

Autoharp Quarterly®

Summer, 1996
Volume Eight, Number Four
Five Dollars

The International
Magazine
Dedicated to the
Autoharp Enthusiast

In This Issue

Mission to Saxony
(A History of the
Autoharp in Germany)
Part Two
by Mike Fenton

*Making New Friends
of Old 'Harps*
by Alan Mager

Oscar Schmidt
1879 - 1975
Conclusion
by Glen Peterson

*1996 Autoharp Hall
of Fame Honorees*

Interaction
by Ivan Stiles

Kidstock
with Bonnie Phipps

Picker's Portrait
featuring
Ralph Turner



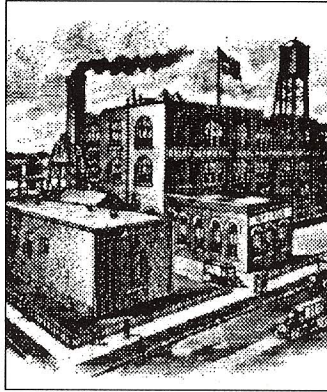
Oscar Schmidt

Contents

VOLUME EIGHT, NUMBER FOUR
SUMMER 1996



3 Mike Fenton's history of the autoharp in Germany continues.



14 Oscar Schmidt 1879 – 1975 concludes with an epilog by Meg Peterson.



31 The Autoharp Hall of Fame inducts two members for 1996.

To and From the Editors	1
Mission to Saxony: Part II (A History of the Autoharp in Germany) by Mike Fenton	3
Westphalia Waltz	6
'Harpers-At-Large	7
Making New Friends of Old 'Harps by Alan Mager	10
Oscar Schmidt 1879 – 1975: The Conclusion by Glen R. Peterson	14
Picker's Portrait featuring Ralph Turner	17
Theoretically Speaking: Part Five by "Hooter" the Owl as told to Becky Askey	18
Mountain Laurel Autoharp Gathering Highlights	20, 21
Critics' Choice	22
AQ Songbook: Pages 59, 60	23, 24
Pro-Files	25
Interaction by Ivan Stiles	26
The Autoharp Hall of Fame Nomination Form	30
Recordings	30
The 1996 Autoharp Hall of Fame Appointees	31
Exploring the Autoharp's Older Brothers by Ray Sipes	32
Kidstock by Bonnie Phipps	34
Club News	35
Autoharp Events	35
Keep Your Picks and Your Cool by Dr. George F. Orthey	37
AQ Postscripts	38
Winfield: 25 Years at the Picker's Paradise	39
The Market Place	40
Classifieds	IBC

Autoharp Quarterly
The International Magazine Dedicated to the Autoharp Enthusiast

Coeditors:

Mary Lou Orthey
Ivan Stiles

Books Editor,
Recordings Editor,

Pro-Files Editor:
Mary Ann Johnston

Clubs Editors,
Events Editors:

Dorothy & George Wagner
Interaction Editor:

Ivan Stiles

Children's Editor:

Bonnie Phipps

Medical Editor:

Catherine W. Britell, M.D.

Feature Writers:

James R. Adams, Esq.

Lindsay Haisley

Mike Herr

George F. Orthey

Judie Pagter

Mary Umbarger

Bob Woodcock

Contributors:

Gregg Averett

Cathy Britell

Mary Ann Eils

Rhonda Pallas Downey

Cover Photo:

Oscar Schmidt

Photo courtesy of

Meg Peterson



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

Email: autoharp@pa.net

ISSN 1071-1619

© 1996 by

Limberjack Productions.

Autoharp Quarterly is a

registered trademark of

Limberjack Productions.

All rights reserved.

Printed in USA.

To And From / The Editors

Mary Lou  Wan

Dear Readers:

These summer days have been constantly beautiful, and The Mountain Laurel Autoharp Gathering benefited from that most unusual condition. Because of the music, the folks, and the weather, it was an event not to be missed. You'll find some of this year's highlights pictured herein, and in the November issue, we'll have more to report. In the meantime, check out a great web page, <http://weber.u.washington.edu/~britell/mpics96.html> Thanks to the Britells!

Two days ago we called "Come back next year!" to our last Gatherers as they drove away. Tired but invigorated, we're pressing on with this issue. This is the time of our year when Murphy's Law takes over. The Lord ain't willin', the creek rises, and our chickens don't roost. Forgive our typos, poor English, and terrible jokes, please. We'll be back in gear for the fall issue!

Dear Editors:

MIKES WE KNOW

Lindsay Haisley's article on lavaliere microphones in the last issue was very interesting. I remember admiring his cavorting about the stage at the Mountain Laurel Autoharp Gathering several years ago with no noticeable electronic umbilical cord.

Having been skewered to a stand mike over the years, I have finally decided to join the cord-less crowd – No! Not chord-less! – I mean wireless amplification. "No strings attached!" And I don't mean the 'harp!

My performances include songs as well as several 'harps, which I sometimes use as accompaniment and sometimes for solos. The problem of getting a good balanced mix without a sound man riding herd is a challenge. My latest gimmick is working nicely. I wear one of those elastic wristbands that are sold in athletic supply stores on my right wrist and clip my omnidirectional mike to it. Before I put it on, I pass the

mike through the wristband (which gives it a little extra stability and keeps the wire that runs to the battery box clipped to my belt) out of the way. By pointing the mike in the direction of my voice and playing the accompaniments softly, it works on the vocals as well as the instrumentals.

With this arrangement, I can make it from the car into the "concert hall" in one trip with a Trace TA35R 2-channel amplifier strapped onto a luggage carrier with bungee cords, and two 'harps draped by their shoulder straps over the carrier handle.

Now all I have to figure out is what to do about those whole house public address systems, like the one at my last gig in a nursing home: "Will Fanny Paine please go to the main desk?" and other blatant messages which keep me doing musical dodges for a whole agonizing hour. Any suggestions, Lindsay?

Alex Usher

We asked Lindsay to answer your letter, and the next two –

Editors

Actually, Alex, I don't play wireless. The battery pack for my Shure SM-84 is clipped to the back of my strap and so the wire goes down my back and is pretty much out of the way. The trend seems to be toward wireless instrumental microphones, though. I saw several of them in use by various performers at the first weekend of the Kerrville Folk Festival from which I just returned.

As far as the problem with house announcements interrupting your performances goes, you really need to make clear to any venue at the time that you contract the show (either verbally or on paper) what is unacceptable in the way of this sort of interruption. If you've done this, and it becomes a problem after you've started your show, take a break after your next song and go talk to the folks who run the sound system

or who are making the announcements. Explain to them that an event is in progress which is not interruptible, as per your agreement with the institution, and they need to either turn off announcements in the area of your show or hold off on them until your set break, of which you'll inform them. If the presenters are less than helpful and considerate in this matter, you can always decline to play there again.

Lindsay

– AND LOVE

I appreciated Lindsay's article about lapel mikes. Julie Davis gave me excellent advice about this several years ago at Winfield...her miking gave the sound I liked best of all the 'harps I heard. I use the tiny Audio-Technica she recommended, with excellent success and satisfaction, clipping it in the hollow of my left collarbone on the edge of my Slider strap or vest. I also use a standing mike (whatever the venue provides...) to pick up vocals and the "front sound" (pick noise, etc.), which gives that Natural Presence...

The Audio-Technica picks up voice very well...At a solo performance, where none of the standing mikes worked, I clipped it right under my chin (pointing left) and used it for narration, vocals, and 'harp pickup with better results than I would have imagined...it captured my autoharp's beautiful bass notes with a vengeance.

A detail Lindsay didn't mention: many lapel mikes, especially cheaper ones, are designed for voice only, (they might not even be good for singing) and will not do justice to the range of frequencies produced by a musical instrument. If you can get the mike's specifications, look for a graph showing high sensitivity across a wide frequency range...

Fran Stallings

I did indeed suggest that if one

wants a quality sound, one should use a quality microphone. All quality lavalier microphones such as the Audio-Technica or my Shure SM-84 have a broad and smooth frequency response which is adequate for instruments. It's only the low-end mikes which have a problem in this regard. One should expect to spend \$200 to \$300 on a good microphone of this sort. In any event, if you try before you buy it shouldn't ever be a problem.

Lindsay

IT'S A SMALL WORLD

Several years ago, I decided to seek advice concerning the use of a mike in my performances. While attending the Mountain Laurel Autoharp Gathering, I talked to their fine sound man, Bill Belz, concerning this problem. Bill suggested I try the Audio-Technica mike. I was delighted with its performance, and a month or so later used it on stage at Winfield, Kansas. I received many compliments, and suggested its use to interested autoharp players. I have continued to use the Audio-Technica, and thank Bill Belz for bringing it to my attention.

Julie Davis

The local music store with which I do most of my business in sound equipment no longer carries the Shure SM-84, and when I asked for some information on lavalier mikes while researching my article on the subject, they gave me a copy of the spec sheet for the latest Audio-Technica mike. It looks like a popular brand.

Lindsay

A related afterthought –

Last month I played on stage with Peter Yarrow (of Peter, Paul, and Mary) at the Kerrville Folk Festival. Peter doesn't plug his guitar in, but plays directly into a mike. He is famous (or infamous) for his lengthy, exacting, and sometimes grueling sound checks which get everything well in balance. I've played with him before and always played directly into a mike. This time, however, I used my Shure SM-84 instead of a mike. I was much less satisfied with the results than I have been in previous years. I think the moral is that a back mike on a harp is good for solo performing, or for performing with groups or individuals who have acous-

tic or acoustic/electric pickups of some sort. When playing with people who are strictly acoustic with no pickups, a back mike can help bring the level of a 'harp into balance with other instruments, but will probably sound best, if used at all, when used in conjunction with a good front mike, well EQ'ed for both monitors and mains.

Lindsay

SENTIMENT IS MY FORTE

I have done very little in the way of experimenting in various ways with my autoharps over the last year or so. I am sorry to say that the advancing years are catching up on me. I'm now 86 years old, and will never be much of a player, but enjoy trying out this or that to see what the effect will be.

It all started some six or seven years ago, when over the air I heard a chap called Mike Fenton make lovely sounds on a thing called an autoharp. I got in touch with him thorough the radio company. I see him once or twice a year now – he calls for a cuppa when passing nearby.

I like reading letters and articles in AQ about the 'harp itself rather than about the music it plays. I rather expect that if you think it may be of interest to others, you will print it. A long time may it remain so.

I shall play about in a quiet way.

Roy Rowntree

"I don't play accurately – anyone can play accurately – but I play with wonderful expression...Sentiment is my forte..."

Oscar Wilde

PROGRESS!

I can't tell you how much fun I've had showing the February '96 issue of AQ to my friends. This is a "Memory Highlight Time."

The next time I write to you it may be on the computer I got in trade for my 1 $\frac{1}{8}$ diatonic autoharp!

My latest projects include finishing my lute-shaped 12-string guitar, and completely rebuilding my very first (Idaho-shaped) chording psaltery into a standard-length autoharp. I had to saw off Kootenai County, re-brace the head, and add lots of framing and back pieces.

Ray Sipes

Keep it up, Ray! Sometime you can make a koto by putting Kootenai County on again – backwards! Did you notice that you have a soul-mate in Lou Stump? See the editorial page in our Spring issue – and probably another – Roy Rowntree.

Editors

TOKAI, GAKKI, AND STAGG

Here in Australia, I heard of three autoharps for sale – a Stagg, a Tokai, and a Gakki. I went to see those 'harps, and thought your readers might be interested in my findings.

The 'harps dated from the late 1970s. The Stagg was, well – like an OS Model B but less handsome and it had a tone that didn't impress me. The other two had been described to me as a Tokai and a Gakki. They both turned out to be the same make. On each, the logo read:

Chromaharp (in small letters)

TOKAI GAKKI (in big letters)

It was a bit of a letdown when I thought I might have found a piece of rare 'harp exotica! (I'm guessing Tokai Gakki is where Chromaharps are/were made? My encyclopedia says the Tokai area in Japan produces timber products, so it sounds right.)

John Melloy

Thanks, John! We've never heard of this, and were wondering if TOKAI and GAKKI might be the names of a couple of the Sumo wrestlers -

Has anyone else ever come across this phenomenon?

Editors

WINTER '96 IS FEB '96

I recently received the latest issue of AQ. I read it cover to cover. [There's] always more than meets the eye. Do you have a center section for my listening pleasure? Thanks.

Willy Decormier

Willy, we knew we'd get your attention when you received only the AQ cover. That's to remind you that your subscription has run out. Fear not – you have been reinstated and a complete issue should be in your hands. Many folks get confused. When the label date reads "Winter '97," that means your last issue will be February '97.

Editors

The “auto harp” and “chordharp,” in my opinion, sounded inferior to the Rosens, although there were a few minor improvements in design – plastic chord bar holders screwed in, for instance – the older Rosens had their wooden bar holders and lids nailed on – the production of these maroon-bodied instruments during the 70s and 80s kept over 30 people in work at the Hopf factory on a pittance.

A variety of Musima autoharps were turned out – diatonic half-size models with six chords in the key of G; semi-chromatic ones with nine or twelve chords with a new body design but still bearing the strange chord layout of the Rosens. It was this adherence to this chord pattern that helped me at least to deduce in the mid-70s that the newer German 'harps and the old Rosens must at least have come from the same source. An interesting development was a new “deluxe” 15-chord model bearing the same chord layout as the standard OSI 15-chord pattern, but unfortunately, the aluminum chord bars in this setup were castellated on the underside so there was no way you could modify a chord bar to produce a different chord, simply because you had no flat surface on the bottom of the bar. You were totally stuck with what was there. The protective black plastic bar cover could only be removed for cleaning or repair underneath if you first unscrewed all 15 chord bar buttons which sat like golf tees in the top of each bar. The whole assembly was quite difficult to maintain and rattled a great deal. It is some measure of how little feedback had ever reached the Hopfs, because on my visit to the Hopfs this arrangement was still regarded as a good system, despite its obvious shortcomings to the experienced autoharper. I discovered that the Hopfs acquired the knowledge for this system via photographs in a Meg Peterson manual, this also being the source for later attempts at the 21-chord format. Unfortunately, what a page in a book fails to show is that the Oscar Schmidt 'harps have a degree of versatility in that the player can modify the chord pattern to suit himself, indeed the Schmidt 21-chord C model was specifically designed to meet this need. This vital aspect of chord bar layout was therefore missed and it was at these times that the company really

did need some input from experienced players.

The Hopf/Musima autoharps continued to find their way into England in very large numbers, and when I first began presenting my Autoharp Workshop Day Visit in British schools in 1986, I came across huge numbers of them, not usually more than two per school. They had one thing in common – they were all hideously out of tune and only ever occasionally used as an extra sound effect on a children’s music table. They had been purchased in large numbers for the English education system because of their cheapness. You could buy the Musima 12-chord model for the equivalent of about \$60 in England ten years ago. Most folks who ever bothered to try to use them in English schools had no knowledge of how to play the autoharp properly and could not cope with the poor tuning holding and German chord notation on the bars. The autoharp still has something of an image problem in Britain today as a result, something I have been working for years to try to break down. It is still a source of frustration to me today to see Musimas, Oscar Schmidts and ChromAharps in music shops in England still with no other information being offered by the shop – no instruction books, no facility for obtaining spare parts, and very often total ignorance on the part of the personnel – “Oh, you just strum it” – “No, sorry, you can’t get cases for them” – and other such rubbish. The Saxony-originated autoharps typically

Mission to Saxony

Part II

by Mike Fenton



Roland Hopf (left) with a visitor at a music fair in Frankfurt in the mid-60s. Behind on the shelves are the Hopfzithers (top) and on the middle shelf are visible two Rosen 'harps – a nine-chord (left) and a three-chord C diatonic (right).

came in cardboard boxes with an out-dated booklet, a T-shaped tuning wrench, and a vicious little steel thumb pick which threatened to sheer off the end of your thumb the moment you applied it to the strings! These 'harps still bore their main playing area down at the bridge for lap playing, further evidence that no western input was reaching Klingenthal.

I only came by my great advances in autoharp knowledge during the 1980s through my being a part of the USA scene, and I had to make great efforts, not the least financially, to make that possible. The few people who played autoharp in England before 1986 were mostly doing so with either German autoharps which had improved little in the 40 years of East German repression, or the occasional "A" model Schmidt. There was no playing tradition available to those folk either from Germany or England, and those few folk who owned a prized Oscar Schmidt autoharp were mostly old time country music buffs who depended on their old Carter and Stoneman recordings and occasional rare meetings with the likes of Bill Clifton, Mike Seeger, Sandy and Jeanie Darlington, and Roger Knowles (an English country music stalwart of the 1960s) to provide them with source material and inspiration – people like me, obviously. Players in the British Isles were playing in a vacuum – Saxony was politically cut off from the West, the USA was a long way off and expensive to reach. But now, at last, some two decades on and more, I have managed to be a part of both.

With the fall of the Berlin Wall and the reunification of the two Germanys in Autumn 1989, I resolved to see if a German link could now be opened. My main worry, of course, was my lack of the language. I had never had the opportunity to study German at grammar school as I was in the lowest stream and only therefore entitled to French. But I had to make the effort.

By 1991, Roland Hopf had applied for repossession of his business and after a break in production during the first six months of that year, the factory again was turning out its zithers and autoharps for export. The 'harps could at last appear with the name "Hopf" on them, and they began to be produced in a more attractive buff-coloured natural

wood body, employing local birch and alder which had spent a longer time maturing than during the VEB years. They were a step up in quality from the Musima 'harps, although for the time they still had the 12-chord pattern inherited from the Rosens.

I duly wrote to the Hopfs in Klingenthal, having obtained their address from their London distributors, and raised the possibility of visiting Germany with a view to advising them in improving their autoharps. I could not give a builder's perspective in the way that a Bob Taylor or a George Orthey could, but it seemed that initially a player's angle would be useful to them. I received a phone call from one of the Hopf employees who had an excellent command of English, and the response appeared very positive. In April 1992, I received a letter from Roland Hopf inviting me to Klingenthal;

We would like to change our product according to your suggestions. At the beginning of May, International Music Competitions will take place at Klingenthal. There is a chance of introducing the autoharp on the occasion of a folklorist concert on May 8th, 1992. This concert will be in a large tent. Since the autoharp is not known in Germany, such a performance would be an attraction.

Roland Hopf

It is significant that Mr. Hopf's letter refers to the autoharp as an instrument "not known in Germany." I remember thinking at the time if this was really true. There's a long tradition of building a variety of autoharps in Germany, but is it unknown there? The other important aspect of the reply was the obvious willingness to make changes to their autoharps, an indication of how keen they were to gain more knowledge now that there was freedom to do so. It is to my great regret that I was unable to go at that time and take up Mr. Hopf's invitation. I wish now that I had, but I was at the time building up my English work and with only a month's notice of the Klingenthal Festival, I could not cancel work booked in England and jeopardise my hard-earned schedule without causing a lot of bad feeling and losing a great deal of money. I lost a great opportunity,

but, looking back, much as I regret it, it was unavoidable.

The prospects for a trip to Saxony began to look bleak after this missed opportunity. I wrote to Roland Hopf and sent him one of my tapes. He wrote back with a pleasing reference to "masterly played music." It was clear, though, that the unification of East and West was not having a beneficial effect on the old GDR, which was now struggling to survive in a capitalist economy. The prices of the autoharps coming out of the Hopf factory were showing a marked increase, and their work force was down to a handful now that they were having to pay wages competitive with the West. Further, the autoharps were still coming out with the old familiar features, quaint, and with a great deal of character, but impractical in terms of modern autoharp techniques, and what players would want from an instrument. This letter of November 10, 1992, contained a very pessimistic outlook:

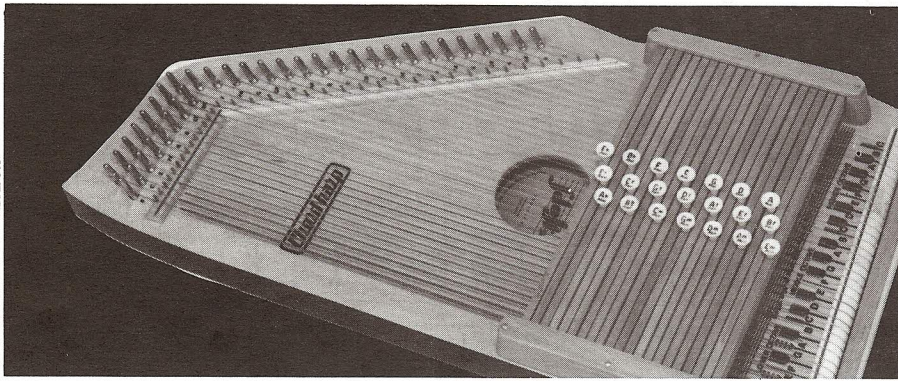
From 18th-20th October 1992, the International Zither Days took place at Markneukirchen. Our firm took part in the exhibition held on this occasion, but I could only explain a few things about autoharp playing to those people interested. I would have been much better and more attractive if you had been present.

I am glad about your offer to come to Klingenthal and help me further – developing the autoharp. With a heavy heart, I however have to inform you that I am forced to cancel the suggested date for the present. At the moment, our factory is in a critical phase. We have only a few orders, and I fear that I have to face the fact of stopping the entire zither production at the end of this year.

