

Autoharp Quarterly®

Winter, 1997
Volume Nine, Number Two
Five Dollars

The International
Magazine
Dedicated to the
Autoharp Enthusiast

In This Issue

*Optimizing the
Chromatic Autoharp*
by Alan Mager

Annual Club Directory

Jam – A Sticky Subject
by Jim Hudson

*Interaction with
John Hollandsworth*

*Kilby Snow –
Just for the Record*
by Mike Fenton

Picker's Portrait
featuring Maurice Dill

*Harpin' Up a Holler
on Keyes Creek*
by Stew Schneider

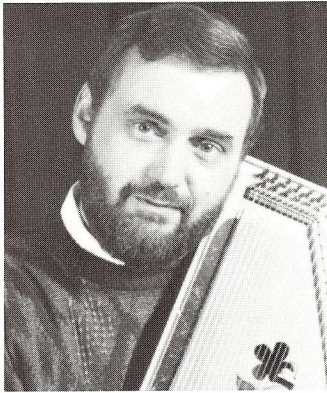
*E-mail Addresses and
World Wide Web Sites
for the Autoharp
Enthusiast*



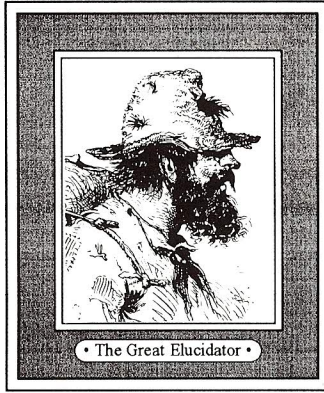
Alex Usher struts her stuff – Walnut Valley Festival, Winfield, Kansas

Contents

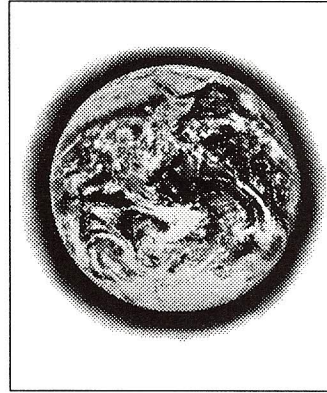
VOLUME NINE, NUMBER TWO
WINTER 1997



3 Winfield champion, Alan Mager optimizes the chromatic autoharp



30 Stew Schneider, the Great Elucidator, explains the conundrum of e-mail



33 Explore World Wide Web sites of interest to the autoharp enthusiast

To and From the Editors	1
Optimizing the Chromatic Autoharp by Alan Mager	3
Annual Club Directory	6
Reunion	8
Kilby Snow – Just for the Record by Mike Fenton	9
'Harpers-At-Large	11
Jam – A Sticky Subject, Is More than Just a Spread for Toast. It Should Be Sweet for All by Jim Hudson	12
Simply Classic by Linda Huber	14
Pro-Files	16
Critics' Choice	18
AQ Songbook: Pages 63, 64	21, 22
Interaction with John Hollandsworth	24
The Autoharp Hall of Fame Nomination Form	27
Theoretically Speaking: Part Seven by "Hooter" the Owl as told to Becky Askey	28
Coin of Ours by Chuck Schacht	29
'Harpin' Up a Holler on Keyes Creek by Stew Schneider	30
Autoharp on the World Wide Web	32
I Love My Modem	34
Gentle Annie by Stephen Foster	35
Autoharp Events, Recordings, Books, Club News	36
Picker's Portrait featuring Maurice Dill	37
The Front Porch Waltz by Mary Umbarger	38
AQ Postscripts	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:
Ken van de Kieft
Fuey Herring

Cover Photo:
Jim Bledsoe



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
Fax: 717 567-9469
ISSN 1071-1619
© 1997 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:

This time last year, we were up to our waists in snow. A *lot* of snow! This year, there're just a couple of inches on the ground. We have much to be thankful for!

By the time you receive this issue, Ivan will be on his way south for his annual concert tour, and Mary Lou and George will be visiting friends on the Peace River in Punta Gorda, Florida. Both trips will be brief since the planning sessions for the '97 Mountain Laurel Autoharp Gathering and the next issue of *AQ* are breathing down our necks.

You may notice a slight change in the design of this issue. With Ivan's eyesight getting close to that of a blind skink, he has insisted that the typeface be larger. (Many have contended that he doesn't read anyway. He swears he can, but chooses not to.)

