. Merchandise shipped to US and Canadian addresses only. Make checks payable to and mail to:

**Limberjack Productions**  
PO Box A  
Newport, PA 17074

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

**Important! AQ Subscription: Order Here**

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

*Autoharp Quarterly* Subscription Or Renewal Total \_\_\_\_\_  
**GRAND TOTAL (Subscription & Merchandise)** \_\_\_\_\_



# Classifieds

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

## PRODUCTS/CATALOGS

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

**MOLESKIN FOR FINGERPICK COMFORT**  
 Line your metal fingerpicks with this comfortably-soft moleskin. 2" x 9" lines many picks. Self-adhering. \$5 postpaid. Bob Woodcock, 3320 Arnold Street, Philadelphia, PA 19129

**UNIQUE BI-DIRECTIONAL FINGERPICKS**  
 Handmade, brass. \$6 per set (3) plus \$2 s/h. Tom Bogardus, 2309 Anderson Road, Lawrence, KS 66046. 913 749-1125

**FOR SALE - USED ORTHEY CHROMATIC**  
 21-bar Signature model autoharp with fine tuners. Spruce top/walnut back. Call Rhoda at 703 375-3949.

**FOR SALE - USED ORTHEY CHROMATIC**  
 21-bar Signature model autoharp with fine tuners. Spruce top/walnut back. Call Jackie at 703 989-7402.

**FOR SALE - USED ORTHEY DIATONIC**  
 autoharp in G/D tuning. Rare, all-mahogany Sig. Star model w/fine tuners. Beautiful sound - exceptional bass. Like-new condition. Hard and soft cases included. \$1400. 313 662-8187.

## PUBLICATIONS

**FOLK ARTIST NEWS**, an eclectic magazine, published quarterly, for folk music and dancing performers and hobbyists. Encompasses acoustic folk instruments, voice, dancing, and related topics. \$15 per year. Info: 21626 Gentry Rd., Houston, TX 77040. 713 955-6052

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

*Classified Ads Get Fast Results!*

# Advertisers' Index

Andy's Front Hall .....	32
Autumn Wind .....	32
Brown, Roz .....	4
Bledsoe, Dona .....	4
Davis, Julie .....	16
Drewello, Linda .....	13
Elderly Instruments .....	6
Fladmark Woodworks .....	31
Great All-American Autoharp Emporium .....	6
Gustafson-Zook, Les .....	37
Houston Area Acoustic Music Society .....	5, 6
Jean's Dulcimer Shop .....	31
Limberjack Productions .....	BC
Mager, Alan .....	19
Melody Music & Harp Center of Houston .....	5
Note-Ably Yours .....	6
Old-Time Herald .....	16
Oscar Schmidt International .....	26
Performance Group .....	19
Rackensack Review .....	IBC
Stiles, Ivan .....	32
Stober, Carol .....	16
UW-Milwaukee Folk Center .....	25
Young, Steve .....	13

## EDITORIAL INQUIRIES & MUSIC CONTRIBUTIONS

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

# America's Heritage Music Monthly



The  
**Rackensack Review**  
 Mountain View, Arkansas

*News From The Folk Music Capital of the U.S.A.*

## Free Sample Copy

**Send Your Name & Address To:**  
**The Rackensack Review**  
**P.O. Box 1702**  
**Mountain View, AR 72560**  
**Phone/Fax 501-269-2778**



# AUTOHARP QUARTERLY

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

PO BOX A • NEWPORT, PA 17074

FIRST  
CLASS  
MAIL

FIRST CLASS MAIL  
U.S. POSTAGE  
PAID  
PERMIT NO. 77  
NEWPORT, PA

IF THE DATE ABOVE  
YOUR NAME IS WINTER 95,  
THIS IS YOUR LAST ISSUE!



The First Festival  
Dedicated Exclusively  
To The Autoharp!  
Four Exciting Days Of  
Concerts, Workshops,  
Contests, & Jams!



Home Of  
The Mountain Laurel  
Autoharp Championship!  
Friday, June 30  
7:30 PM.  
Sanctioned by the  
Walnut Valley Association

PERFORMANCES AND WORKSHOPS BY

Roz Brown • Julie Davis • Bonnie Phipps  
Orchard Grass Oldtime Gospel • Will Smith  
Bill & Laurie Sky • Jim Snow  
*Special Guest: Patsy Stoneman*  
Plus: George Foss • Mike Herr • Bob Lewis  
Alan Mager • Carole Outwater • Judie Pagter  
Joe Riggs • Steve Young - and more

June 29, 30, July 1, 2 • Newport, Pa.  
Advance Four-Day Weekend Ticket: \$45  
includes camping • (\$55 after May 1)

The Four-Day Weekend Ticket is the only pass good for camping, and is the only ticket which also includes Thursday, June 29. Due to insurance restrictions, we cannot accommo-

date children under 16. Fully self-contained and primitive camping on the grounds, which will be open at noon on June 27. No alcohol, drugs, or dogs. Send check to:

Limberjack Productions • PO Box A • Newport, PA 17074

Card subject  
to change

Autoharp makers and other autoharp-related vendor inquiries invited. *Principals only.*