If I were able to carry on my business next year which would border on the miraculous, I would like to ask you to make it possible to visit us at the beginning of May 1993. At this time, the International Days of Music will take place here, and it would be a great enrichment for the international audience to hear you play.

Roland Hopf

During this period, Roland Hopf was developing a new autoharp along



My Hopf autoharp prototype which was sent to me on March 1993. Notice the chord bars match the natural colours of the body.

Oscar Schmidt 21-chord lines, and he duly sent me a prototype in March 1993. The new 'harp was certainly a step forward, with good appearance, reliable tuning holding, fine sound, and its chord bars, wooden with green felt, matched the buff-coloured body. It proved to be a mixture of ideas from the Oscar Schmidt "A" and "C" models, with inclined wrest pins, wooden bridge and end-pin block with cover in the style of the old "A" models, with the chord bar layout in three rows in the fashion of the "C." Its stringing was the standard 36-string chromatic Schmidt pattern. It proved to be a big step forward for the company, and was supplied in a smart hard-shell case. Its main drawbacks were its lack of chord interchangeability, and the difficulty of trying to add an electric pickup bar. However, I was able to write back to Roland Hopf with many favourable comments.

Unfortunately, the optimism generated by the arrival of this new Chordharp was to receive a set back when I next heard from Mr. Hopf at the end of May, 1993:

Thank you for your long letter of 31.3.93, your suggestions, and your advice for the improvement of the new autoharp and its sale, and, of course, [thank you for] your letter of 15.5.93.

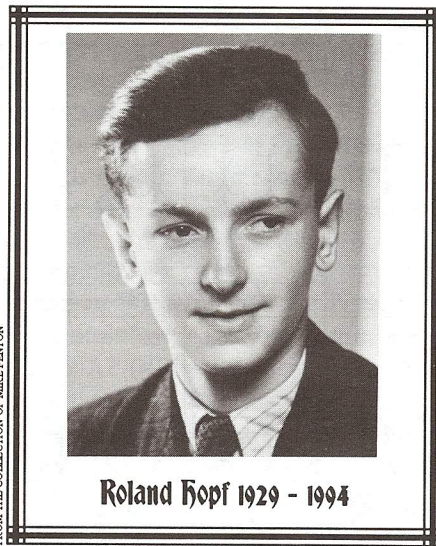
I have to apologise for sending again a delayed answer which is due to the present sales situation of autoharps, chord and Harpeleik zithers. Despite great efforts, sales to European countries, to the USA and Australia are declining. Thus, I am forced to further curb the already very limited production, and have no chance but to completely stop the production in the

next months. In order to avoid this, I want to make some changes and try to produce different goods in cooperation with other firms.

As matters stand, I am not able to say if at all and when we might produce again musical instruments. Therefore I like to ask you to postpone your visit once again to next year provided my factory will still exist by that time.

Roland Hopf

It appears that during the period of 1993-94 the Hopf company did indeed turn its attention to the production of other goods in a bid to survive, making cases for coin collections, and for high quality microphones, but on October 20th, 1994, Roland Hopf died, the pressures and worries of the business having contributed to a series of strokes.



His son, Jörg had taken over the business in April 1994 after his father's second stroke, and it appeared that any chance of visiting Klingenthal had gone. Then, in April 1995, a new de-

velopment brought Germany into my thoughts once more.

In April 1995 I first heard from Gudrun Derlin in Hamburg, who had been given my address by Jörg Hopf. She wrote to me informing me of her activities promoting the autoharp in Germany and requested details of autoharp recordings, publications, festivals, and makers. To my surprise, I learned from her that the Hopf factory was making 'harps again, as she was selling them, but even someone as new to the autoharp as Gudrun knew that there were problems which needed sorting out.

Gudrun Derlin was born in Lübeck, on the Baltic coast of northern Germany, and at various times had worked as a medical technician, interpreter, and model, and for nearly 15 years had run her International Art Management as an agency, managing artists in Germany. She first heard the autoharp being played at a Bible school in the Harz Mountains. She recalls that it was an Oscar Schmidt, and the player was Greek! In 1994, she introduced the autoharp into her business. Now for the first time, as far as I know, there was someone in its country of origin seriously promoting the instrument. Her interest provided a timely boost for Jörg Hopf in his desire to carry on his father's business.

After meeting Gudrun in England for the first time in August 1995, we resolved that it was time for me to make my long-overdue trip to Germany, present a workshop for Gudrun's clients in Hamburg, and visit the Hopf factory in Klingenthal to explore ways in which we could assist in helping the company to upgrade its autoharps. We would make a good team, myself with the playing experience and background knowledge of the instrument, and crucially, Gudrun with the language and a ready market in the homeland. Her English is excellent, and she would serve as interpreter between the Hopfs and me. And so it proved.

By this time the company was again producing zithers for export, but autoharp production was minimal, and there were errors in the chord system which needed looking at, so the time was more than ripe for my visit. ♦

To be continued

WESTPHALIA WALTZ

♩

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

TAB

1.

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

TAB

2. *Fine*

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

TAB

G D G D7 Am / E7 / Am / D7 C D C

TAB

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

TAB

/ D G C Am / E7 / Am / D7 C D C

TAB

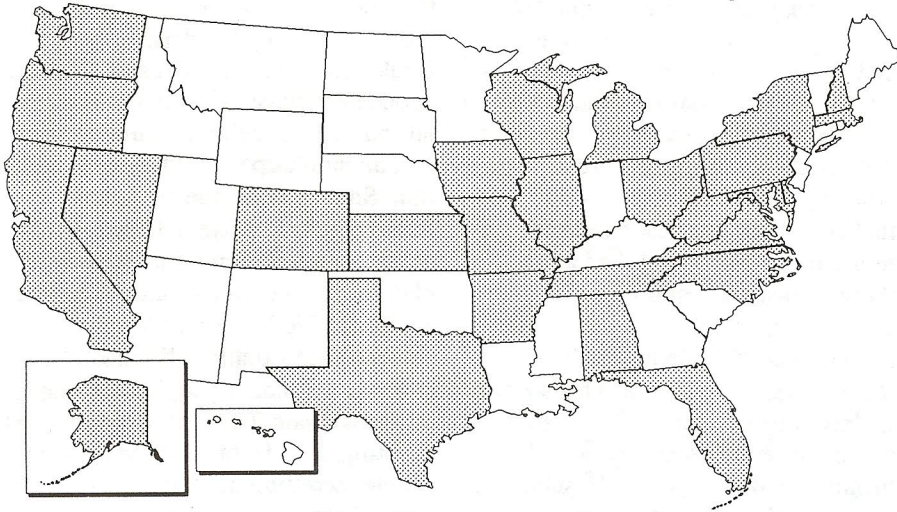
D.S. al Fine ♩

/ D / G

TAB



'Harpers-At-Large



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



Lucille Reilly Concert

Place: Verde Valley, Arizona

Reporting: Rhonda Pallas Downey
Cottonwood, AZ

My family and I had the opportunity to participate in Lucille Reilly's concert here in the Verde Valley of Arizona in January.

When I first heard that an autoharp player was going to be in concert here, I remembered fond memories of attending the Walnut Valley Festival in Winfield, Kansas and seeing Bryan Bowers perform at various times. I still have a record he signed in the late 1970s.

Bryan's autoharp playing has been an inspiration to me over the years, and I was excited to hear that a new autoharp player was coming to town. We don't have many 'harp players in this neck of the woods!

Lucille was a big hit. I loved her style, various mood settings, and her personality through music. She played some jigs and reels, light classical pieces, Irish harp tunes, and some favorite hymns on three diatonic autoharps. One of my favorites was *Let All Mortal Flesh Keep Silence*, played dramatically in G minor. Other favorites were *The Rose*, *Rory O'Moore*, *Rickett's Hornpipe*, and *I Sing the Mighty Power of God*.

Lucille's communication and expression through music was certainly

inspiring and motivating!

We welcome her back to the Verde Valley again!



20th Annual Cosby Dulcimer and Harp Convention

Place: Cosby, Tennessee

Reporting: Gregg Averett
Marietta, GA

Driving through Tennessee on my way to Cosby, I hardly noticed as I passed by Crazy Ed's Fireworks Warehouse, then Crazy George's Discount Fireworks, but found myself curiously drawn to an emporium whose billboard read Bimbo's Fireworks. Finding just a small store staffed by one nice, little country girl, who clearly was not the namesake, I departed, fortified with celebratory materials to carry home to my fireworks-deprived state. I continued on to the Folk Life Center of the Smokies, where I found Jean and Lee Schilling had set the stage for a real celebration. Wishing to mark two decades of their Dulcimer and Harp Convention in a special way, they waived all charges and footed the bill for a free weekend for all who cared to come.

And come they did. Faithful regulars were augmented by many new faces. Workshops and concerts were well attended and the festival was blessed with moderate temperatures and clear, blue skies. With nary a thunderclap all week-

end, the woods were filled with droning mountain dulcimers, dancing hammered dulcimers, and lilting harps. There were dozens of workshops all day, followed by a concert each night. I did some workshops on autoharp maintenance and repair and one on rhythm and melody playing while Steve Mayfield handled beginners workshops. The interest and enthusiasm of the attendees made it great fun for me.

The talent on stage at night was awesome. I heard some performances second to none, anywhere. I also saw one that could accurately claim has never before been *done* anywhere. An *ad hoc* duo billing themselves as "Buttons and Bows" performed a number combining the hurdy-gurdy and the diggery doo in a cultural clash that is still reverberating through the hills!

The Schilling's front porch provided an ongoing stage and showcase for two eminent folk traditionalists – Chuck Larkin and Sam Stone – who attracted other players and listeners all weekend. Jean even pulled out her autoharp and Lee his harmonica for a few songs.

It can now be announced that the Mountain Laurel Watermelon Seed-Spitting Contest and the Cosby *World's Championship* Watermelon Seed-Spitting Contest have been unified in a single winner! The dual champion will risk his crown against all comers at the 1996 Mountain Laurel Autoharp Gathering where important new changes are rumored to be in the works for the expectoration extravaganza!



The Northwest Folklife Festival

Place: Seattle, WA

Reporting: Cathy Britell
Mercer Island, WA

The Northwest Folklife Festival is not your typical music festival. Held at the Seattle Center, (home of the Space Needle and the '62 World's Fair), it's spread out over about 20 indoor and outdoor stages, each with a music, dance, or story telling event going on every half-hour for three and one-half days. In between, there are hundreds of craft booths, food booths, street performers, – and people. It's free, and the throngs can be overwhelming. The festival is very child-friendly, and the fountains – from the center fountain that is like an amazing lunar landscape to a gentle

rocky fountain that becomes a massive kiddie pool in hot weather – invite participation. There’s a bit of jamming space, one area for Celtic, one for bluegrass, and another for old time – they are self-selected and often mix up. However, the ambient music and general noise often make jamming quite a challenge. The dozen or so workshop rooms, located underground, are a refuge from the general cacophony.

To complete the setting, the Seattle Center has an amusement park, the Space Needle, and the Science Museum. You can look around and see a rich scene including roller coasters, ferris wheels, the top of the needle, and arches of the Science Center.

Now that you’re oriented to this general sensory-overload environment, I’ll share my impressions of the festival. On Friday, I only went for a couple of hours. I wanted to check in, reserve some rehearsal space for Les [Gustafson-Zook] and me, and check out the instrument auction. This is a huge auction that has everything that everybody doesn’t want – brass, woodwinds, strings, and “other” instruments. There were about a hundred Hawaiian tremolos, six autoharps – (two children’s autoharps) and some pretty good fiddles.

Saturday was practically the first sunny day around here since last fall, so the crowds were almost overwhelming. I gave my beginning autoharp workshop at 1:00 PM. It was wonderful that Les came and we were able to play a couple of tunes together to show some possibilities of the autoharp. It’s great to have support like that, particularly when you’re dealing with this kind of workshop where most of the people don’t have ‘harps. The ones who do are people with whom you play frequently and are far beyond the “beginning” stage. Les’ being there helped make it interesting for everybody.

The scheduled autoharp jam didn’t happen. The designated hill was shoulder-to-shoulder people with a few jams going on, but mostly, just people. Somehow Greg Schneeman (master of the bowed psaltery) and I bumped into one another, sat down, and played tunes together right in the middle of the throng for about an hour. For the rest of the afternoon, we enjoyed music from Heidi Muller, The Suffering Gaels,

Keltoi, Andrew Ratshin, (aka Electric Bonsai Band), and finally ended with a song circle on the lawn.

Sunday was nicely occupied with concerts, workshops, and jamming, ending up with a Cyberpluckers’ dinner and jam/song swap at our house.

On Monday I went down to the indoor crafts booths for my prearranged “rocking-chair” gig. Tom Carlin, who makes, I think, the best handmade furniture in the Northwest, had a booth there with some beautiful and comfortable rocking chairs. Every day of the festival, I sat a while in his chairs, rocked, and played tunes. This seemed to draw a tremendous crowd with a number of questions about both the furniture and the autoharp. I subjected the crowd there to my program a couple of times, so that I felt relatively comfortable and warmed up when my stage time came. Which it did, next.

My Audio-Technica Pro7a mike worked wonderfully! I put it in back of the ‘harp, and used an instrument mike in front, and that in combination with a wonderful sound person and equipment made me very happy. The program went reasonably smoothly from my point of view... Good ol’ Schneeman sat in the front row, showing his teeth when I kept forgetting to smile. Of course, I tend to play too “hard” when stressed, so the result was a little clunky when it should have been lighter, friskier, and more rhythmic. Well, as long as we have room to improve, life is a growing experience. The Cyberpluckers showed up in force, kindly cheering after every piece, and were most welcome. Again, it was a delight to have Les join me and end the show with a wonderfully rich and good duet. I didn’t really catch the signals very well, but he made up for my inadequacies, and the result was fine. What was kind of neat was that the crowd was sparse at the beginning but as people walking by heard the music, they stayed, and the place was packed by the end of the half hour.

Next, Les gave us a great workshop. Not only did he show approaches to melodies and rhythm, but also demonstrated some tunes on the chromatic ‘harp that were really quite amazing. He takes stuff that I find terribly difficult and makes it look like a snap. I guess that’s what virtuosity is all about.

I believe everybody got a great deal from his workshop.

Then came another high point of the festival for me. A member of a great local string band asked me if I would join them for the rest of the afternoon. They have two fiddles, bass, guitar, hammered dulcimer, and decided that an autoharp would be a neat addition. So they made me sit right in the middle, and we played. They actually asked me to call tunes and wanted to play so that they could really hear the autoharp! Well, this was a weird jam/performance situation. We had a crowd of about a hundred people listening to us, we were on TV, had photographers shooting at us from all directions and people recording us, and we sounded good! These guys and gals were truly fine musicians, and I was in heaven. As I sat there, trying to remember to swallow my saliva, I was thinking of Banjerbob, John, Les, Marty, Heidi and John, John and Kathie, Ivan, and all the other folks who taught me how to do this stuff.

All in all, it was a good time for this autoharp.

A post script to this report: On E-mail, Pete wrote: Maybe Cathy won’t tell ya, but her concert was wonderful. The ‘harp (with the right hands behind it) is great for Celtic tunes, despite its relatively recent emergence. And Les is a joy to watch and hear. Maybe I can play like that when I grow up... I brought a young friend to Cathy’s beginner’s workshop, and he left inspired. Hope he sticks with it.



Memorial Day Stringalong

Place: Elkhorn, WI

Reporting: Mary Ann Eils

I thought AQ readers would be interested to know that Alex Usher gave fine workshops at Stringalong, and spread her infectious attitude about the autoharp to everyone around her.

The Stringalong also included other fine musicians such as Adam Granger, Susan Smentek, Keith Bauman, Shinoku Sato, Rob Brereton, Ann Schmid, Bob Franks, Tony Finlayson, and Bob Wlenerehl. Gary Stone was also there to help the instrument builders.

If you have never attended a Stringalong, and are interested in music that’s out of this world, some of the nicest people you will ever meet, and food

that will knock your socks off, come!

We were afforded the greatest pleasure of meeting Alex and listening to the truly great music she makes with her autoharp. I was lucky enough to be one of her students – what a treat learning and laughing!

And, I'm alerting the world, once you start playing the 'harp, you're hooked. It's the best.



Wax Cylinder Recording

Place: The Edison Recording Studio, West Orange, NJ

Reporting: Mary Lou Orthey
Newport, PA

To celebrate this year's "Edison Heritage Day," the Edison Museum asked Patsy Stoneman to record 14 of her father's ("Pop" Stoneman) songs on the old (1880s) wax cylinders, using the nonelectric recording machines of that era. Patsy said "Yes" to that splendid invitation, *if* she could bring me along for 'harp backup, since "Daddy played the autoharp". Patsy is the only person whose family has previously recorded for Edison to receive this great honor. The following report is not meant in any way to lessen the importance of this tribute. It's a greenhorn's account covering a few trials and tribulations encountered during this remarkable experience.

Some of the songs Patsy had lined up were familiar to me, but we had to work ahead of time to emulate the way Pop played and/or wrote them. They've indeed changed via the "folk process."

On the afternoon of May 17 we arrived at the Edison Studio for a practice session, where we were cheerfully and immediately jammed into a setup nightmare: Patsy stood tight next to me and sang into a horn about nine inches wide. I perched on a stool with my 'harp, crammed right up to a horn about a foot across. (By the end of the sessions, the body of her guitar had carved a permanent dent in my gizzard.) We were to move in as close to the horns and to each other as possible, and to make it *loud*. Patsy pushed her whole face into her horn, singing so hard I thought she'd burst a blood vessel, and banging her guitar big time into my horn, while I furiously flailed at my 'harp, trying to get as much sound as possible into that selfsame horn. At one point an engineer with gazelle-like grace leapt onto the stage behind us, yelling "Louder!" at the

top of his lungs. At that point, my frantic right hand (three inches from my horn), bumped into its brim. Both horns, which were hooked together, began merrily bouncing around. With that slick move of mine, we found ourselves playing and singing into bobbing, moving targets. – And that's how we were expected to make "music" which was to be kept lovingly in Edison's vaults for future generations to enjoy –

Our big moment was scheduled for May 18 at 11 AM. We had three sessions, four songs each. There was a SRO crowd, the air in the room was stuffy, my thumb pick kept sliding around, and Patsy sang so loudly she began to lose her voice. Her hand and finally her whole arm cramped badly because she was whamming her instrument so hard. Meanwhile we were basking in the unremitting warmth of a heat lamp right below us which kept the wax soft enough so the whole thunderin' business could be recorded on the cylinder. On my right was a lovely box of wax cylinders kept hot with yet another heat lamp. That box looked for all the world like an incubator with a bunch of brown chicks inside. The engineer, (yesterday's gazelle), clucked over it like an old hen, testing, retesting their temperatures. The temperature of the wax was around 80 degrees. (*Mine*, too – I was beginning to incubate.)

Except for the heat lamps, this was all accomplished without electricity. The recordings, before heat lamps, took place on the topmost floor of this building (metal roof) in the middle of the hot New Jersey summers to ensure the correct temperature of the wax.

We thumped, banged, and caterwauled for all we were worth, and would you believe – the audience loved it! We did three sessions in about five hours. To make the cheese more binding, there were reporters and photographers present from The Smithsonian, The New York Times, and other prestigious journals. So, while we flailed and wailed, bulbs flashed like a long-awaited press conference. If feeling like an overdone turkey wasn't bad enough, I was now blind, as well.

I'd hoped to look fairly presentable that day, but by the middle of the second session, I was trying to do something (*anything*) with my hair. By the third session, I didn't give a rap who



At one point during the practice session, an engineer with gazelle-like grace leapt behind me (left) and Patsy (right) yelling "Louder!" at the top of his lungs.

was there taking pictures for what. The hair had finally settled on top of my head like an ill-fitting toupee. Patsy doggedly continued to look like the star she is. (How *does* she do that?)

By the end of the afternoon, I couldn't remember in what key we had practiced a song, how many verses she would belt before I was to bang out the lead, or how many times the song was to be executed before two minutes were up (two-minute cylinders). We had carefully written notes, but where *were* they? – So I winged it.

Patsy, on the other hand, kept relating to the audience. During the last set, she got carried away, announcing out of the blue, "I'd like to play the Jew's harp for you – how about *Old Joe Clark*?" She immediately commenced with a lovely rendition of *Old Joe* on that thing, just twang-blastin' away for all she was worth while throwing me a "Well?" look. I knew I was expected to wham out a simple three-chord tune – but – what three chords? I was brain dead and about to hatch. The rest of the set – *The Poor Tramp Has to Live*, *On the Banks of the Wabash*, and *Don't Let Your Deal Go Down* (chord progression, D7, G7, C, F) – was rolling around in my head, and I just couldn't get *Old Joe* to sit still. Finally, against my better judgement, I joined the fray. The crowd *loved* it! The engineer was grinning like a donkey eating briars. "That's it!" he was shouting. "The Jew's harp is perfect! Let's hear it again!"

Absolutely unforgettable. Would I do it again? You bet! ❖

Making New Friends of Old 'Harps

by Alan Mager

In 1985, I heard Bryan Bowers play for the first time and found that my old interest in the autoharp (I hadn't played one in 15 years) was instantly rekindled. I went home that night with Bryan's record, *The View From Home*. I played it the next morning, then headed for a local music store and bought a new Oscar Schmidt 21-chord 'harp. My goal was to learn to play "Blackberry Blossom" just the way Bryan does.