One of the pleasures of this job is receiving the many letters and photographs from our readers. Unfortunately, it is impossible to print them all. (We wish we could.) If you don't see your letter on these pages, do not despair. We read them all. Regarding the photos; black and white are the best for reproduction. However, our printer does wonders with the color photos. Just remember, whether black and white or color, to make sure they have good contrast. A good way to check this is to look at the photo with squinted eyes. If you can still see contrast between the elements in the photo, it will probably reproduce well. So, keep those letters and photos coming; we enjoy every one.

You may not think so now, but spring is approaching very quickly and the ballots for the Autoharp Hall of Fame are due by May 1st. This is the last chance you will have to vote before the panel convenes to consider your nominations. If you've voted in the past and your nominee(s) have not been honored, don't give up. It is very important to include the reason(s) why you think your nominees should be voted into the Hall of Fame. Now's the time to fill out your ballots!

Editors

Dear Editors:

AUSTRALIAN 'HARPER

AQ keeps me in touch and the ideas flowing. Thank you.

Enclosed is a flyer for "our" festival... the Woodford Folk Festival. I'm off to a gathering of players at Imbel, a small country community a few hours drive north of Brisbane... Ken Pearlman was out here for it last year. For the last two years, I have opened the Saturday night concert with my 'harp. Not many people here have heard one used as a solo instrument.

My 'harp was made by my friend, Doug Eaton. I play one of his guitars, and he and I are in the middle of "The Great Autoharp Project." The result should get its first airing this weekend. So far it's a great looking instrument. We believe it is the only handmade 'harp to be built in Australia!

Evan Mathiason

Look for Roz Brown, Evan! He'll be playing his autoharps at four festivals in Australia this year – one in January (Geelong), and three in March. Your Woodford Festival looks very large, diversified, popular, and exciting! We found it on the WWW. Keep up the good work! – And let us know how you like your new 'harp!

Editors

SHE'S IN LOVE!

Please find my check for a subscription to *AQ*. I can hardly wait for the first issue to arrive! Unlike many publications, I devoured a borrowed issue – from cover to cover. Especially the ads! Where else am I going to get this kind of information?

I've fallen in love with the autoharp. Its beauty is that it "meets you where you are," and invites you to grow! I look forward to our monthly Angel Strings Club meeting at Linda Huber's house, and am privileged to live around the corner from her. She's infected me with her love for the 'harp, sharing her insight and experience with me.

Thank you very much for providing a quality publication.

Karla Armstrong

FACKELDEY MEETS FRANKENHARP

In reference to the article, "Bringing the 37th String Back to Life" in the last issue of *AQ*: Maybe you oughta caution people that a 3/16" drill bit does not necessarily drill the right diameter hole for the tuning pin. It depends on the source of your tuning pin – sizes vary slightly. Tuning pins from Elderly fit better in an 11/64" hole. I would suggest trying to match the bit and the pin on a piece of scrap before drilling into the 'harp.

Mark Fackeldey

Thank you for the tip, Mark. Dr. Frankenharp tells us that American-made pins may vary substantially in size, even within one batch. Also, for the standard-sized zither tuning pin, (.198 size), he uses a slightly undersized bit to insure a very tight pin fit. 3/16" drill bit (.187 size) is standard for the standard tuning pins. The standard-sized pins (Japanese-made) are carried by American Piano Supply Company and Schaff Piano Supply, and can be ordered by anyone who uses them in his work – autoharp, hammered dulcimer, zither, bowed psaltery, and even door chime builders.

Editors

CLASSICAL ASK

I enjoyed Linda Huber's contribution in the last issue of *AQ*. I am not a good musician, but think I would work it out if she'd tab Pachelbel's Canon in the key of A. Thank you for your consideration.

Johnny Gay

We talked to Linda, and she has been most obliging, Johnny! See page 14 for your request. However, Linda has changed your key of A to the key of D.