After a few months, I could play the tune perfectly, but it didn't sound anywhere near as sweet and exciting as Bryan's playing. Then I heard Bryan play in person again, and after the concert I cornered him backstage and asked him why his 'harp sounded so much better than mine. It was then that the world of diatonic instruments, and all its attendant wonders, began to unfold before me.

Soon thereafter, I located a nice second-hand autoharp and did my first diatonic conversion. I was quite pleased with the results, but it took several more conversion projects and lots of talking with others about the process before I felt I had a real grasp of the necessary principles. Now, I'm often asked for advice on 'harp modifications by other players, and the most frequently asked questions concern what chords to use for particular diatonic setups. It is that issue that I will address in this article.

GENERAL CONSIDERATIONS

Most often, the 'harps that end up being converted to diatonics are old 12- and 15-chord Oscar Schmidts that folks pick up at yard sales, flea markets, pawn shops, or from Aunt Millie's at-

tic. So with this in mind, I'm going to focus on chord selection and arrangement for one- and two-key diatonics using 12 or 15 chord bars.

My first suggestion is to arrange your chord bars in three rows; one each for the majors, minors, and sevenths. This makes the most sense with multi-key 'harps, because you can switch from key to key and retain the exact same fingering pattern for all the primary chords in each key. I suggest using the same arrangement even on single-key 'harps. If you do, then your fingering patterns will be the same whether you're playing your one-key diatonic or your seven-key chromatic.

But wait a minute, that old 12- or 15-bar 'harp you're going to convert has the bars arranged in two rows and the chord bar buttons are glued on tight. Don't despair; this is easier to fix than you might think. Here's what you do:

- ① **Remove the buttons.** Wrap a piece of cloth or leather around the sides of the chord bar button, then grip the button firmly with pliers, give it a lateral twist, and it will pop off the surface of the chord bar quite cleanly. Parallel jaw pliers work best for this operation. If you don't have these, use pliers with the largest, flattest jaw surfaces you can find.
- ② **Clean up the bars.** With a utility knife, slice off any pieces of chord bar button that remain glued to the top of the bar. Then with a power sander, sand down the top surface of the bar to remove all traces of where the button was attached. Sand down the entire top of the bar to give it a nice matte finish.
- ③ **Glue the buttons back on.** Now arrange the buttons in three rows with as little space as possible between

the rows (see Figure 1), and glue them back onto the bars with Super Glue (or a Super Glue clone). For a really clean look, sand the chord names off the buttons before gluing them back onto the bars, or you can buy blank replacement buttons from any Oscar Schmidt dealer.

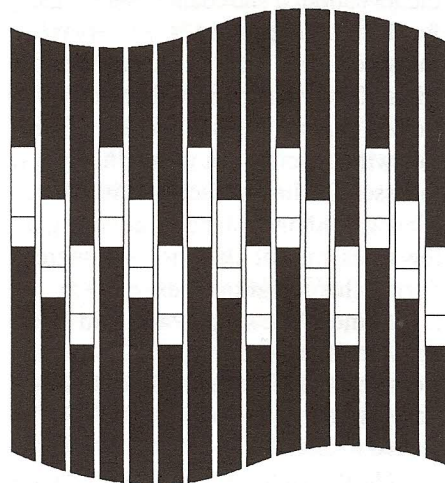


FIGURE 1.

The next step is to decide in what key(s) you want your new 'harp to play. There are lots of considerations, and you need to think this out carefully before you make your final choice. I strongly suggest getting George Foss' book *Going Diatonic*. It has a wealth of information on the subject of autoharp conversion, including some very well-thought-out string schedules for diatonic 'harps in various keys. The process of deciding whether to make a one- or two-key diatonic and which key(s) to choose could easily be the subject of another article (or perhaps a small book). To get back to the subject of chord selection, we'll bypass this process and look at two possible 'harp setups, a two-key diatonic in the keys

of G and D and a one-key 'harp in G.

TWO-KEY DIATONIC

For the keys of G and D you must have the following ten chords: C, G, D, A, Am, Em, Bm, F#m, D7, and A7. (Some will argue that the 7ths aren't truly essential. They would be right, but I can't imagine a 'harp without 7ths, so we won't even entertain that possibility here.)

If you have a 12-bar assembly, you will have only two bars left over to play with after you put on the ten chords listed above. You could do any number of things with these two bars, but my suggestion is to add the E7 and GM7 chords.

The E7 is the II7 chord in the key of D and is quite useful. On the two-key G/D 'harp, however, this chord will be missing one note (the G#). This missing note gives the chord a somewhat strange, hollow sound, but I find its usefulness is far outweighed by its somewhat unusual sound. (The II7 chord is rarely held very long anyway, so this will greatly minimize the odd sound.)

The GM7 is the G major 7th chord which contains the notes G, B, D, and F# rather than the G, B, D, and F of the G7 chord. In many cases, GM7 will make a very satisfactory substitute for G7 and will give you a reasonable substitute for the impossible-to-make I7 chord in the key of G.

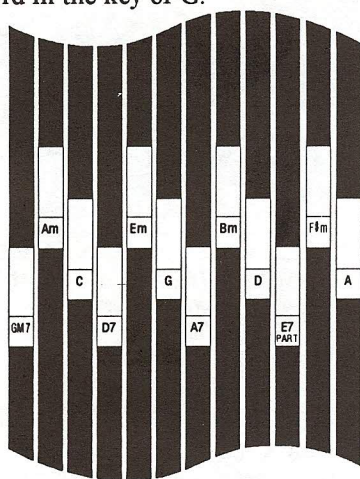


FIGURE 2.

Figure 2 shows how I would set up a G/D 'harp with 12 chord bars. If I had 15 bars to work with, I would use the setup shown in Figure 3, adding some interesting "color chords" which

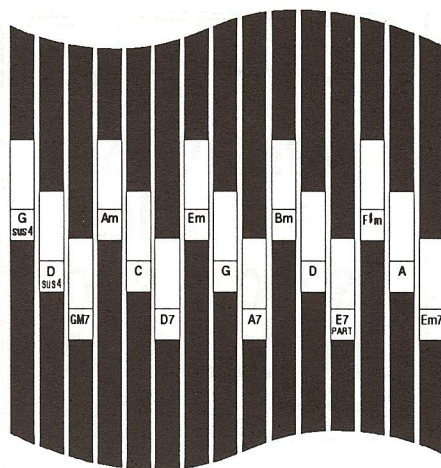


FIGURE 3.

would be quite useful in the chosen keys. All the possibilities are far too numerous to mention, but my choice would be to add two suspended 4ths, Gsus4 (G, C, D) and Dsus4 (D, G, A) along with a minor 7th, Em7 (E, G, B, D) which turns out to be the same chord as G6. The placement of these final three chords is arbitrary, but the placement of the other 12 makes musical sense, and I would recommend sticking with my proposed arrangement for those 12 chords.

Another consideration with a two-key diatonic is that you may want to include two lock bars so that you can lock out the non-diatonic note in each scale. Of course, to do that you'd have to give up two of your original 12 or 15 chords. In the 12-chord configuration, that would leave you with only the ten essential chords, and in the 15-bar arrangement you'd have only three extras (my choices would be E7, GM7 and Gsus4).

ONE-KEY DIATONIC

We could also set up a single-key diatonic 'harp using 12 or 15 chord bars. That seems like a lot of chords, doesn't it? Let me assure you that it's not. My standard setup for a one-key instrument uses 15 bars.

In our example, we'll use the key of G. There are seven chords that are essential for a one-key 'harp, which in the key of G are G, C, D, Am, Em, Bm, and D7. This means that we can add five extra chords to our 12-chord setup and eight extra ones to the 15-chord 'harp. Now we can really have some fun with the color chords.

My suggestions for additional chords, listed in the order of their usefulness are: A7 (partial), GM7, Gsus4, Dsus4, Em7 (G6), Am7 (C6), CM7, and E7 (partial). My suggested arrangements for the chord bars are shown in Figures 4 and 5. In these arrangements, the placement of the seven essential chords as well as the A7, E7, and GM7 makes sense from a musical standpoint. (The chords follow in a progression around the circle of fifths.) The placement of the rest of the chords is arbitrary and could be changed to suit the individual player.

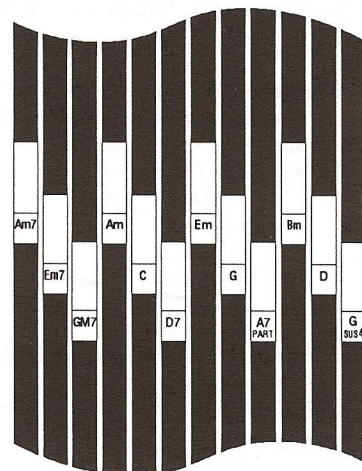


FIGURE 4.

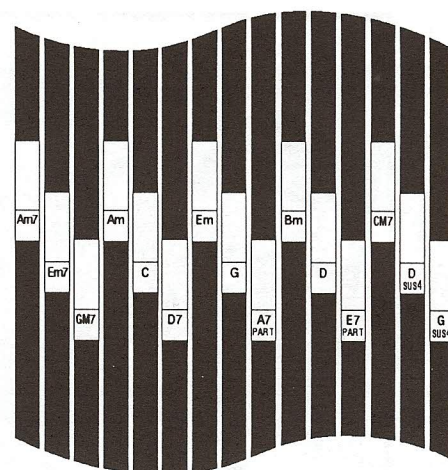



FIGURE 5.

Of course, there are many other chords you could create for a single-key 'harp. You might even consider adding a lock bar to lock out the C and F# notes which would leave you with a pentatonic scale. This isn't as far out as it sounds. I have two 'harps set up this way, and I find it a lot of fun to "noodle" in the pentatonic scale. (You could actually make two other pentatonic scales out of the G scale, but let's not get too crazy here.)

New Release!



HEAR THE COLORS

An all-instrumental collection of 15 old and new favorites performed on the autoharp by

ALAN MAGER

International Autoharp Champion with Charley Groth, Jan Milner, and others.

Featuring:

March of the 10,000 Autoharps • You Made Me Love You • Planxty Fanny Power • The Hundred Pipers • Moonlight Bay • Come, Josephine, in My Flying Machine • Can-Can and many more.

Send \$11 for each cassette or \$16 for each CD (prices include shipping) to:

Alan Mager
P.O. Box 1221 • Annandale, VA 22003
For bookings and other information, call 703 256-1068 or e-mail afmager@erols.com

Hide your valuables: Ivan Stiles is loose and he could be headed your way!

That's right. With just a phone call, he could be headed your way for a rousing good time with the autoharp, mountain dulcimer, bowed psaltery, musical saw, and hurgy-gurdy. Plan a workshop and/or house concert for your group today.

Ivan Stiles
1585 State Road
Phoenixville, PA 19460
610 935-9062

PARTING WORDS

With a little care and planning, old 12- and 15-chord autoharps can be converted into very respectable one- and two-key diatonic instruments and be given new life. Every instrument so converted becomes unique, as the imagination and needs of the intended player are built into it. Hearing the results of 'harp conversions has long been a source of fun and fascination for me. Come join the fun! ❖

Great All-American Autoharp

EMPORIUM

NEW GREAT Tunes Values!

KORG DT-3 \$65⁰⁰ / SABINE 1100 \$50⁰⁰
PLUS \$3⁰⁰ FOR S+H

REFELTING STRIPS 15 for \$14⁰⁰ / 21 for \$18⁰⁰ + 2⁵⁰

PROFESSIONAL LONG HANDLE TUNING WRENCH \$12⁰⁰ + 2⁵⁰

"Play-by-EAR" Autoharp WORKSHOP LESSON Two FULL HOUR TAPES + 20 page Workbook \$22⁵⁰ + 2⁵⁰

BEST Autoharp Music of Today! Full HOUR cassette \$15⁰⁰

"WINFIELD WINNERS" Vol. 1, 2, 3, 4 \$10⁰⁰ ea. / 4 for \$31⁰⁰

Send for list of 1/2 hour TUNE LESSONS - cassette \$8⁰⁰ ea. + 1⁵⁰
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

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

ROZ BROWN

"Music for Old Goats"

ELP-104



Title	Stock#	Price
COLORADO AND THE WEST Songs about cowboys, horses, and the West	ELP-101	\$8.00
CHRISTMAS IMAGES Instrumental traditional Christmas carols	ELP-102	\$8.00
ROLLING HOME-Songs of the Sea Ballads about boats, sailors, and the sea	ELP-103	\$8.00
JUST KIDDIN' AROUND "Music for Old Goats" Nostalgic tunes from the good old days	ELP-104	\$8.00
WHERE I'M BOUND Favorite songs from the '60s	ELP-105	\$8.00
MY BEST TO YOU (Double album contains ELP-101 & ELP-104)	ELP-105CD / ELP-106CD	\$12.00 / \$12.00

Add \$2 per cassette or CD for shipping and handling.
Send check or money order to:

ROZ BROWN
PO Box 150518 • Lakewood, CO 80232

Keeping with Tradition!

The Professional Series Autoharps by Oscar Schmidt

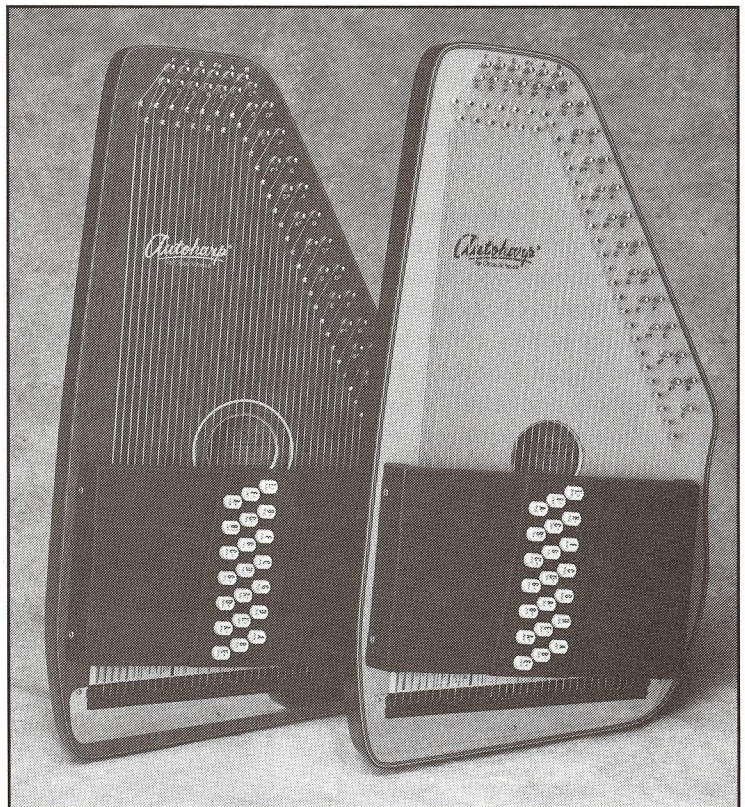
Charles Zimmerman, who invented the Autoharp 110 years ago this year, would be proud of his tradition continued in the Oscar Schmidt Professional Series Autoharps.

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

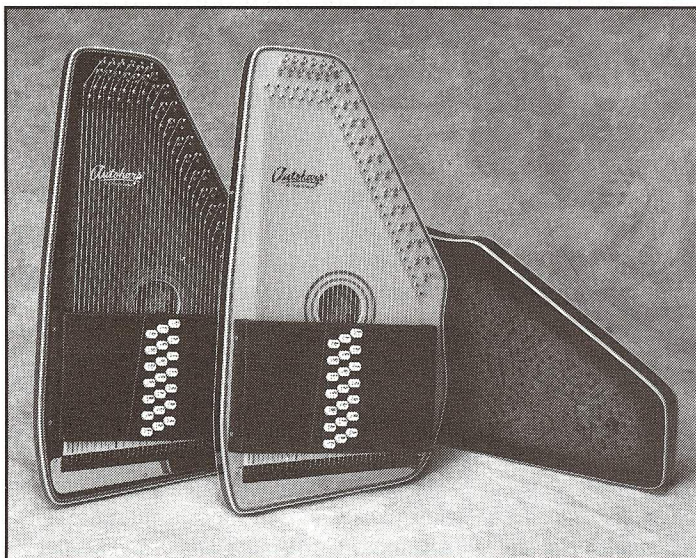
Play an Oscar Schmidt Professional Series Autoharp today at your nearest dealer and hear how sweet the sound of tradition can be!

Autoharp[®]

*Autoharp is registered trademark
of Oscar Schmidt International*



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



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

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

Solid brass construction increases the harp's sustain!



*The exclusive Oscar Schmidt
Fine Tuning System*

Oscar SchmidtTM

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

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

Oscar Schmidt 1879 – 1975

written by Glen R. Peterson
in 1975,
with addendums until 1978

Part Five The Conclusion

This series of articles is taken directly from transcripts written by the late Glen Peterson and presented to Autoharp Quarterly by Meg Peterson, to document the history of the Autoharp during the Oscar Schmidt – Peterson Era. They are presented on these pages as Mr. Peterson wrote them.

The series is composed of two separate reports written by Mr. Peterson in 1975 – with addenda to 1978.) These reports are copied verbatim, and are interlaced with each other, allowing the articles to follow a chronological order as much as is possible. The words in italics, as in this paragraph, are copied from a multi-paged unnamed manuscript. The words in normal type, are copied from a report entitled "Oscar Schmidt-International, Inc. 1879-1975."

Mary Lou Orthey



Glen R. Peterson

MEG dealers also include: C. H. Duncan, our dealer for the western portion of North Carolina, is president of the National Association of School Music Dealers. Not all of our dealers can be presidents, but they are certainly a first-class group of retailers.

Harps marketed by MEG had the MEG logo on the soundboard, but otherwise they were the same instrument as the standard Autoharps. Two new models were introduced in 1971: the acoustic 21-chord and an acoustic/electric 21-chord. The bodies of the 21-chord acoustic harps were the same as the standard BH models, but due to the unique chord bar assembly, these new harps were called "C" models.

The 15-chord model with the three diminished seventh chords was dropped from the line, and around 1972-73, MEG introduced the first Attache model designed for the teacher to play on top of the desk. It was a 15-chord model, also with the MEG logo. Also in 1973 production was begun on their own

brand of Orff instruments. In 1975, MEG Autoharps were renamed the "Educator" models. A 21-chord Attache model was finally offered to the general public that year, and the Appalachian model was changed from a 15-chord model to a 21-chord model. By 1978, the 21-chord models would account for more than 50% of the new Autoharp sales.

In 1977, Schmidt continued to diversify its products. Dulcimers were added to the line, and in the June 1977 issue of "Musical Merchandise Review" Schmidt announced the new "Redondo" guitars. Reflecting on the original Schmidt corporation's selling its guitar business to the Harmony Company, the announcement continues with, "Now history has sort of come full circle. In March 1977, we acquired much of the fine guitar making machinery owned by Harmony, and moved it to our plant in New Jersey. Our affiliate company,

Omniguitar, is now in production on a full-line of the most beautiful, most saleable, economy guitars ever made in the U.S.A..."

In three years MEG sales went from nothing to \$387,000 in 1974. When the dealer markup of 42% is added this means we have made a penetration of more than \$550,000 in the elementary market. This may not seem like a very big sum, but in this market it is. Moreover we are punishing our competition, not just taking expansion and growth business away from them. We beat the theme of "Keep your money in your own home state," – and it has worked very nicely everywhere except in Texas.

Equally important, we have cut the Japanese imitation Autoharp down to manageable proportions. They are no longer beating us on bids, and their invasion of the retail store market has been aborted. The wholesaler who was heading it up and handling national distribution is now back on our customer list. At the 1975 music industry trade show in July there was not one single Japanese imitation displayed by any of the exhibiting wholesalers.

Ludwig, again, is the other U. S. company called the Orff Company. There are no others in the United States, and in the whole world there are only three other significant companies: in England there is "Premier;" in Germany there is "Studio 49," (the originators of these instruments and the dominant force in them); and "Sonor," a company affiliated with the Hohner organization of harmonica fame.

Back to the MEG Game Plan. To reach the elementary music market, one must somehow reach 60,000 schools, 4,000 colleges, and an unknown number of miscellaneous musical personnel. (The national music educators organization refuses to make its membership lists available.) This must be done with a catalog offering a complete ar-

ray of instruments, accessories, and publications used in the schools.

To direct mail all these schools, to pay the postage, prepare and print a competitive catalog, to have an opening inventory of product, to have a trained staff ready to go, was financially impossible either for Oscar Schmidt (assuming Oscar would own MEG) or to me personally, assuming I owned it.

Form follows function, but form also sometimes follows necessity as well. My solution to the dilemma was to franchise the concept to a select group of music retailers across the country who were already heavy in band instrument sales, to charge them for the catalogs and mailing, and to give them a territorial exclusive so they would have a sufficiently large furrow to plow to make money. These dealers had traditionally been unable to compete against RBI, Peripole, and Lyons, all three of which were well known to music educators and who sold direct mail at discounted prices.

A basic element of the MEG Game Plan was to use Oscar Schmidt as a manufacturing base whenever possible and thereby diversify it and insulate it to the maximum possible extent against the ups and downs, (both real and anticipated) in the Autoharp market.

That goal has been achieved. Oscar Schmidt today is either first or second in the nation in the manufacture of tone bar type instruments for educational purposes. There is no number three. The other company is the Kitching Division of Ludwig Industries in Chicago, the world's largest drum manufacturer. The competence and techniques developed in making small inexpensive school xylophones has led us into being an OEM manufacturer for the Slingerland Company (Number two in drums), into marching band bell lyres, and into being the only other company in the U.S. making what are known as Orff instruments.

MEG was not enough to solve Schmidt's financial problems. More diversification, more intense use of the factory, were required. So Schmidt developed and began marketing its own line of Orff instruments, for use in elementary education. All other lines were imported from Europe and Peterson reasoned that Schmidt could make them just as well, and less expensively.

His vision today seems to have been accurate. Schmidt is a major factor in the Orff market.

This was still not enough production or diversification to satisfy Peterson. In 1977 Schmidt bought the assets of the Codé Corporation, a minor guitar maker in Jersey City which had been originally started back in the 20s by ambitious ex-employees of the old Schmidt empire. In 1977, Schmidt bought at auction most of the significant production machinery of the Harmony Guitar Company in Chicago. Harmony, which later became the biggest guitar maker in the nation, started up with the remnants of Oscar Schmidt's guitar business. The legendary "Stella" and "Sovereign" guitars were originally Oscar Schmidt guitars. Millions of American children learned guitar on Stellas. As Peterson announced in trade journals

— — — — —
 Peterson learned that
 he could buy,
 out of bankruptcy,
 a company in Holland
 known as
 "C.F. Martin/Netherlands."
 — — — — —

in June 1977, "... history has now come sort of full circle."

Peterson moved all the Harmony and Codé machinery into the Union plant and launched a company he called Omniguitar. His announced goals were to carve out a portion of the low priced guitar market in the U.S.A. with instruments made in this country. (Meg Peterson: "He also started making high quality dulcimers and thumb pianos. But he never charged enough to cover the high labor costs of these beautiful instruments.")

Then another opportunity struck. Peterson learned that through quick and decisive action he could buy, out of bankruptcy, a company in Holland known as "C.F. Martin/Netherlands," a company authorized by the legendary U.S. guitar maker in Nazereth, PA to make its instruments and use its name worldwide. Within 18 hours, Peterson flew to Holland and after two weeks of negotiation with Dutch banks and the

Dutch government, obtained an option to buy what was probably the most sophisticated guitar factory in the world.

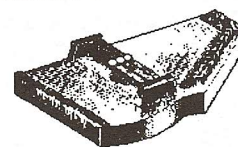
He returned home, ecstatic. He now had it all together. Add Autoharps to Orff instruments to dulcimers to economy guitars to professional guitars, and the company was invulnerable. (Meg: "All he needed to do was to raise \$500,000 in three months.")

But he was wrong about the company's vulnerability. He returned to find that, for a number of reasons, many of them attributable to his lack of attention to the nitty-gritty of financial detail, he was now seriously financially overextended. He became a rerun of Alfred Dolge. History was repeating itself.

In the spring of 1978, Peterson took Oscar Schmidt International into a voluntary Chapter XI bankruptcy - protecting it from its creditors and permitting it to operate under tight governmental controls.

A receiver was appointed and production carefully regulated until a suitable buyer could be found.

Peterson continued as President and "debtor in possession," producing harps, but with all other products except Orff either severely restricted or eliminated. In October of that year, the company, Oscar Schmidt International was purchased by the owners of Fretted Industries, Inc., Northbrook, Illinois, owned by Rudolf Schlacher and Richard Johnstone. ❖



Meg Peterson's July 1996 Epilog:

We were dumb-struck! How could this have happened? We went into bankruptcy with a building worth \$500,000, and \$500,000 in receivables. When we returned from Holland, we discovered that a disgruntled employee, our comptroller, had squirreled away \$75,000 worth of checks made out to the federal government for withholding taxes. He had lied to Glen about covering this important obligation. The signed checks were found in his desk. Of course, nobody messes with the federal government, and they promptly put a lien on our building. The bank shut off our line of credit, so

FROM THE COLLECTION OF MEG PETERSON



The above photo, made in the Schmidt office at 87 Ferry Street, Jersey City, sometime in the Thirties, shows at left Harold G. Finney, General Manager of Oscar Schmidt-International, Inc.; and at right, Walter Schmidt, the only son of Oscar Schmidt.

we couldn't fill our outstanding orders. The money had run out. It was a sad day at Oscar Schmidt. We limped along for a couple of weeks, trying to generate enough business from inventory to pay the government, but it didn't work. Exhausted and discouraged beyond belief, we had lost.

Glen's tenure at Oscar Schmidt was marked by constant struggle and constant challenge. This is how he looked at it. He was excited about taking the lowly Autoharp – an obscure, almost extinct instrument – and designing it into a quality instrument that can proudly take its place in the lexicon of American musical history.

He was its potential, first in music education, and next as a popular expression of a human being's desire to make music. Music for everyone, he used to say, whether simple strumming or melody picking. It didn't matter. It makes people happy. It creates fellowship. It gives them a chance to participate in music at whatever level they choose. But he knew that it would never be accepted widely until it could stay in tune, stand up under difficult conditions, and produce a mellow, pleasing sound. The old black instruments warped and pulled apart. Their strings rusted and their twangy sound was at times unbearable.

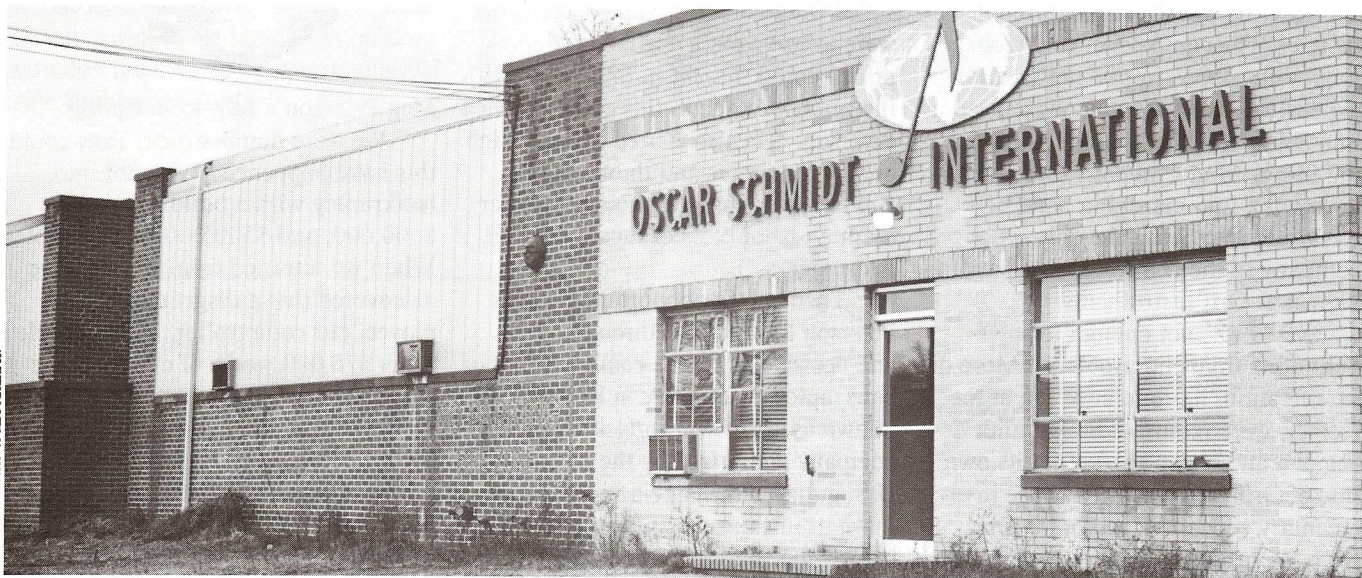
Glen's efforts to improve the instrument were tireless. Once I went into the plant to locate a racket that threatened to bring down the building. "What's going on?" I shouted over the din. There were Glen and Joe DiPisa slamming Autoharp bodies on the cement floor to see how long it would take to break them. All they managed to do was chip the plastic chord bar holders. "Have you any idea what kids can do to a musical instrument in the classroom?" he asked. "Nothing like that, I hope," was my reply.

Yes, Glen wanted quality and durability. He made sure the frames were solidly built! He was also a patriot, and he wanted these instruments made in the United States. He felt that the strings and wood were better here than in other countries. The metal wouldn't rust; the wood wouldn't crack. And Americans would have jobs. This was the kind of man he was. Ask anybody. Glen believed in self reliance. He believed in solving a problem. And he would never cheat on quality. I think he would be overjoyed to see the beautiful offshoots of his Autoharps made by skilled craftsmen and luthiers across this land. It would have been worth all the struggle to keep this instrument alive and well and living in the United States.

Glen was a man with a dream. He thought big, sometimes too big. He lost the battle, but he won the war. The Autoharp is here to stay!



FROM THE COLLECTION OF MEG PETERSON



The new home of Oscar Schmidt-International, Inc. on Garden State Road, Union, New Jersey. The modern 22,500 square foot building was purchased in July 1966.

Picker's Portrait

Ralph Turner
Hollis Center, Maine



I've been a thwarted musician all my life. It's just since my retirement in 1989 from GTE Products that I've been able to really do something with my musical leanings. I've always tinkered with the guitar until I bought my wife an autoharp back in the seventies, at which time I was hoping to get her playing autoharp while I played the guitar. It didn't work out so I started playing the autoharp. The original one, a 12-bar, I believe, fell apart, so I bought her another, but she didn't care to bother with it, so I started playing. Although I still consider the guitar my main instrument, I am playing the autoharp more and more while I let two other members of my band, The Saco (pronounced Saw Ko) Valley Ramblers, do most of the guitar work. All told, I'd say I've been playing the autoharp fairly seriously for five years, the past year seeing me with it in public more than with the guitar.

I first heard the 'harp played by the Carter Family in the forties, and didn't know what one looked like. It wasn't until the seventies that I even saw any more than a picture of one. When I bought the new 'harp, an Oscar Schmidt 21-bar Appalachian model, I ordered several extra bars with it, and set them up to my own liking so I could play in the keys of A, C, D, E, F, and G, the most

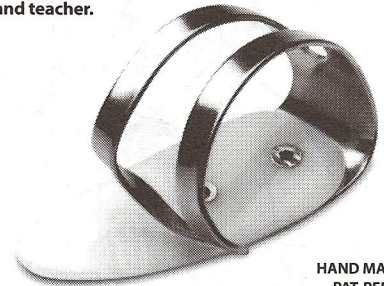
used keys in my music. The way it is set up, about the only thing the key of E is good for is chording, but it can be played in the higher notes of E if needed. The key of A is not as good as the others, but it is better than E. The keys of D and G are really nice sounding, and C and F are almost as good. The 'harp goes very well with our style of music (a mix of acoustic country, folk, bluegrass, and sacred music), which uses a lot of flat-picked guitar work. While the instrumental part of our music is important, vocals are the primary focus, and the autoharp seems to be a nicely-blending instrument with vocals.

I'm the initiator and leader of The Saco Valley Ramblers. We first started out in the mid-eighties, but about the time we were ready to start playing out, we had to break up and go our own ways. In late fall of 1992, we began to grow in real earnest again. We have been playing for festivals, and have been entertaining at nursing homes.

As I mentioned, I had retired in 1989, so you probably guessed I'm a senior citizen. I'm the senior one by quite a few years in the band, but I'm enjoying life more now than I ever have before. With some excellent musicians in The Ramblers, I think I'll stick around for a few more years and enjoy life even more. ❖

PROPIK[®] METAL-PLASTIC THUMB PICK

Now used and endorsed by Pat Cloud, Jazz banjo player, author and teacher.



HAND MADE
PAT. PEND.

A comfortable fit right-out-of-the-box, this light weight thumb pick is designed not to work loose from your thumb as you play. And when needed, you can quickly and easily adjust it for a tighter or looser fit without using heat or tools.

Equipped with a smooth wearing Delrin plastic tip, this thumb pick has great tone, requires no break in and eliminates that annoying grinding sound that ordinary plastic thumb picks are prone to make.

Sizes: Large, Medium and Small

© 1996 GUPTILL MUSIC

AVAILABLE AT YOUR FAVORITE MUSIC STORE OR CONTACT:

GUPTILL MUSIC, P.O. BOX 521, ORANGE, CA 92856, (714) 556-8013, FAX (714) 556-8203, E-MAIL: BG Banjo@aol.com

NEW BOOK AUTOHARPING THE GOSPELS

by Carol Stober
Publisher - Mel Bay

Use accompanying cassette by 3-time National Guitar Champion, Steve Kaufman to practice gospel duets.

Book & Tape 19.90

INSTRUCTIONALS

Easy Autoharp Video 29.95

(Beginner) Mel Bay - Publisher

Melodic Autoharp Video 29.95

Mel Bay - Publisher

Autoharp Book/Tape Set 15.00

(Beginner/Intermediate)

Workshop Records - Publisher

Add \$3.00 shipping for each item ordered above.

LISTENING TAPES

Country Sampler 8.00

Patchwork 7.50

Down Home Family Band 8.00

(Children's Songs)

Add \$1.50 shipping for each item ordered above.

For fastest delivery, order from:

CAROL STOBER

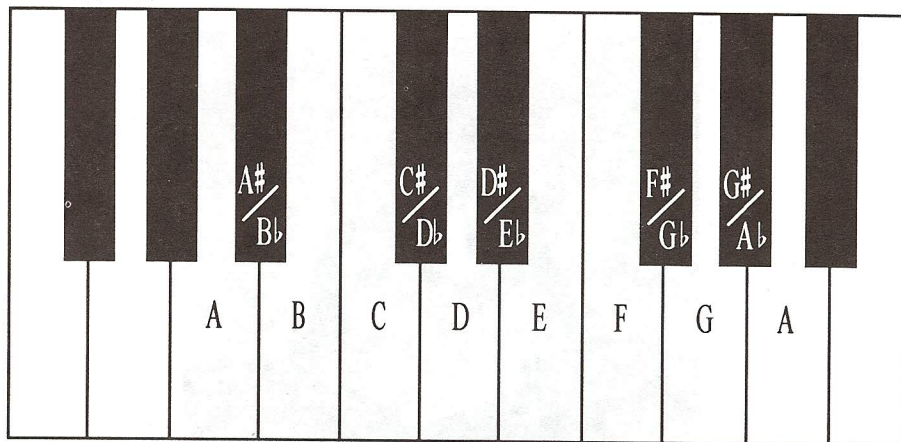
Box 1275 • Talladega, AL 35161

Call: 205 362-6471

Theoretically Speaking

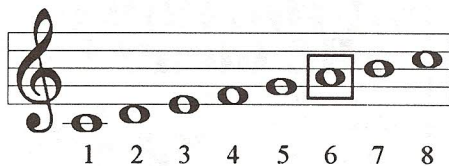
by "Hooter" the Owl as told to Becky Askey

LESSON FIVE

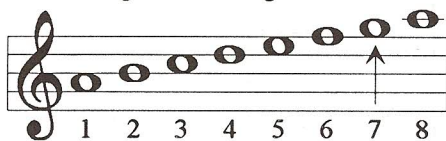


Well now, is everyone all ready for starting on relative minors? Pencils poised, minds alert, hearts pounding with excitement? Yes, of course.

Relative minors aren't nearly as hard as they sound and you use them all the time on your autoharp. Go back and look at your C Major scale.

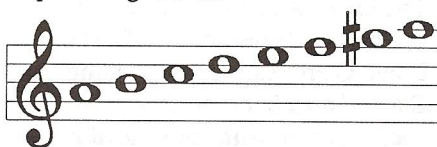


You have eight notes in this scale, right? Count up to the 6th note. You land on an A. This is the note that your relative minor scale starts on. So, now you know that the relative minor for the key of C is A minor (Am). To construct a relative minor scale, you always start on the 6th tone of the major scale (which in this case is A), and write in eight ascending notes.



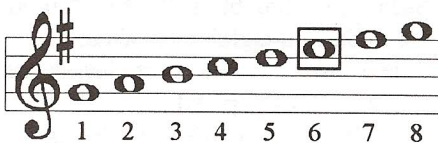
Now, look at your key of C major. Are there any sharps (#) or flats (b)? No, this is the key of C, so there are none. The minor scale you have just written is called a "pure" minor but, (oh, oh, there's that word again) we want to

make this a "harmonic" minor. So, find the 7th tone of the Am scale that you have just written. The 7th tone is a G. You are going to raise this note $\frac{1}{2}$ step making it a G#.

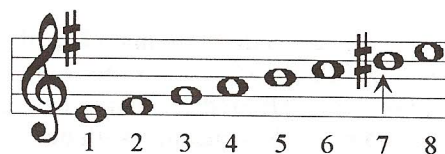


This makes it a harmonic minor. The C scale and the Am scale share the same key signature and the G# is called an accidental and is not shown in the key signature. Therefore, anytime it is used, it must get notated in the song.

Let's do another one, Yea! Look at the key of G.



Count up to the 6th note in this scale. You landed on E, didn't you? What? You landed on L? Go directly to Jail. Do not pass Go... You *should* have landed on E. This means the relative minor to the key of G is E minor (Em). You construct it by starting on E and putting in the eight ascending notes. Since it shares the key signature of the key of G, you will have one sharp in this Em scale and that is F#. This is the pure minor.



Now you want to count up to the 7th note in the Em scale and raise that note $\frac{1}{2}$ step making the D a D#. You now have the harmonic minor. Remember, the F# is the sharp that will be in the key signature, the D# is the accidental.

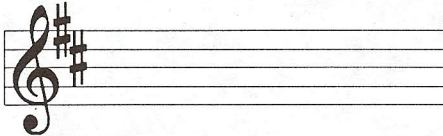
Oh, stop your grumbling. You have relative minors on your autoharp. Where do you think they came from? The moon? There are reasons they are on there and now you know which major chords they belong to. (Or you will if you construct the rest of them.) On my Oscar, I changed the chord bars around and put the majors down the middle, the relative minors on the bottom row and the 7ths on the top row. That way, my Am is right below my C and the Em is right below the G, and so on.

When you build the Am and the Em chords, you build them just like you did for the major chords, taking the 1st note, the 3rd note, and the 5th note from the scale. That makes the notes in your Am chord A, C, and E, and the notes in your Em chord E, G, and B.

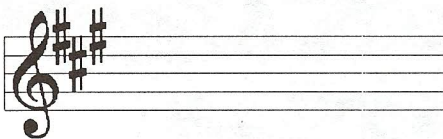
It's now your turn to construct

some relative minor scales. Remember, relative minors share the key signature of the major key, just like a husband and wife living in the same house. (Except, of course, if they are divorced, in which case they live in *different* houses and we call them parallel minors!) Anyhow, please do the *relative* minors for the keys of D and A (referring to your major scales that you have so *diligently* completed.) If you have compiled these major scales in a manuscript book, you will construct these relative minor scales on the staff directly below the major scale. If you haven't, well, then, you will have to write them somewhere else and then you won't be able to find them and you will be crying and calling your mother and asking your dog to help you find your little scraps of paper. People who don't follow instructions sometimes wake up in the middle of the night and find toads are filling their nostrils with teeny-weeny, angry bugs. So why don't you just do what you are told and avoid all this anguish?

Relative minor for the key of D: ___m



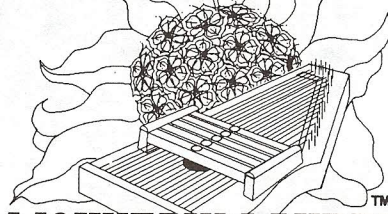
Relative minor for the key of A: ___m



You may be so excited about this that you will run out and buy blanks and cut new chord bars. Won't that be fun? Just think of the joy you will bring to the world! Ah! Until next time when we finish the relative minors in the sharp keys and start the ones for the flat keys.



Coming Soon!
LIVE! At The



**MOUNTAIN LAUREL
AUTOHARP CHAMPIONSHIP**

★ ★ 1996 ★ ★

Hear the finest autoharp players from around the world compete for the coveted Mountain Laurel Autoharp Championship title. 22 tunes chosen from semi-final and final rounds showcase styles from Old-Time to New Age. Cassette: \$9, plus \$3 shipping. Anticipated release date: October 1, 1996. Please mark envelope "Mountain Laurel Contest Tape."