Editors

FEELINGS

Saturday evening in Tulsa, I used my 'harp to accompany a short ballad, *The Educated Feller and the Z-Bar Dun*, as part of my set of cowboy stories at a big storytelling concert. We were fortunate to

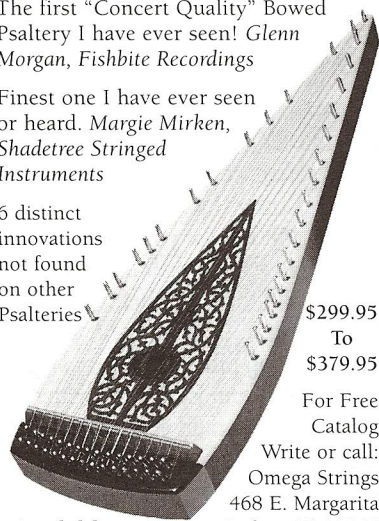


Bowed Psaltery

The first "Concert Quality" Bowed Psaltery I have ever seen! Glenn Morgan, Fishbite Recordings

Finest one I have ever seen or heard. Margie Mirken, Shadetree Stringed Instruments

6 distinct innovations not found on other Psalteries



\$299.95
To
\$379.95

For Free
Catalog

Write or call:
Omega Strings
468 E. Margarita
Rialto, CA 92376
(909) 875-0737

Available in
24 and 32
string models



Dealer Inquires Welcome

have the services of two excellent sign language interpreters, who have been signing for our Tulsa concerts regularly enough that we have actually begun to get deaf people in the audience. (I understand from other locales that deaf people are shy about coming out to events, and presenters need to work quite a while to establish trust and reliability.) Plus, these two signers have a following of their own in Tulsa's deaf community, and with good reason. They love stories, and are so quick and fluent that they interpreted my song without having heard it before.

Afterwards, one of the deaf women dragged a signer over to me and exclaimed that she had been able to *feel* the low notes from my 'harp – revealing to her for the first time why people might get all excited about music. I ran and got the 'harp, locked it into G so it would sound good to the rest of us, and put it in her arms. She strummed away with an ecstatic expression. "I can feel it in my heart," she said.

Fran Stallings

SAD?

I enjoyed the Oscar Schmidt story very much. – What a sad ending.

Barbara Guernsey

Yes, Barbara. For the Petersons, the ending was a sad one. But for the autoharp community, their story is a gift of true history. The struggles Glen went through bringing our instrument out of the 19th Century into the present is something we should remember and be grateful for. We need more people like him today.

Editors

A WINNER!

The photo on the cover of the fall issue of *AQ* is great. I played a little game of "Where's Waldo" to see how many people I could recognize. It is one of my dreams to be able to come to the Mountain Laurel Gathering!

Jo Ann Smith

Thank you, Jo Ann. That has been our most talked about cover since we began. We have received so many compliments about this photograph that we just might make it an annual cover event! Thank you!

Editors

MAGIC MOMENTS

This past fall I heard a beautiful voice

singing a lovely song... at a resort near my home. I learned that the singer was Carmen Cleary, a professional musician from Vancouver, Canada. Her music was mostly folk songs, and she asked if we'd care to join in. I got my homemade Mountain Laurel Autoharp (on its third remake), my friends brought their fiddles, guitars, and we backed her up. In no time we had an audience of friends having a terrific time. I even played a few autoharp solos, and nobody threw anything! It was the most musical fun I've had in at least thirty years. Moments like this are rare, and all the sweeter for it.

Ray Sipes

ALL I WANTED FOR CHRISTMAS

Last year's Mountain Laurel Gathering was such a wonderful experience for me! When I was asked what I wanted for Christmas this year, I just kept saying over and over again – "I want to go back to the Gathering!"

My folks not only bought me my ticket, but they're also sporting part of my air fare! I thank God for such loving parents – and I'm so looking forward to this summer!

Marti Knauer

We're looking forward to the Gathering, too, Marti. Although it's February, the gears here are beginning to grind with purpose!

Editors

STRINGS & SPRINGS

Thought I'd send this picture to kind of show you what I have been doing with all those strings and springs I've been getting from you.

The 'harps are all made from different combinations of wood. They're slightly larger than Oscar Schmidt's 'harps, and have a few more strings. The chord bars are fashioned to a different shape and style.

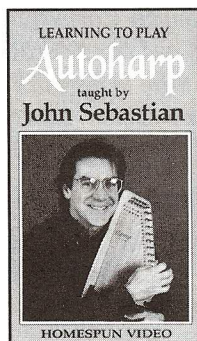
Lou Stump

Glad to hear from you, Lou! Thanks for the picture!

Editors



LEARN TO PLAY AUTOHARP



taught by
John Sebastian

60-minute video

John Sebastian provides a step-by-step learning guide to one of our most beautiful (and easiest) traditional instruments. He teaches the basics—how to hold the autoharp, elementary chord

theory, tuning up, accompaniments to your favorite songs—then uses several melodies and instrumentals to demonstrate the fingerpicking techniques used by the great traditional players.