LIMBERJACK PRODUCTIONS
PO Box A • NEWPORT, PA 17074

**ORTHEY INSTRUMENTS
WELCOMES**

*Doc Watson
John Sebastian
Little Roy Lewis*



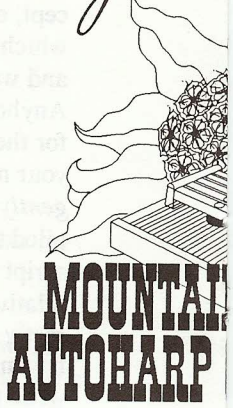
**TO OUR GROWING LIST
OF DULCI-HARP® PLAYERS**

Orthey Instruments • RD1 Box 34A • Newport, PA 17074
World Wide Web: <http://www.fmp.com/orthey>
E-Mail: autoharp@pa.net

Learn A Song With
Patsy Stromman



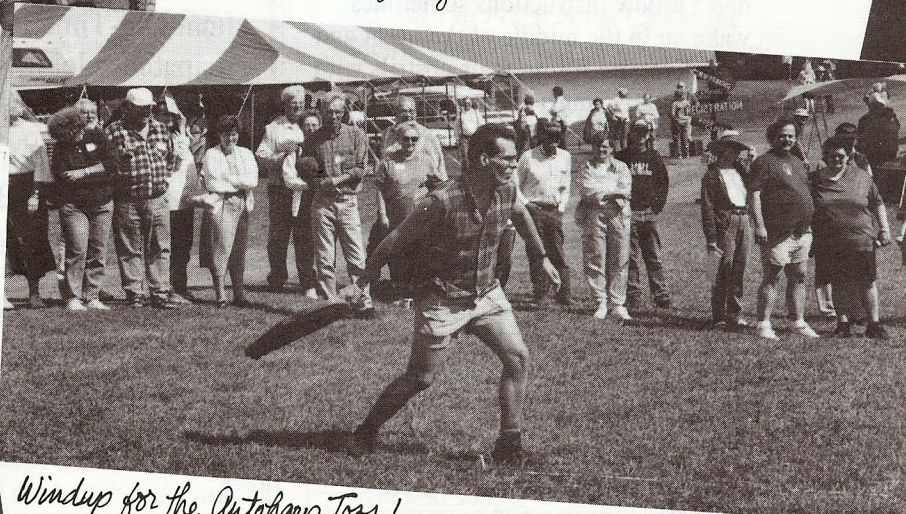
Highlight



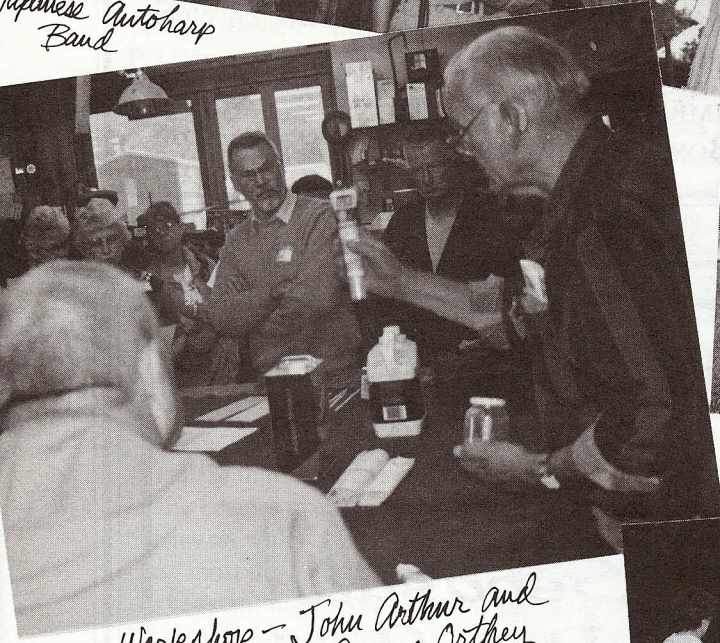
Lindsay Haisley and
Cheryl Debut



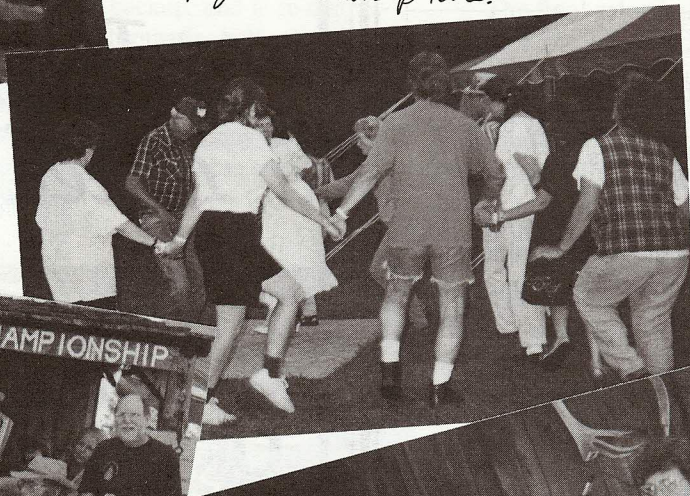
Japanese Autoharp
Band



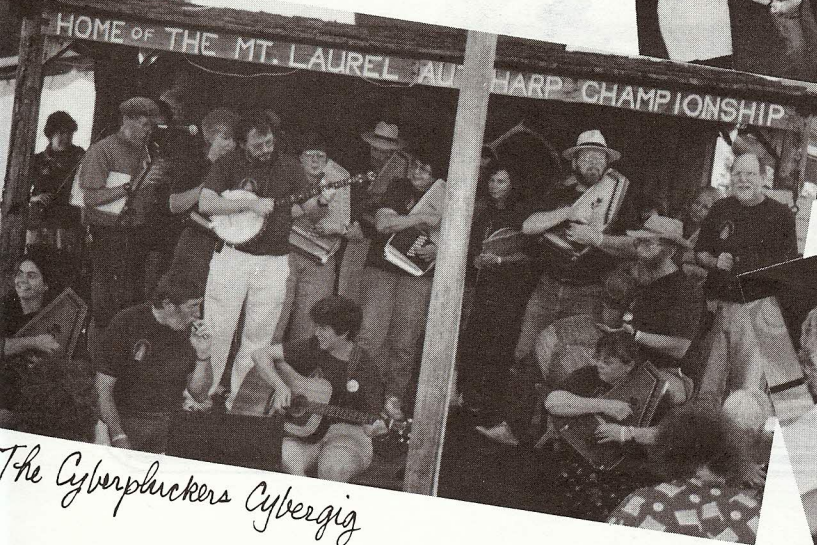
Windup for the Autoharp Toss!



Workshop - John Arthur and
George Orthey



Spontaneous Dancing



The Cyberpluckers Cybergig



Workshop Leaders Round Robin

Photos by Jon B.

... of the 1996



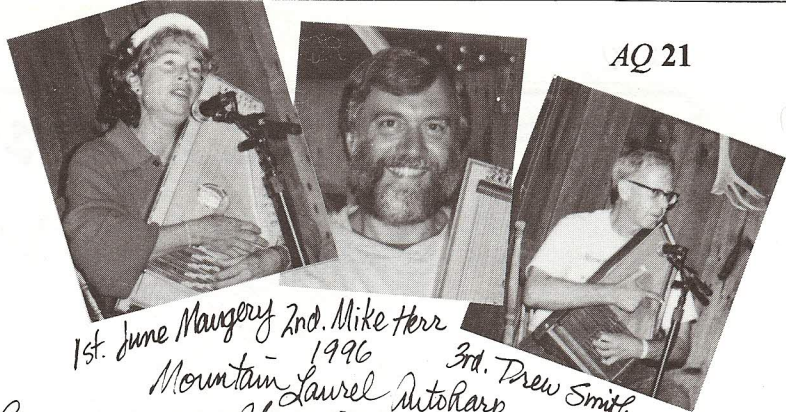
1996
Autoharp
Hall of Fame -
Meg Peterson for
Glen Peterson



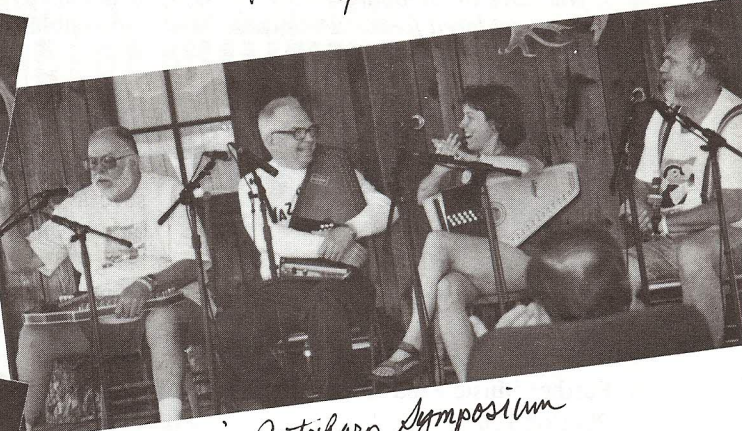
Bucky Blackley



1st. June Mangery 2nd. Mike Herr
1996
Mountain Laurel Autoharp
Championship 3rd. Drew Smith



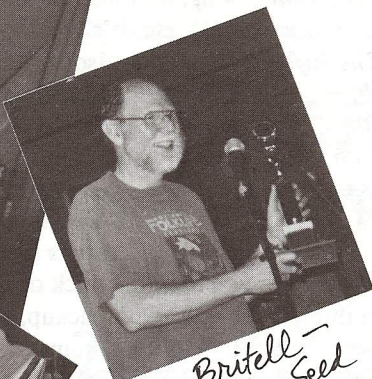
Ultrasonic Autoharp Symposium



Ann Stiles and adviser

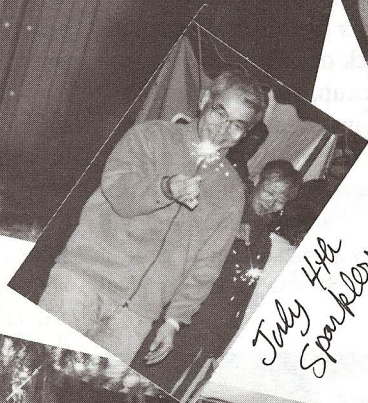


Jon Britell -
Watermelon Seed
Spitting
Distance
Champ



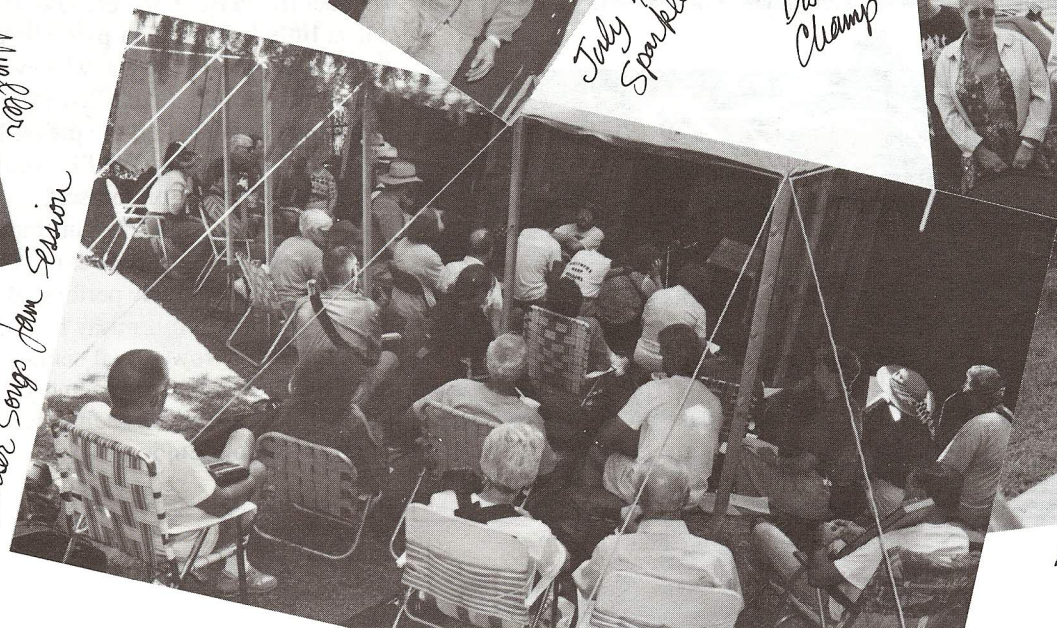
Time's expired, folks!

Karen Neelton

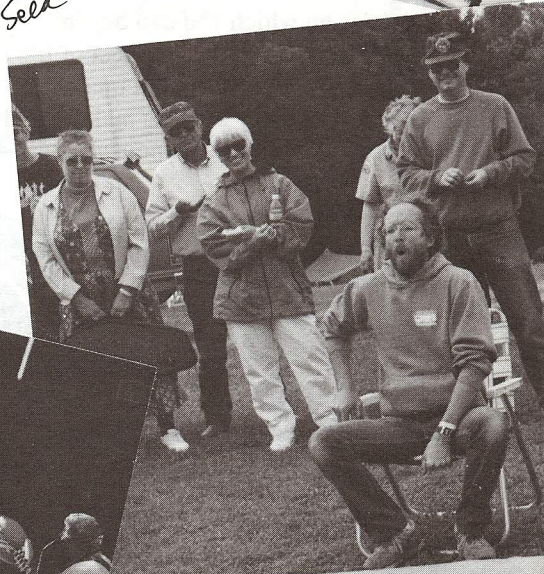


July 4th
Sparklers

Carter Songs Jam Session



Les Gustafson-Zook at the
Watermelon Seed Spitting
Contest



Critics' Choice

If you have an autoharp-related book, or video, or a recording which is predominantly autoharp that you would like to have considered for review, please send it to Autoharp Quarterly. Submissions cannot be returned.



Mike's Choice

Mike Herr

String Loaded

Autoharp: Lindsay Haisley
Further Music Productions, Inc.
PO Box 126
Leander, TX 78646

Nobody Knows You When You're Down and Out • *River* • *Out to Catch a Cowboy* • *Georgia on My Mind* • *The Rifle on the Wall* • *The Wolf at Night* • *Thanksgiving Eve* • *A Place in the Choir* • *In My Eyes* • *What You Do with What You Got* • *It Ain't Over Til It's Over* • *The Isleboro March*

You know, it's really comforting to realize that there are certain things in life besides taxes and the proverbial daisies on which you can depend. The third most dependable aspect of life is the constant high level of quality of Lindsay Haisley's music making and recording. We'll have none of that

squirming and fretting over how well things will fit together here, thank you.

I've had the pleasure of reviewing several of Lindsay's previous tapes and he continues the practice of making a song "his own" before sitting down to record. I get the impression he doesn't just "do" a song but rather gets inside it and fills it with his personality. I could easily imagine that he actually wrote *Georgia On My Mind* or *River*. The pacing of this collection is the best yet – blues followed by rolling folk song, followed by "bit o' fluff" cowboy song, etc. It's great to hear "new" selections, also; witness *The Rifle On The Wall*, by Lindsay; *The Wolf at Night*, written and played on fiddle by Erik Hokkanen; and *It Ain't Over Til It's Over* by Erik Moll.

Okay, so what's so great about this music? Lindsay's harp is always right there in the thick of things, mixing breaks with backup, and is so distinctive in it's chromatic, half-step-run style. The flute of Beth Galiger is a beautiful addition to *River* and *Thanksgiving Eve*, with harmony lines that add incredible depth to these songs! Erik Hokkanen sends shivers up the musical

spine on his *Wolf At Night*, in which he fiddles around and about Lindsay's 'harp in an entrancing, ethereal duet.

There are many touches to this tape that are just right; Lindsay's trombone and gravelly New Orleans voice on *Nobody Knows You...*; the kids' voices and spirit in *Place in the Choir*; the electric guitar breaks of Fletcher Clark on *Nobody Knows You...* and *Georgia On My Mind*; the harmonica in *What You Do With What You Got*; and the accordion on *It Ain't Over Til It's Over*.

Lindsay also augments the message of the song with the style of the music. His version of Si Kahn's *What You Do...* is inspiring, quick-paced, and induces you to shed that self-righteous cloak and start giving again. *In My Eyes* is a love song tailor-made for Lindsay's style and features a fiddle duet that is beautiful and solid, not saccharin-sweet and soupy.

The final selection is a 1982 rendition of *The Isleboro March* which I'd be willing to wager Lindsay has never been able to duplicate. No – not because his daughter Lea would never be the same age again or giggle quite so cutely with her friend Rose. It's because there's a neat little intermission part where he usually tells stories, jokes, whatever, but in this version the electric (?) wizardry goes haywire and the prevailing disco style takes over. Welllll – you'll just have to hear it for yourself.

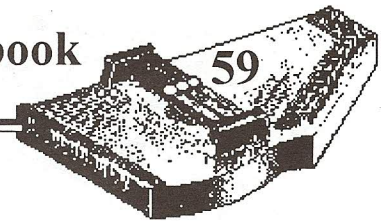
As you can tell, I love this tape – it's yet another solid set of expertly arranged and creatively performed musical works from Lindsay Haisley. This is a real "grower" – it sounds good the first time through and you know it'll grow on you each succeeding time. Enjoy, Enjoy.



*Zephyr Hill*TM
AUTOHARPS

The 'harp that plays like a breeze!
Call or write for information today.

MARK FACKELDEY, LUTHIER
206 West Flora Street • Tampa, FL 33604 • 813 237-5832



John Brown's Body (2)

C C [C C] [C G7] [C C] [C G7] C C7
 John Brown's bo - dy lies a - mould - ring in the grave,

F F [F G7] [F F] [C F] [C C] G G7
 John Brown's bo-dy lies a - mould -ring in the grave,

C C [C C][C G7] [C C] [C G7] Am
 John Brown's bo-dy lies a - mould-ring in the grave,

Am Dm Dm C G7 C / / /
 His soul goes march-ing on!

Chorus:
 C [/ G7] [C C] [C G7] C / C7 /
 Glo-ry, glo-ry, hal-le - lu - jah!

F [/ G7] [F G7] [F F] C / C /
 Glo - ry, glo-ry, hal-le- lu - jah!

C [/ G7] [C C] [C G7] C / Am
 Glo-ry, glo-ry, hal-le - lu - jah!

Am Dm Dm C G7 C / / /
 His soul is march-ing on.

The stars of heaven are looking kindly down. (three times)
 His soul is marching on.
 Chorus:

Swing Low, Sweet Chariot (2)

Chorus:

G G // G G [/ G] [C G] [/ G G] [G G] [G G] G D //
 Swing low, sweet cha-ri - ot - , Co-min' for to car-ry me home,

[C D] G // G G [/ G] [C G] [/ G G] [G G] [G D] G G //
 Swing low, sweet cha-ri- ot, - Co-min' for to car-ry me home.

Verse:

G G [C C] [G G] [/ G] [C C] C [C G] /
 I Looked o-ver Jor-dan and what did I see -

[G G] [G G] [G G] G D //
 Co-min' for to car-ry me home.

G G [C C] [G G] [/ C C] [C C] [C G] /
 A band of - an-gels co-min' af-ter me -

[G G] [C C] [G G] D G //
 Co-min' for to car-ry me home.

Chorus:

Verse:

If you get there before I do, Comin' for to carry me home,
 Tell all my friends I'm comin' too, Comin' for to carry me home.

Carry Me Back to Old Virginny (2)

[G G] [/ C] G [/ D7] G [/ C] [G G] / G [G D7] [G G] [C G] [G G] [D7 G] D7 /
 Car-ry me back to old Vir-gin-ny, There's where the cot-ton and the corn and ta - ters grow,

G [C G] G [D7 G] D7 [C C] [G G] /
 There's where the birds sing so sweet in the spring-time.

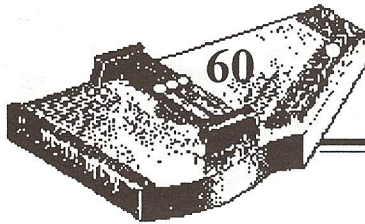
G [G D7] G [C G] [G D7] [G D7] G /
 There's where this old dar-ky's heart am long'd to go.

D7 [D7 G] D7 [G D7] G [G D7] [G G] / G [D7 G] G [D7 G] [G G] [D7 G] D7 /
 There's where I la - bored so hard for old Mas-sa, Day af - ter day in the field of yel-low corn,

G [C G] G [D7 G] D7 [C C] [G G] / G [G D7] G [C G] [G D7] [G D7] G /
 No place on earth do I love so sin-cere-ly Than old Vir-gin-ny, the place where I was born.

Carry me back to old Virginny, There let me live till I wither and decay,
 Long by the Dismal Swamp I have wandered, There's where this old darky's life will pass away.
 Massa and Missis have long gone before me, Soon we will meet on that bright and golden shore,
 There we'll be happy and free from all sorrow, There's where we'll meet and never part no more.





Autoharp Songbook

© 1996, Limberjack Productions

Old Folks at Home (2)

I Ain't Gonna Study War No More (2)

[G G C7][G G][/C] G [G G][G
Gon-na lay down my bur-den, (way down)

G] [G C7][G D7][G G][D7
Down by the ri-ver - side, (way down)

D7] [D7 Bb7][D7 G][D7 D7][G
Down by the ri - ver-side, (yes, down)

G] [G C7][G D7][G
Down by the ri-ver -side.

G C7][G G][/C] G [G G][G
Gon-na lay down my bur-den, (way down)

G] [G C7][G D7] G
Down by the ri-ver - side,

D7 [D7 D7] G D7 G // [/
Down by the ri-ver-side.

Chorus:

G][D7 G G][C C][C C][C
I ain't gon-na stu-dy war no more,

C][C D7 D7][G G][G G]G
I ain't gon-na stu-dy war no more,

[G G G]D7 [/D7 C] D7]G // [/
Ain't gon-na stu - dy war no more,

G][D7 G G][C C][C C][C
I ain't gon-na stu-dy war no more,

C][C D7 D7][G G][G G]G
I ain't gon-na stu-dy war no more,

[G G G]D7 [/D7] [C D7]G //
Ain't gon-na stu - dy war no more.

Verse:

2. Gonna lay down my sword an' shield
3. Gonna try on my long white robe
4. Gonna try on my starry crown



▼
C / [G7 C][C G7]F F [F F]/C/ C CG7 ///
'Way down up-on the Swa-nee Riv-er, Far, far a-way,

C / [G7 C][C G7]F F [F F]/C
There's where my heart is turn-ing ev-er, ★

C [C C] D7 G7 C ///
There's where the old folks stay. ★

C / [G7 C][C G7]F F [F F]/ C/ C C G7 ///
All up and down the whole cre-a - tion, Sad-ly I roam ★

C / [G7 C][C G7]F F [F F]/
Still long-ing from the old plan-ta-tion ★ ★

C [C C] G7 [G7 G7] C ///
And for the old folks at home. ★ ★

G7 [/C] G7 G7 C [/F] C C F F F FC G G7 //
All de world is sad and drear-y, Ev-'ry where I roam,

C / [G7 C][C G7]F F [F F]/
Oh! dar-kies, how my heart grows wear-y

C [C C] A7 [G7 G7] C ///
Far from the old folks at home.

Hard Times Come Again No More (2)

▼
[C G7]C [C C][C C][/C] [G7 F][F G7]C
Let us pause in life's plea-sures and count its ma -ny tears

[F F] C C [C C] [G7 G7] C //
While we all sup sor-row with the poor:

[C G7]C [C C][C C][/C] [G7 F][F G7]C
There's a song that will lin-ger for-ev-er in our ears;

F C C [C C] [G7 G7] C //
Oh! Hard times, come a - gain no more.

[C F] C [/C] C [D7 C] F / C /
'Tis the song, the sigh of the wea-ry;

C C C C [C C] [G7 C] G7
Hard times, hard times come a - gain no more;

[C G7]C [C C][C C][/C] [G7 F][F G7]C
Ma -ny days you have ling-er'd a - round my ca-bin door,

F C C [C C] [G7 G7] C //
Oh! Hard times, come a - gain no more.

If you are a professional autoharper and wish to be featured, please send photo, biography, and schedule to: Mary Ann Johnston RD3, Box 190-A New Cumberland, WV 26047

NOTE: These performances 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 far.

BRYAN BOWERS October 17
c/o Scott O'Malley & Associates
PO Box 9188
Colorado Springs, CO 80932
719 635-7776
Pro-File:
AQ January 89
Schedule:
August 2
Chumstick Grange Hall
Leavenworth, WA
August 3
Art on the Green
Couer d'Alene, ID
August 10
Willamette Valley
Autoharp Gathering
Corvallis, OR
August 11
Cafe Uniontown
Astoria, OR
August 16-18
Music & Craft
Festival
Owen Sound,
Ontario, Canada
August 22
Lake Superior Big
Top Chautauqua
Bayfield, WI
August 31-
September 1
Strawberry Festival
Yosemite, CA
September 15-17
Workshop
Walnut Valley Festival
Winfield, KS
September 19-20
Walnut Valley Festival
Winfield, KS
September 22
Front Porch Music
Valparaiso, IN
October 17
Corrales Elem. Schl.
Corrales, NM

October 17
Historic Ysidro
Church
Corrales, NM

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

WANDA DEGEN
PO Box 6187
East Lansing, MI 48826
517 337-2264
Pro-File: AQ July 90
Schedule:
August 15
with Kitty Donohoe
Cappuccino Cafe
East Lansing, MI
August 23
with Kitty Donohoe
Cappuccino Cafe
Okemos, MI
September 7 or 8
Autoharp workshop
Wheatland
Music Festival
Remus, MI
September 12
MSU Union
Noontime Concert
East Lansing, MI
September 12
with Kitty Donohoe
Cappuccino Cafe
East Lansing, MI
September 14
Schuler Books

Pro-Files

Children's Concert
Okemos, MI
September 27
with Kitty Donohoe
Cappuccino Cafe
East Lansing, MI
October 13
Antiquarian Book
& Paper Show
Lansing, MI
October 17
MSU Union
Noontime Concert
East Lansing, MI

PAUL and WIN GRACE and FAMILY
11990 Barnes Chapel
Columbia, MO 65201
573 443-2819
Pro-File:
AQ October 88
Schedule:
August 10-11
Salt River
Folklife Festival
Florida, MO
August 24-25
Great River Festival
of Traditional Music
and Crafts
LaCrosse, WI
September 2
Fox Valley
Folk Festival
Geneva, IL
September 5
Lion's Club
Community Picnic
Harrisburg, MO
September 14
Pershing Days
Laclede, MO
October 5-6
Louisburg Cider
Festival
Louisburg, KS
October 12
Rocky Ridge Day
Mansfield, MO

KAREN MUELLER
PO Box 80565
Minneapolis,
MN 55408
612 649-4493
Pro-File:
AQ January 90

Schedule:
August 15
City Park
Brooklyn Park, MN
September 19-22
Walnut Valley Festival
Winfield, KS
September 27-28
Memphis Dulcimer
Festival
Memphis, TN
October 26
Hogeeye Folk Arts
Evanston, IL

TOM SCHROEDER
819 W. 77th Street
Kansas City,
MO 64114
Pro-File:
AQ October 88
Schedule:
August 8-10
Autoharp Jamboree
Ozark Folk Center
Mountain View, AR

BILL & LAURIE SKY
PO Box 70060
Nashville, TN 37207
615 859-1419
Pro-File: AQ April 90
Schedule:
August 3
Queen Wilhelmina
State Park Mountainfest
Mena, AR
August 4
Aldersgate United
Methodist Church
Memphis, TN
August 8
Cypress Creek Park
Cystic Fibrosis Benefit
Adona, AR
August 9
Glenwood, AR
August 10
Bell Buckle Cafe
Bell Buckle, TN
August 11
Pearl Hill
Baptist Church
Carthage, MS
August 14
Shenandoah, VA
August 17
Andy Griffith

Playhouse
Mt. Airy, NC
August 23
Evergreen, AL
August 24
Panacea, FL
August 25
Church of the
Nazarene
Monroeville, AL
August 25
Church of the
Nazarene
Excel, AL
August 30-31
Salmon Lake
Bluegrass Festival
Grapeland, TX
September 2
Doyline, LA
September 6
Earl's Sunshine
Music Park
Chaffee, NY
September 8
Bell Buckle Cafe
Bell Buckle, TN
September 14-15
Six Flags Over Texas
Heritage Festival
Arlington, TX
September 21-22
Six Flags Over Texas
Heritage Festival
Arlington, TX
September 24
Panola College
Carthage, TX
September 25
Robeline, LA
September 27
Tencha, TX
September 28-29
Six Flags Over Texas
Heritage Festival
Arlington, TX
October 3-4
WIGG Radio
Bluegrass Festival
Wiggins, MS
October 5
McCreary Fest
Whitley City, KY
October 10-11
Museum of Appalachia
Tennessee Fall
Homecoming
Norris, TN
October 12
Smyrna, GA
October 13
New Hope
Baptist Church
Mableton, GA
October 13
Doss Memorial

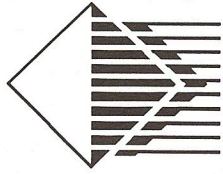
Baptist Church
Powder Springs, GA
October 18
Bell Buckle Cafe
Bell Buckle, TN
October 27
Alexandria, VA
October 28
North Tazewell
Elem. Schl.
Tazewell, VA
October 30
Cleveland, TN
November 1
Appalshop Theater
Whitesburg, KY
November 2
Osceola, AR
November 3
Brookside
Baptist Church
Memphis, TN

IVAN STILES
1585 State Road
Phoenixville,
PA 19460
610 935-9062
Pro-File:
AQ October 88
Schedule:
August 8-10
Autoharp Jamboree
Ozark Folk Center
Mountain View, AR
August 18-24
John C. Campbell
Folk School
Brasstown, NC
September 19-22
Walnut Valley Festival
Winfield, KS

CHARLES WHITMER
25650 IH 45N #1107
Spring, TX 77386
713 367-6260
Pro-File: AQ April 93
Schedule:
August 8-10
Autoharp Jamboree
Ozark Folk Center
Mountain View, AR
October 19
Harvest Festival
Woodville, TX



Interaction

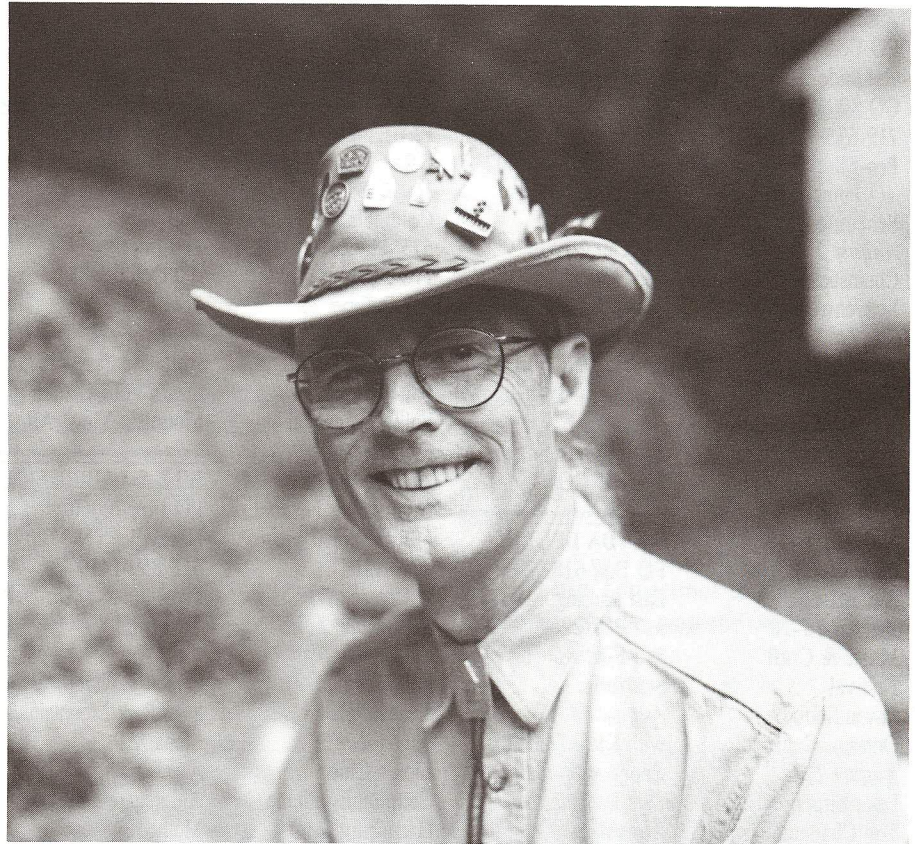
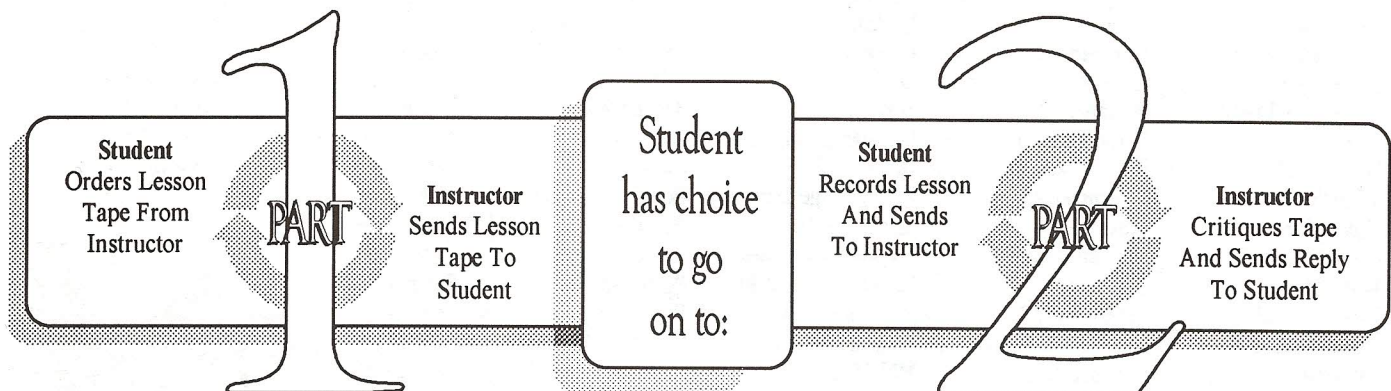


YOU ARE INVITED TO PARTICIPATE IN AN INTERACTIVE LESSON WITH IVAN STILES

Ivan Stiles is a multi-faceted individual who has been playing the autoharp since 1976. In 1985, this involvement led to a career in performing, recording, and teaching. Since then, he has performed nationwide at festivals, coffeehouses, colleges, and many other venues. Ivan's teaching has taken him to such places as the Swannanoa Gathering at the Warren Wilson College in Swannanoa, North Carolina; the John C. Campbell Folk School in Brasstown, North Carolina; and the Autoharp Jamboree at the Ozark Folk Center in Mountain View, Arkansas.

Ivan has been associated with Limberjack Productions since 1988 as co-editor of *Autoharp Quarterly* magazine and is the program director of the Mountain Laurel Autoharp Gathering in Newport, Pennsylvania.

He holds titles for the Great Lakes Regional, the World, and the International Autoharp championships. In addition to autoharp, Ivan plays mountain dulcimer, bowed psaltery, musical saw, and hurdy-gurdy.


PHOTO BY BALDO PHOTOGRAPHY


*Are you interested in becoming an Interaction instructor? We'd like to hear from you.
For information, write to Ivan Stiles, 1585 State Road, Phoenixville, PA 19460*

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 ADDING THE "BLUES"

Ivan Stiles • 1585 State Road • Phoenixville, PA 19460

Here's an opportunity to learn a technique I have used for years to add a "bluesy" feeling to many of the tunes I play. Although best employed in slow songs, it is not limited to these and can be used to add lots of pizzazz to faster tunes as well.

This technique is definitely best on the chromatic 'harp since it is meant to take advantage of the chromatic notes outside the scale of the tune. It differs greatly from the technique of drag notes which also take advantage of the chromatic notes. Drag notes are done with the thumb or finger passing across open strings and then ending on the melody note with the chord bar depressed. This "bluesy" technique employs the common pinch, but it is much tighter, with the thumb and fingers held close together.

Before incorporating this technique into a tune, you should practice with the following exercise in $\frac{3}{4}$ time:

Look at the tablature line. (An explanation of the tablature follows the

tune.) There are only two strokes used, the pinch and the strum. You'll also see the triplet at the end of the first measure. All three strokes within the rhythm bracket must be completed in one count of the music. In this example, it is best to count the two measures like this.

1 - 2 - 3-a-let, 1 - 2 - 3

The first count gets a pinch. The second count gets a strum. The third count gets a triplet of pinch, open pinch, open pinch, followed by a pinch on the first count of the second measure. The second measure is finished off with two strums on the remaining counts. Repeat the two measures over and over until you get the hang of playing the triplet with the open chord.

You'll notice a special tab symbol for the open chord section. This stroke is a simple pinch with the thumb and middle finger, but you should make the pinch very tight with the thumb and finger close together. The symbol is different only to remind you to pinch *without* depressing a chord bar. The middle finger should pick the notes as closely as possible. The thumb simply follows along with the pinch and plucks whatever note it hits. This will result in a "bluesy" chromatic run either up or down depending on the

music. The idea here is to make it sound like a slide up or down with no chord bar depressed after the starting note (the first chorded pinch of the triplet) until the ending note (the first note in the next measure).

One section of the tune adds an additional index finger pluck.

You'll count these measures like this:

1 & 2 & 3-a-let, 1 - 2 - 3

The first count gets a pinch. The & gets nothing (sustain). The second count gets a strum. The next & gets an index finger pluck, and the third count gets a triplet of pinch, open pinch, open pinch followed by a pinch on the first count of the second measure. This measure is finished off with two strums on the remaining counts.

When you've mastered the technique, you can incorporate it into the tune *Home on the Range* as well as many other tunes that can benefit from the addition of this "bluesy" sound.

Good luck with this technique. It's well worth the effort!



HOME ON THE RANGE

Musical notation for the first system, including a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody features a triplet of eighth notes in the second measure and another triplet in the fourth measure. Below the staff are guitar chords and a TAB line with fret numbers and picking directions.

Chords: G / / D7 G G7 / O O C / / Am G O O

TAB:

Musical notation for the second system, continuing the melody with a triplet in the third measure. Chords and TAB are provided below.

Chords: G / / A7 D7 A7 D7 / O O D7 /

TAB:

Musical notation for the third system, continuing the melody with a triplet in the second measure. Chords and TAB are provided below.

Chords: G / D7 G G7 / O O C / / Am / /

TAB:

Musical notation for the fourth system, continuing the melody with a triplet in the first measure. Chords and TAB are provided below.

Chords: G D7 G O O D7 G D7 G / / O O G

TAB:

Chorus

Musical notation for the first line of the chorus, featuring a triplet in the third measure. Chords and TAB are provided below.

Chords: G D7 G D7 G / O O G / /

TAB:

Musical notation for the second line of the chorus, featuring a triplet in the first measure. Chords and TAB are provided below.

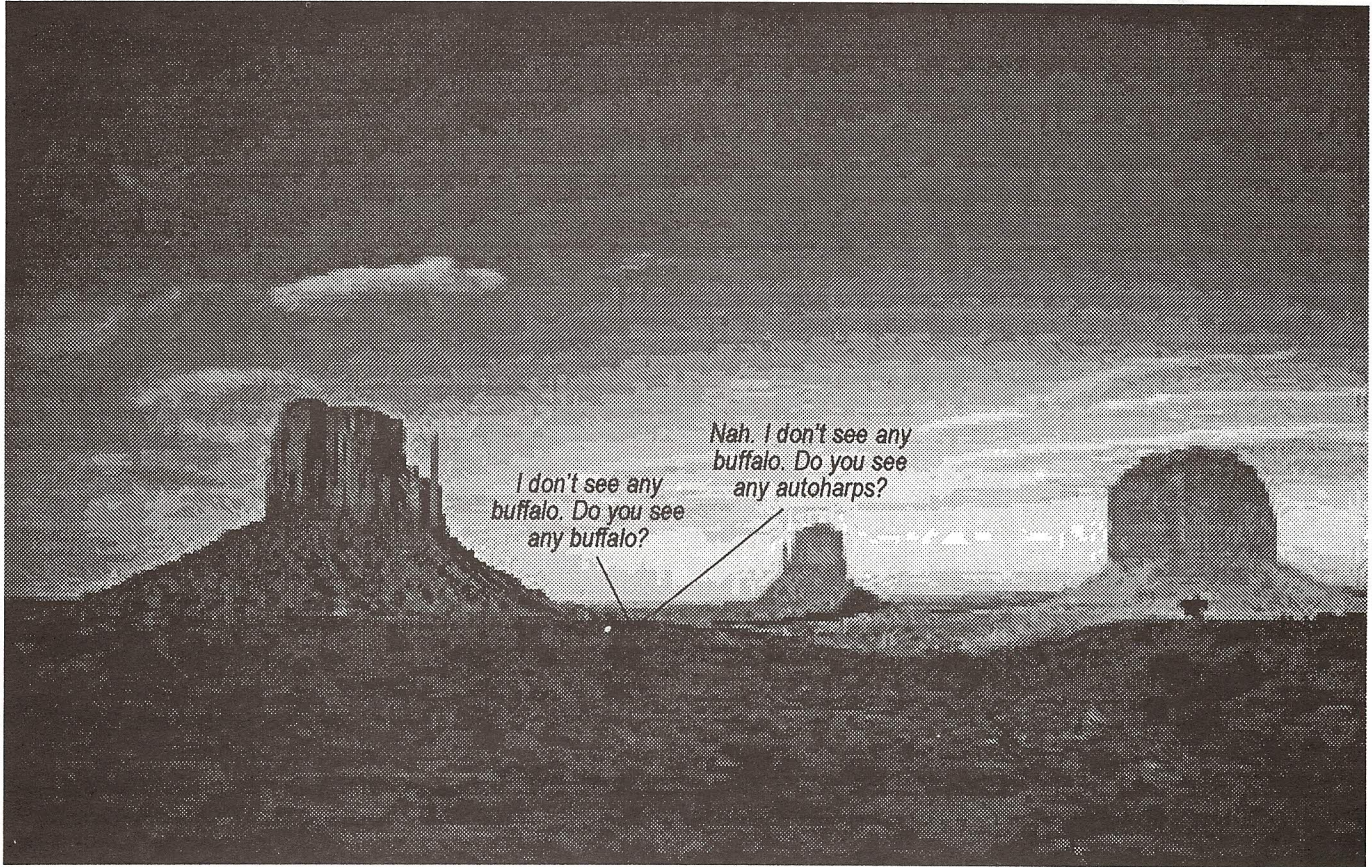
Chords: G / / O O A7 D7 A7 O O D7 / O O D7 /

TAB:

Arrangement © 1996, Ivan Stiles. All rights reserved.

TABLATURE

<p> = Pinch with thumb and middle finger</p> <p> = Small pinch with thumb and middle finger – no chord bar depressed</p>	<p> = Pluck with index finger</p> <p> = Thumb strum up to melody pluck with middle finger</p>	<p> = Thumb strum</p> <p> = Thumb strum across more than one beat</p>	<p> = Sustain (no action)</p> <p> = Rhythm bracket – complete all actions within one count</p>
--	---	---	--



THE AUTOHARP
HALL OF FAME MEMBERS

Maybelle Addington Carter
Ernest Van "Pop" Stoneman
John Kilby Snow
Sara Dougherty Carter
Marty Schuman



Glen R. Peterson
Bryan Benson Bowers
Mike Seeger
Meg Peterson
Becky Blackley

1997 NOMINATION FORM

Nominations for the 1997 inductees into The Autoharp Hall of Fame will be accepted by Limberjack Productions from September 1, 1996 until May 1, 1997. 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. Posthumous honorees must have been deceased for three years to be eligible.

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: 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, 1997. The honorees shall be installed into the Hall of Fame at the 1997 Mountain Laurel Autoharp Gathering, and announced in the Summer 1997 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.**

POSTHUMOUS NOMINEE

Name of nominee: _____

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

CONTEMPORARY NOMINEE

Name of nominee: _____

Use a separate piece of paper for the required 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

Form must be filled in completely and a description of achievement, contributions, and/or leadership in the autoharp community, must be completed to validate the nomination. You may submit your nomination for posthumous, contemporary, or both.

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 at least 50% autoharp, please send the information to the Recordings Editor. It will be listed in this column.

FEATURES AUTOHARP

The Master's Bouquet

Bill and Laurie Sky
Autoharp: Laurie Sky
Hudson Records; Bill and Laurie Sky
PO Box 70060
Nashville, TN 37207-1419

30 Old Time Songs and Tunes for Mountain Dulcimer and Autoharp
(Companion book available for each instrument)

Heidi Cerrigioni and Neal Walters
Autoharp: Heidi Cerrigioni
Doofus Music

9507 Colesville Road
Silver Spring, MD 20901

Hear the Colors

Alan Mager, Charlie Groth, Jan Milner
Autoharp: Alan Mager
PO Box 1221

Annandale, VA 22003

Glory To God (A Re-release)

Autoharp: Linda Drewello
RD#1 Box 35, Flint Mine Road
Coxackie, NY 12051

Country Radio (CD only)

Autoharp: Judy Austin
677 Sunstede Drive
Decatur, Georgia 30033

INCLUDES AUTOHARP

Dance Upon the Earth

Paul & Win Grace and Family
Autoharp: Win Grace
The Grace Family
11990 Barnes Chapel Road
Columbia, MO 65201

Music for Everyone, Vol. I and Vol. II

Autoharp: Ron Russell
The Flat Ridge Boys
Rt. 2, Box 226-A, Troutdale, VA 24378



1992 Honorees

Maybelle Addington Carter
John Kilby Snow

1994 Honorees

Ernest Van "Pop" Stoneman
Mike Seeger



1993 Honorees

Bryan Benson Powers
Sara Dougherty Carter

1995 Honorees

Meg Peterson
Marty Schuman

1996 HONOREES

Becky Blackley

The *Autoharpoholic*, the first magazine for the autoharp, was published by Becky Blackley from 1980 until 1993.

Becky Blackley was instrumental in the concept and design of the first multi-key diatonic autoharp, the Oscar Schmidt *Festival*.

She wrote *The Autoharp Book* covering the first one hundred years of the autoharp in America.

In 1984, Becky Blackley was entered into the *International Who's Who in Music*, and in 1985 was entered into *Who's Who in American Music*. Through publishing, teaching, recording, and performing, she has been a leading force in the autoharp community.

Inducted into
The Autoharp Hall Of Fame
the sixth day of July,
nineteen hundred and ninety-six

Glen R. Peterson

Until Glen R. Peterson, grandson of Oscar Schmidt, became the owner of Oscar Schmidt, Incorporated, the Autoharp had progressed little from its beginnings in the 19th Century.

In 1963, armed only with the potential he saw in the Autoharp, Glen R. Peterson accepted the responsibility for Oscar Schmidt, Incorporated. Because it was a failing company producing a few hundred instruments, he faced an almost insurmountable task. From 1963 until 1978, Peterson completely revised the design, manufacturing, and distribution of the Autoharp.

The ever-growing presence and popularity of the Autoharp as we know it today is largely due to the steadfast conviction of one man, Glen R. Peterson.

Inducted into
The Autoharp Hall Of Fame
the sixth day of July,
nineteen hundred and ninety-six

Angle all holes slightly, and drill tuning peg holes all the way through.

- Bridges are 1/4" square x 5" and 7" long, hardwood.

Glue the bridges on as shown. Hold with weights. When dry, draw the string layout on the bridges. File *shallow* notches in the bridges at string locations. Notches must slant down toward the end blocks, so the highest points are toward each other.



- Strings are longneck banjo or guitar strings, about .010" diameter. Each banjo string should make 2 of these strings. Single-strand stainless steel fishing leader wire also works, if you can find some.

Round the outside corners, top, and bridge ends slightly. Do not round the bottoms of sides and ends – you may want to add a bottom piece later. Sand and finish the instrument. Lacquer is best, but *thin* varnish or enamel paint will work. Install the tuning pegs, dead pins, and strings. If you need to make a loop end in music wire: bend back about 3", forming a small loop.

Hold the crossover, insert a small screwdriver or awl into the loop, and wrap the string around itself about 15 times:



Clip off the excess.

- The soundbox is a large corrugated cardboard box, or a hollow-core door. Play the instrument on the soundbox for a really lovely sound. When the box wears out, or you get tired of carrying it around, you can always add a bottom to the instrument, similar to the top. The sound won't be quite as beautiful as before, but still fun.

Years ago, I made a series of 12 different instruments for a musician friend. He still plays them all, but the two he takes "everywhere" are a small woodenhead banjo, and the psaltery. ❖

Editors' note: Zither wire is very inexpensive (\$3 or \$4 for a 50-foot roll) and readily available from piano supply companies or your friendly hammered dulcimer or door chime maker.

Melody Music
The Harp Store and Folk Center

Instruments
Accessories
Sheet Music
Repair Work
Friendly People
Free 40 - page Catalog

Largest Inventory of folk instruments in the S.W. United States. Call for free catalog:
1 - 8 0 0 - 8 9 3 - 4 2 7 7

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

Jeanne Schilling
Jean's Dulcimer Shop
P.O. Box #8, Highway 32
Cosby, TN 37722 Phone: (423) 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

15 and 21 bar Appalachian Autoharps with cases and accessories

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

Video instruction by Evo Bluestein and John Sebastian

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

ANDY'S FRONT HALL

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
- 3-sided zipper opening provides easy access
- Choice of single or double shoulder straps leaves your hands free
- Comfortable web carry handles
- Roomy optional zippered pouch or flat pocket
- Add a personal touch of elegance with machine-quilted artwork

- The Backpack Autoharp Case**
...for the active player and festival goer, designed to fit standard size autoharps.
- Basic w/single sh. strap \$90.00
- double sh. strap 100.00
- flat pocket, add 8.00
- pouch pocket, add 10.00
- snap handle grip 2.50
- quilted artwork, add 35.00
- shipping/handling 10.00

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

Betty Vornbrock
Route 4, Box 136 • Hillsville, VA 24343 • 540 766-3134

Kidstock

by Bonnie Phipps

This is a fun call and response song to sing with small groups of children. It is also easy to play. After the last two complicated children's songs I gave you, I decided to keep the arrangement simple. So, this should be a snap!

The fun part is to make up verses

with the kids – and it develops thinking skills and creativity to boot! Older children get the idea right away; younger children may need some help. When I was teaching, I would sing, “I had a chair, don't have it anymore. I sold my chair to buy an elephant. Now there's a...” and the kids would finish

the verse. Then a few days later, when they had the idea, I sang, “I had some shoes, don't have them anymore. I sold my shoes to buy...” and the kids would take it from there. Then after awhile, the children were making up whole verses using their own ideas.

Have fun!



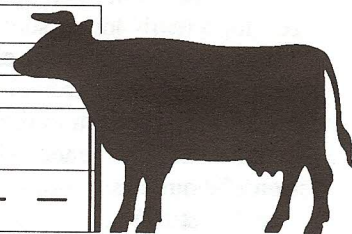
THERE'S A COW IN MY BEDROOM

	I had a	bed (I had a	bed), don't have it an - y -	G more (don't have it an - y -
TAB	↑↑↑↑	↑↑↑↑	↑↑↑↑	↑↑↑↑

more). I sold my	bed (I sold my	bed), to buy a	C cow (to buy a	C7 cow). Now there's a
TAB	↑↑↑↑	↑↑↑↑	↑↑↑↑	↑↑↑↑

F cow in my bed-room,	C cow in my bed-room,	G cow in my bed-room,	C cow in my bed-room,	F cow in my bed-room,
TAB	↑↓↑↓	↑↓↑↓	↑↓↑↓	↑↓↑↓

C cow in my bed-room,	G no one can see it but	C me!	G me!
TAB	↑↓↑↓	↑↑↑↑	↑↑↑↑



- — This signifies the beat and means there is no action to be taken with the right hand. For example, $\boxed{\uparrow - - -}$ means that you would strum the chord and then let it ring for three more beats.
- ↑↓ This is a back and forth strum that occurs in one beat. Your thumb strums towards the high strings on the down beat, then you finger(s) strums towards the low strings on the upbeat.
- ↓ This shows that the strum is on the upbeat. $\boxed{\uparrow\downarrow\uparrow\downarrow}$ means that the down beat is not played on the third beat of the measure – only the up beat is played. The count would be 1&, 2&, -&, 4.

Other verses:

- I had a hat, don't have it anymore, I sold my hat to buy a cake. Now there's a cake on my head.
- I sold my dog to buy a cat. Now there's a cat in the dog house.
- I sold my teacher to buy a pizza. Now there's a pizza for my teacher.

Club News

Clubs Editors:

George and Dorothy Wagner
155 N. Harbor Drive #1102
Chicago, IL 60601

The Annual Club Directory is published in the Winter issue. If you belong to an autoharp club or one where the autoharp player is welcome, and it was not included in our winter listing, please send the information to the Clubs Editors. We also welcome club news.

NEW CLUBS FOR THE ANNUAL LISTING

Crystal Strings Dulcimer Club

1st Sunday of each month, 1:30 PM
Belks Plaza, Arendall Street,
Morehead City, NC
Donnell Meadows 919 726-7699
Terri Moore 919 393-7663
Email: w7o2q7mh@coastalnet.com

Anachronistic Autoharpers

Whenever anyone wants to meet
Taylor Finlay
6729 Wintergreen Court
Santa Rosa, CA 95409
707 539-9688

CLUB NEWS

The Crystal Strings Dulcimer Club meets the first Sunday of each month, 1:30 PM to 4 PM-ish. We meet at "The Light Within" back room at the Belks Plaza on Arendall Street, Morehead City, North Carolina. We also meet other dates for house concerts and jams. Call for details. All acoustic stringed instruments are welcomed. We are a friendly bunch - a small club, which has only been in existence two and one half years. We love to see/hear new faces. I am the only 'harp player, but there are hammered and mountain dulcimer regulars. The club is evenly split between those who only play by ear and ones who only read music.

Terri Moore



Autoharp Events

Events Editors:

George and Dorothy Wagner
155 N. Harbor Drive #1102
Chicago, IL 60601

The following are major summer/fall events which feature the autoharp in contest, workshop, and/or performance. If you know of a major event we have not included, please send the information to the Events editors. The annual events list is published every Spring, and seasonally repeated and updated in every issue.

CODE:

AC Autoharp Contest
AP Autoharp Performance
AW Autoharp Workshop

AUGUST

► **Carter Family Memorial Festival;** August 2-3; Carter Fold, **Hiltons, VA;** Code: **AP** (Janette Carter); Contact Carter Fold, PO Box 111, Hiltons, VA 24258

► **Overton Bluegrass Festival;** August 3; **Overton, TX;** Code: **AP** (Bryan Bowers); Contact 719 635-7776

► **Minnesota Bluegrass and Old-Time Music Fest;** Aug. 2-4; Camp In The Woods Resort, **Zimmerman, MN;** Code: **AW;** Contact Jed Malischke, PO Box 480, Spooner, WI 54801 715 635-2479

► **Queen Wilhelmina State Park Mountainfest;** August 3; **Mena, AR;** Code: **AP** (Bill and Laurie Sky); Contact 615 859-1419

► **60th Annual Galax Oldtime Fiddlers' Convention;** August 7-10; Felt's Park, **Galax, VA;** Code: **AC, AW** (Drew Smith); Preregistration required for contest; Contact PO Box 655, Galax, VA 24333

► **Kentucky Folk Week;** August 8-10; **Louisville-Bardstown, KY;** Code: **AP, AW** (Evo Bluestein); Contact 209 297-8966

LEARN

BRYAN BOWERS'
AUTOHARP TECHNIQUES



Autoharp Techniques

Developing Your Skills

taught by

Bryan Bowers

85-minute video

The leading autoharp virtuoso breaks down his techniques for players who are ready to get into more advanced songs and styles. Bryan teaches **thumb leads; the art of accompaniment; how to find the melody** (and **add harmony parts**); **use of picks (on all five fingers)** and more! **Songs:** *Battle Hymn Of The Republic, Old Joe Clark, Hard Times, Farther Along, Golden Slippers, Simple Gifts, I'll Fly Away, Gold Watch And Chain.*

\$39.95 plus postage & handling*

*US/Canada \$5; Europe \$16; Asia/Australia \$18 air

NYS residents add 7-3/4% sales tax

VISA/MC/Discover accepted

C.O.D. US only

Call for **FREE** catalog listing hundreds of instructional video and audio tapes.

HOMESPUN TAPES

BOX 694AU • WOODSTOCK, NY 12498
1-800-33-TAPES FAX 914-246-5282

Stringalong Workshops

Singing
M. Dulcimer
Dancing
Guitar
Mandolin
Concerts



Autoharp
H. Dulcimer
Crafts
Fiddle
Harmonica
Banjo



Stringalong Weekends:

November 1 - 3, 1996

March 8 - 10, 1997

May 23 - 26, 1997

Summer Stringalong

June 28 - July 3, 1997

On a Wisconsin Lake
1 hr. from Milwaukee/Chicago

☎ 1 (800) 636-FOLK

►**Autoharp Jamboree**; August 8-10; Ozark Folk Center, **Mountain View, AR**; Code: **AP, AW** (Evo Bluestein, Margie Earles, Tom Schroeder, Ivan Stiles, Ron Wall, Charles Whitmer); Contact Elliott Hancock, Ozark Folk Center, Box 500, Mountain View, AR 72560 501 269-3851

►**3rd Annual Willamette Valley Autoharp Gathering**; August 9-11; Nofzinger Farm, **Albany OR**; Code: **AP, AW** (Bryan Bowers, Tina Louise Barr, Meryle Korn, Les Gustafson-Zook, Cathy Britell, Jon ten Broek, John

Arthur, and more!); Contact John Arthur, 6596 NW Niagra Drive, Corvallis, OR 97330 541 745-7568 or

503 745-7568 jra@ece.orst.edu

►**29th Annual Willow Folk Festival**; August 10-11; **Stockton, IL**; Code: **AP**; Camping Registration, Evelyn Schlafer, 237 N. Simmons, Stockton, IL 61085

►**Salt River Folklife Festival**; August 10-11; **Florida, MO**; Code: **AP** (Grace Family); Contact 573 443-2819

►**Music and Craft Festival**; August 16-18; **Owen Sound, Ontario, Canada**; Code: **AP** (Bryan Bowers); Contact 719 635-7776

►**John C. Campbell Folk School**; August 18-24; **Brasstown, NC**; Code: **AP, AW** (Ivan Stiles); Contact Bob Dalsemer, John C. Campbell Folk School; Rt. 1, Box 14A, Brasstown, NC 28902 800 365-5724

►**Lake Superior Big Top Chautauqua**; August 22; **Bayfield, WI**; Code: **AP** (Bryan Bowers); Contact 719 635-7776

►**The Antique Car, Antique Tractor, Flea Market, Folk Music and Dulcimer Gathering**; August 23, 24, 25; **Midland County Fairgrounds, Midland MI**; Code: **AW**; Contact Terry Brugger, 5568 W. River Road, Weidman, MI 48893 517 772-5473 or 517 644-3058

►**Great River Festival of Traditional Music and Crafts**; August 24-26; **Lacrosse, WI**; Code: **AP** (Grace Family); Contact 573 443-2819

►**Salmon Lake Bluegrass Festival**; August 30-31; **Grapeland, TX**; Code: **AP** (Bill and Laurie Sky); Contact 615 859-1419

►**Old-Time Country Music Contest & Festival**; August 26-September 2; **Pottawattamie Fairgrounds, Avoca, IA**; Code: **AC, AP, AW**; Contact Bob Everhart, PO Box 438, Walnut, IA 51577 712 784-3001

►**Thomas Paint Beach Bluegrass Festival**; August 29-September 2; **Thomas Paint Beach, ME**; Code: **AP, AW** (Judie Pagter - Country Ham); Contact 804 985-3551

SEPTEMBER

►**Strawberry Festival**; September 1; **Yosemite, CA**; Code: **AP** (Bryan Bowers); Contact 719 635-7776

►**Fox Valley Folk Festival**; September 2; **Genova, IL**; Code: **AP** (Grace Family); Contact 573 443-2819

►**Pershing Days**; September 14; **Laclede, MO**; Code: **AP** (Grace Family); Contact 573 443-2819

►**Six Flags Over Texas Heritage Festival**; September 14-15; **Arlington, TX**; Code: **AP** (Bill and Laurie Sky); Contact 615 859-1419

►**Bryan Bowers Workshop**; September 15-17; **Walnut Valley Festival, Winfield KS**; Contact 719 635-7776

►**25th Annual Walnut Valley Festival & National Flatpicking Championships**; September 19-22; **Cowley County Fairgrounds, Winfield, KS**; Code: **AC** (International Autoharp Championship), **AP, AW** (Bryan Bowers, Cathy Barton, Roz Brown, Julie Davis, John McCutcheon, Karen Mueller, Ivan Stiles); Contact Bob Redford, Walnut Valley Assn., PO Box 245, Winfield, KS 67156 316 221-3250

►**Six Flags Over Texas Heritage Festival**; September 21-22; **Arlington, TX**; Code: **AP** (Bill and Laurie Sky); Contact 615 859-1419

►**8th Annual Memphis Dulcimer Festival**; September 26-28; **Memphis, TN**; Code: **AP, AW** (Karen Mueller, Alex Usher, Ron Wall); Contact Larkin Kelley Bryant, 95 N. Evergreen St., Memphis, TN 38104

►**Six Flags Over Texas Heritage Festival**; September 21-22; **Arlington, TX**; Code: **AP** (Bill and Laurie Sky); Contact 615 859-1419

►**8th Annual Memphis Dulcimer Festival**; September 26-28; **Memphis, TN**; Code: **AP, AW** (Karen Mueller, Alex Usher, Ron Wall); Contact Larkin Kelley Bryant, 95 N. Evergreen St., Memphis, TN 38104

OCTOBER

►**WIGG Radio Bluegrass Festival**; October 3-4; **Wiggins, MS**; Code: **AP** (Bill and Laurie Sky); Contact 615 859-1419

►**McCreary Festival**; October 5; **Whitley City, KY**; Code: **AP** (Bill and Laurie Sky); Contact 615 859-1419

►**Louisburg Cider Festival**; October 5-6; **Louisburg, KS**; Code: **AP** (Grace Family); Contact 573 443-2819

►**Rocky Ridge Day**; October 12; **Mansfield, MO**; Code: **AP** (Grace Family); Contact 573 443-2819

►**Tennessee Fall Homecoming**; October 10-13; **Museum of Appalachia, Norris, TN**; Code: **AP** (Janette Carter, Judie Pagter, Ron Wall, & many others); Contact John Rice Irwin, PO Box 0318, Norris, TN 37828 423 494-7680

►**Harvest Festival**; October 19; **Woodville TX**; Code: **AP** (Charles Whitmer); Contact 713 367-6260



A WORLD OF MUSIC is as close as your mailbox!

With our FREE CATALOGS*!

We have Autoharps — along with guitars, banjos, dulcimers, mandolins (new, used and vintage) and lots more! Plus CD's, cassettes, videos, books, and accessories. Ask for your FREE CATALOGS (including a sample issue of our 20-page monthly *Vintage & Used Instrument List*) today!

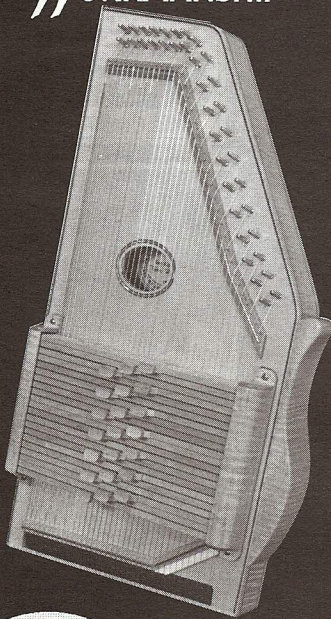
Elderly
INSTRUMENTS

*\$2 overseas

1100 N. Washington
PO Box 14210-AQ
Lansing, MI 48901
(517) 372-7890
Fax (517) 372-5155
<http://www.elderly.com>



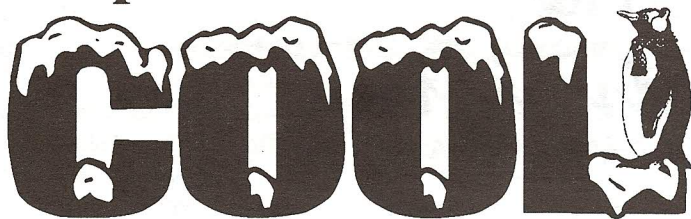
SUPERIOR
SOUND ♦ BEAUTY
WORKMANSHIP



**FLADMARK
WOODWORKS**
717 286-5044

RD 2 Box 437 • Sunbury, PA 17801

Keep Your Picks *and* Your



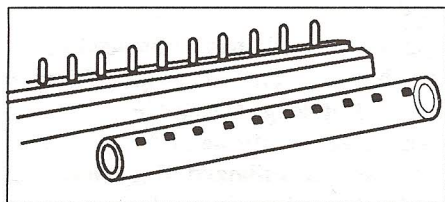
by Dr. George F. Orthey

Do you play a model "A" type 'harp, an OSI model "A," a ChromA-harp, or any of the several handmade 'harps that have a bridge with small guide pins on the bridge? If so, you may have trouble with the hole in the face of your finger-pick catching on those pins. This causes your picks to fly, no matter how tightly you clamp them on your fingers. (Ever hear Bryan Bower's story about one of his picks flying off and landing in a woman's cleavage? The woman was sitting in the front row...)

Well, let me tell you Little Roy Lewis is one smart little rascal! He figured out that a strip of small plastic tubing put on those guide pins let his picks glide noiselessly and smoothly over the pins and bridge.

He uses some "clear plastic tubing," so I went to a medical supply place and bought an oxygen supply kit – the kind that goes from the bottle to the nose. It's made out of clear plastic tubing a bit less than 1/4" diameter. This generally costs less than a dollar, and has close to 10 feet of tubing in it.

I cut a piece about 4" long – (maybe you would want more, if you play all up and down near the bridge). I lay the piece of tubing alongside the bridge.



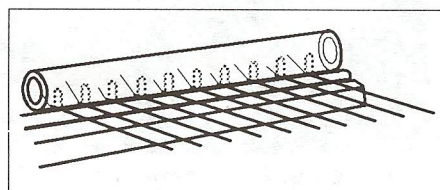
Using a glass writing pen or other fine-tip marker that will write on the plastic, I make a small tick mark on the tube next to each guide pin.

Then using a small drill bit 1/16" or 3/32", I drill a hole through one side of the tubing, making a series of holes halfway through the tube that coincide

with the guide positions, as they have been marked on the tubing.

Now I put the tube in place on top of the guide pins and press the newly made holes down over the pins.

The tube sits down on the bridge.



It doesn't interfere with the strings or the tuning, and lets the picks glide across the bridge and guide pins, without catching! Thanks, Little Roy! ♦

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.



TINA LOUISE BARR

Renowned for her innovative styles on the Autoharp, Tina plays all the instruments recorded on this lively, 14 tune release. "To-be-listened-to-often . . . she scorches those picks like some hot chili peppers."

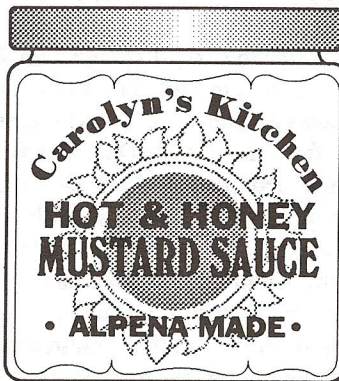
Mike Herr, Reviewer, *Autoharp Quarterly*

TINA LOUISE BARR
BREAKIN' TRADITION
1801 H Street
Suite B-5 #225
Modesto, CA 95354

"One of our instrument's best practitioners . . . Tina plays with drive, fluidity, and clarity." Eileen Roys, Editor, *Autoharp Clearinghouse*

Cassette \$11.50 CD \$16.50 Includes shipping (CA residents add 7.375% sales tax)

Visit Tina's web page hosted by KUOP-FM:
[HTTP://WWW.TTN.NET/CHFEJEFF/TBARR.HTM](http://www.ttn.net/chefjeff/tbarr.htm)



When Carolyn Egelski isn't playing autoharp, she's in the kitchen making mustard sauce.

And a very good mustard sauce indeed, blended of mustard, vinegar, honey, and eggs. 6 ounce jar: \$3. 1.4 ounce jar: 75¢. Add \$2 shipping per jar. 6 ounce jars, case of 12: \$36. 1.4 ounce jars, case of 24: \$18. Add \$5 shipping per case.

Carolyn's Kitchen
6700 French Road • Alpena, MI 49707
517 354-5018

AQ

Postscripts

FROM HARPLAND

Do you have some news to share with the autoharp community? Send it to:

Mary Umbarger
144 Umbarger Road
Harmony, NC 28634

As I polish off this column, I'm gazing out over "Autoharp Heaven," the Mountain Laurel Autoharp Gathering. I've jammed and swapped tales and information with folk from 28 states and four foreign countries. I've experienced 6,192 strings on 172 autoharps playing *Will the Circle be Unbroken*, and I am at peace with the world! Even as I write this, the citizens of 'Harpland are buzzing about at other festivals and activities.

P.S.

Terri Moore from North Carolina is spending her summer this year in Australia. Of course, she has her autoharp as she connects with Aussie 'harpers and no doubt piques the interest of others!

P.S.

Margie Earles' band, **The Dixie Darlin's**, has been busy. In May, they played for **President Clinton** during the Lewis and Clark Celebration in St. Charles, Missouri. They have been hired by the **Delta Queen** three times as an on-board band, and they plan to play at **Silver Dollar City** again this year!

P.S.

Congratulations to **Bill and Laurie Sky**, whose newest release on Horizon Records is a Gospel recording which includes three original Sky tunes. One of these tunes has been selected by **The Library of Congress** for placement in its permanent collections as a significant recording of Old-Time Folk Gospel. Speaking of the Skys, here's an interesting news release: The autoharp was prominent on **Branson's fabled theater strip** in May and June of this year. Silver Dollar City family theme park, one of Branson's oldest premier attractions, featured Laurie Sky and her autoharp on its entire Great American Music Festival outdoor advertising campaign. The billboards, 20 to 40 feet



Laurie Sky with her 'harp on a billboard at Branson, Missouri

long, were strategically located throughout Branson, as well as along all major highways in southwest Missouri and northwest Arkansas. Seen by over two million people, the ad campaign provided a tremendous public awareness opportunity for the autoharp and its enthusiasts nationwide.

P.S.

Elizabeth and Bill Ross and their 12-15 member band, "Larkspur," (aka "The Hospital Musicians"), sing and play for patients in the Cancer Hospital Heart and Rehab Center and the Regional Medical Center in Shippensville, Pennsylvania. They do this on a weekly schedule, visiting each room in the facilities. Many of them have spent time in these same rooms as patients. Elizabeth says the autoharp is "Especially good in hospitals for it can be soothing or lively, helps the singing, and is easy to carry. Let's give an Autoharp Salute to Larkspur and all others that minister in this way! Other news from the Rosses: Daughter **Kimra** was married this past June. Best wishes to Kimra and her new husband!

P.S.

Bonnie Condran has been having a great time performing! She plays her 'harp for nursing homes, churches, and civic organizations around Newport, Pennsylvania. Bonnie, who has

been playing her 'harp for 1½ years really works at her music and seriously practices several hours every day! Keep it up, Bonnie!

P.S.

Patsy Stoneman tells us that her family is included in a new book entitled: "American Music - Roots of Country." It was written by Robert K. Oermann and published by the Turner Network. Also the Edison Laboratory released some yet-unpublished 1928 **Stoneman Family** recordings to County Records, PO Box 191, Floyd, Virginia, 24091. County Records has produced a CD of these recordings, and although there is no autoharp on this particular CD, it is of interest to those who enjoy the Stoneman's music.

P.S.

Linda Drewello has announced that she has re-recorded her tape, "Glory to God." Her song, *Dance On the Clouds* has won a Certificate of Achievement Award from **Billboard Magazine**. Four of her songs have been played on the air in Scotland. Congratulations, Linda!

P.S.

Heidi Cerrigioni and Neal Walters have just released their new tape/book. It is already receiving acclamations both from the dulcimer and autoharp community, and they are now talking about a second set! Great!

P.S.

Alan Mager's brand-new tape, "Hear the Colors" is especially interesting for autoharps. The name of the tape tells it all. He has used a myriad of "color chords" for this project. I'm looking forward to hearing it.

P.S.

The Front Porch Strings (Mary Umbarger, autoharp), opened for the Doc Watson concert at the Firefly Festival in Boone, North Carolina. I had the opportunity of jamming backstage with Doc! He has a new Orthey Stone-man autoharp. To be honest, I'm not back to normal yet!

P.S.

Mary Umbarger, Ronnie Burroughs, and Shirley Howell won first, second, and third place respectively at the Union Grove, North Carolina autoharp competition!

P.S.

On September 14, just before the Walnut Valley Festival in Winfield, Kansas, the Great Plains Dulcimer Alliance is sponsoring the fifth annual Warm-up Picnic. Autoharps, fiddles, banjos, guitars, etc. are welcome. (Players, too.) Bring a blanket, a chair, your instrument, a potluck for dinner at 5:30, and expect to enjoy yourself for the day - (from 12:30 'til 10:30 PM). For information, contact Mike Huddleson, 6622 W. 35th S., Wichita, KS 67215 316 524-0997

P.S.

Here's an update on the Propik finger-picks which were featured in the last issue's "I'll Buy That" column. The latest fingerpick has just been introduced with a blade angled towards the little finger. (The angled blade mentioned in the column went towards the thumb.) Called the "Reso," this new design mimics the shape and direction of Mark Fackeldey's bare-fingernail design for the index and middle fingers.

P.S.

Donnie Weaver, "The Ole' Harp-weaver," informed us that the DeBusk-Weaver Family played recently at the 30th Street Station in Philadelphia, Pennsylvania, for Am-track. They have been very busy, and will soon have a new Gospel tape available for sale. Those of you who like good old time music will enjoy their music!



WINFIELD: 25 YEARS AT THE PICKER'S PARADISE

by David McCarty

We roll in across the dusty, gusty Great Plains, as we have every year for the last 25 to pitch our tents and park our RVs along the banks of the Walnut River in Cowley County, Kansas on the third weekend of September. Over the years, we've braved subfreezing nights and 114° days, endured floods and ankle-deep muck, and survived tornado-spawning thunderstorms and camp-flattening wind bursts. But then, this is Winfield, the Wimbledon of acoustic music.

This year, the Walnut Valley Festival celebrates its 25th year. One of the nation's most celebrated and influential acoustic music festivals, this is holy ground for the talented, dedicated musicians who come here to compete in the prestigious contests which constitute the national championships in flatpicking and fingerstyle guitar, hammered and mountain dulcimer, bluegrass banjo, mandolin, fiddle, and of course, the International Autoharp Championship.

Standing on the now historic Stage One, performers from Bryan Bowers to Hot Rize, and countless more have squinted into the strong, Kansas sun and played some of the best music of their careers to enthusiastic fans.

But as great as the music on the six official stages is, it's the campground jamming that sets Winfield apart from all festivals. On any night during the festival, a walking tour of the 141-acre campgrounds will yield everything from hard-core bluegrass, Irish and Celtic, straight flatpicking guitar, traditional cowboy songs, free-form acoustic Grateful Dead jams, Django Reinhardt-style gypsy jazz, mountain dulcimer, Texas swing, and ragtime fiddle-style guitar jams. Even headliners like Dan Crary and Byron Berline will be found roaming the campgrounds at Winfield and jamming with their fans because of the energy and musical vitality.

This year's festival will run September 19-22 featuring one of the strongest on-stage lineups in years. The autoharp is well-represented in the hands of Bryan Bowers, Cathy Barton, Roz Brown, Julie Davis, John McCutcheon, Karen Mueller, and Ivan Stiles. Other headliners include Chesapeake, The Grass Is Greener, Tim and Mollie O'Brien and the O'Boys, Mark O'Connor, Dan Crary, Blue Highway, Byron Berline, Pat Donohue, and Cherish the Ladies.

Contest winners this year will drive away with \$46,588 in prizes. Autoharp winners can choose from instruments made by Tom Fladmark, George Orthey, and Oscar Schmidt International. Other contest winners are awarded prizes from the country's top luthiers.

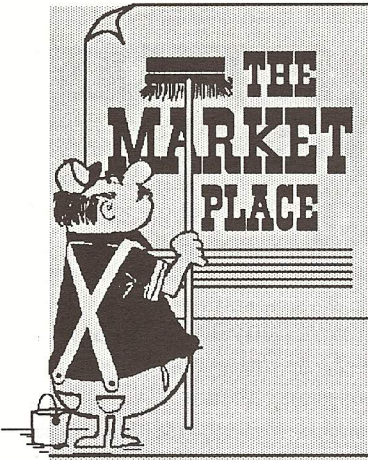
The festival, which draws upwards of 10,000 people every year, opens for camping on the Thursday a week before the festival actually starts, and prime campsites fill up quickly.

Winfield has its own website at <http://www.southwind.net/walnut-valley> where detailed information is available. Or, call 316 221-3250.

The Walnut Valley Festival, as its executive director Bob Redford readily notes is not a bluegrass festival. "We're a bluegrass, folk, and old-time music festival. We try to give a blend of music that will fit our crowd."

If there's a 50th anniversary Walnut Valley Festival (and I pray there will be), I'll be there when I'm 68, too old to keep up with the hot pickers of the 21st century, but enjoying myself every bit as much as the day in 1974 when I first opened a guitar case along the banks of the Walnut River. ❖

Editors' Note: Stop by the Autoharp Quarterly booth for a complete line-up of autoharp concerts and workshops, including the workshops held at Otter 'Harp Heaven in the campground.



TAPES: \$9, CDS: \$15

- * Titles feature autoharp.
- ☆ Titles are new listings.
- Autoharp Quarterly*
- Music from Autoharp*
- Volumes One,* Two,* Three*
- Bryan Bowers
- For You**
- ☆ Jo Brennan
- Strawberry Wine**
- 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**
- Carolyn Egelski
- Bill and Carolyn**
- Mike Fenton
- My Privilege**
- Accent On Autoharp**
- Mike Fenton &
- The Bill Sky Family
- Welcome to Galax**
- Lindsay Haisley
- Harps & Hammers**
- (Auto) Harps Alive!*
- John & Kathie
- Hollandsworth
- Pickin' Time*
- Mountain Music Sampler*
- Over the Edge*
- David Koby
- Autoharp Craze**
- Tom Mager
- The Fairly Tale Boy**
- Karen Mueller
- Clarity*
- The Original*
- Orchard Grass*
- Old Time Music*
- Keeping Old Time Music Alive*
- I Want Us to be Together in Heaven*
- Mary Lou Orthey
- 1863-Songs From Home**
- Memories-Songs From Home**
- Bonnie Phipps
- Old Time New Age Chamber Music**
- Autoharpin'**
- Will Smith
- Across the Seven Seas**
- Jim Snow (with Kilby Snow)
- Father and Son**
- Ivan Stiles
- Rounding Pickering Bend**
- Pickin' on the Porch**
- Mary Umbarger
- As You Like It*
- Alex Usher
- Harper's Ferry**
- Betty & Mark Waldron
- Just A Rose Will Do**
- Parlor Pickin'**
- Ron Wall
- Autoharps**
- Old Time Gathering #1*
- Winold Winners
- Autoharp! Volume 2**
- Lois Gustafson-Zook
- Great Hymns on Autoharp**
- Cascadia**
- Coaster*
- Long Time Travelling**

- Beginning method. \$4.95
- You Can Teach Yourself Autoharp*
- A complete 'how-to' book \$9.95
- Tom Parker
- Learn to Play Irish Music*
- A set of book and recording;
- an easy way to learn 13 tunes.
- book and tape \$15.00; book
- and CD \$18.00
- Bonnie Phipps
- Beginning Autoharp*
- Instructional Book only, \$8.00;*
- Book and Tape set \$15.00*
- Learn to play, 'harp care, tun-
- ing, maintenance, and basic
- music theory. \$15.00
- Janette Carter
- Living with Memories*
- an autobiography. \$10.00

THE MARKET PLACE
 IS CLOSED 'TIL
 NOVEMBER 1ST

SCCELLANEOUS

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



Subscribers -
Take 10% Off Your
Market Place Order!

DATE _____

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

IMPORTANT!
Use this order blank *only*
for products offered here in
The Market Place. For AQ
subscription orders, use spe-
cial box below.

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

Payments must be made in US funds. Merchandise shipped to US only.
Canadian addresses only. Make checks payable to Limerjack Productions

Limerjack Productions
PO Box A
Newport, PA 17074

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.
Payments must be made in US funds.
Charter Subscriber renewals *only*, deduct 10%.

CAN BUT, YOU
 STILL ORDER
 SUBSCRIPTIONS

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

Autoharp Quarterly Back Issues @ \$5. each
(specify on separate sheet)

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/SERVICES

FINELY DETAILED HANDCRAFTED folk toys. Limber Jack, Dog, Pony, Bear, Frog, Lamb, Rooster, Unicorn and Dinosaur. \$12.95 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, 268 Barren Hill Rd, Conshohocken, PA 19428

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

FOR SALE: 1892-1895 #3 ZIMMERMANN autoharp in very good condition, has original purple felts, tuning wrench, and music numbering book. Write to Maurice Dill, 5019 Helmuth Ave., Evansville, IN 47715

FOR SALE - HANDMADE HURDY-GURDY by Jack Faulkner. Four-strings, 12 buttons, diatonic built from Music Makers plans. Baltic birch and walnut. Monkey not included. Contact Ivan at 610 935-9062

PUBLICATIONS

FOLK ARTIST NEWS, a quarterly publication, encompassing acoustic folk music, instruments, players, and related topics. \$15 per year. 21626 Gentry Road, Cypress, TX 77429. 713 583-1134

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, \$18; Canada (surface), \$20; Other countries (surface), \$21. 2 yrs. (8 issues) in US, \$33. Inquire about special rate for hardship. Dulcimer Players News, PO Box 2164-AQ, Winchester, VA 22601

**CLASSIFIED ADS
 GET FAST RESULTS IN
 AUTOHARP QUARTERLY!**

Advertisers' Index

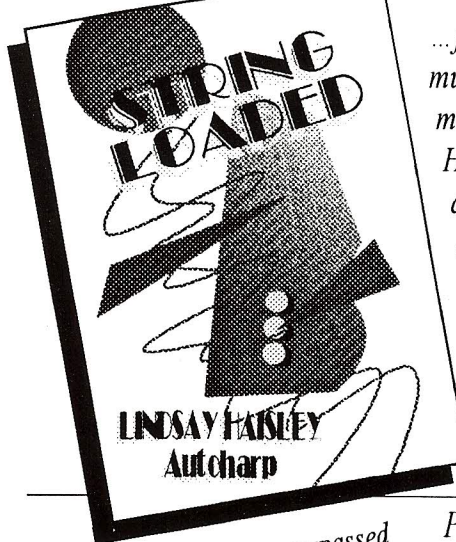
Andy's Front Hall	33
Autumn Wind	33
Barr, Tina Louise	37
Brown, Roz	12
Carolyn's Kitchen	37
Davis, Julie	12
Elderly Instruments	36
Fladmark Woodworks	36
Great All-American Autoharp Emporium	12
Guptill Music	17
Haisley, Lindsay	IBC
Homespun Tapes	35
Jean's Dulcimer Shop	33
Limberjack Productions	19
Mager, Alan	12
Melody Music and Harp Center of Houston	33
Note-Ably Yours	33
Old-Time Herald	37
Orthey Instruments	19
Oscar Schmidt International	13
Stiles, Ivan	12
Stober, Carol	17
University of Wisconsin-Milwaukee Folk Center	35
ZephyrHill Autoharps	22

EDITORIAL & 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. E-mail: autoharp@pa.net

NEW FROM LINDSAY HAISLEY...

STRING LOADED



...featuring some of the finest musicians from the Austin, Texas music scene along with Lindsay Haisley's innovative autoharp and superb vocals. Songs include many modern folk classics by songwriters such as Bill Staines and Si Kahn, as well as many wonderful tunes by lesser known writers including Lindsay himself.

"A first-class album, unsurpassed talent, pure enjoyment!"
 — Mary Lou Orthey

PRICES, INCLUDING SHIPPING

CDS \$16

CASSETTES \$11

Texas residents please add 8% state sales tax.

FURTHER MUSIC PRODUCTIONS, INC. • PO BOX 126 • LEANDER, TX 78646

Autoharp Quarterly

The International
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 SUMMER 96,
THIS IS YOUR LAST ISSUE!



Fluffy Clark exhibits his usual calm demeanor after winning the drawing for an Oscar Schmidt Autoharp at the 1996 Mountain Laurel Autoharp Gathering in Newport, Pennsylvania.