\$29.95 plus postage & handling*

*US/Canada \$5.95; Europe \$12.95; Asia/Australia \$15.95 air

NYS residents add 7-3/4% sales tax

VISA/MC/Discover accepted

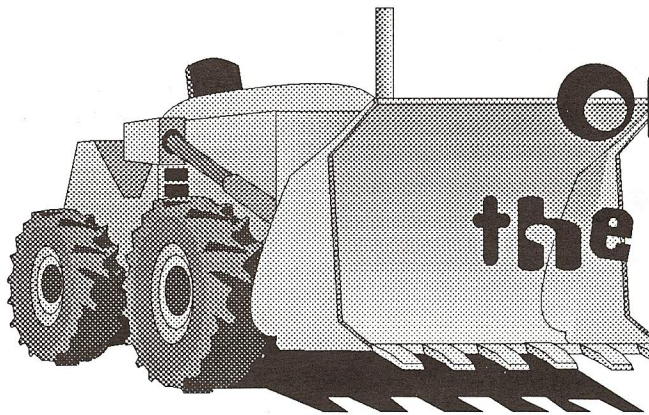
C.O.D. US only

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

HOMESPUN TAPES

BOX 325AU • WOODSTOCK, NY 12498
1-800-33-TAPES FAX 914-246-5282

VISIT OUR NEW WEBSITE:
<http://www.homespuntapes.com>



OPTIMIZING the CHROMATIC aUTOHARP

by Alan Mager

I don't know exactly when it happened, but sometime a few years back I suddenly realized how to set up a chromatic autoharp so that all the chords on it sounded good. It's not as if this were divine revelation. The idea was hatched after years of monkeying around with chromatic 'harps, always trying to make them sound better.

The Problem

As every autoharp player has discovered, certain chords on "standard" chromatic 'harps sound awful. On Oscar Schmidts and ChromAharps fresh from the factory, the "flat" chords, such as B^b, E^b, A^b, and their respective sevenths make the sweet little autoharp sound nastier than a bagpipe.

For a long time, I tinkered with different tunings, tried repositioning the chord bars to avoid harmonics, and did other things to try to make these chords sound better. Nothing really worked. Then the simple truth hit me: The reason these chords sound bad is because they have few, if any, strings sounding in the lower third of the 'harp. Check it out and you'll see what I mean. The best sounding chords have a nice, full bass with several strings ringing in the low end. The horrible sounding chords have virtually nothing going on in the bass.

This problem exists because the lower ten strings encompass a range of about an octave and a half, or about 18 notes on the chromatic scale. Accordingly, about eight notes have to be left out. That's nearly half of what "should" be there. The result is that no given string schedule can provide a suitable bass for all chords.

The Solution

Once I understood the problem, the

solution became obvious: To get good sounding "flat" chords, I would have to have a second chromatic autoharp that had more of the notes contained in those chords in the bass.

I played with this concept for some time and finally came up with a system that works for me. I now work with two 21-chord chromatic autoharps. Each can play only in four major keys. One has the keys of B^b, F, C and G, and the other plays in G, D, A and E. *Figure 1* shows 36-string and 37-string schedules for these two setups, and *Figure 2* shows the chord selection for each 'harp. If you examine the notes available in the bass portion of the 'harp, you will see that all major and most minor chords have a reasonable number of bass notes present.

For the B^b-F-C-G 'harp, F seems to be the optimum key. It clearly sounds the best, and the string schedule is most in line with the F scale. This is true for the key of D on the G-D-A-E 'harp. The keys of B^b and C are good, solid-sounding keys on the F 'harp as are the keys of G and A on the D 'harp. The key of G on the F 'harp and the key of E on the D 'harp are a little weak but still quite serviceable. I find it quite convenient having the key of G on both 'harps, because it is the key perhaps most frequently called for in jam sessions.

Fine Tuning the Solution

It isn't enough just to have an ample selection of bass notes available for each chord. You must be selective in which notes are used. Just because something is possible doesn't mean that it's desirable. If you cut notches in your felts for all bass notes available in all chords, you will end up with some bad-sounding chords. Here

are my guidelines for notching felts in the bass portion of the 'harp:

1. The lowest note that sounds in any chord should be a 1st or 5th, never a 3rd or 7th. For example, in a C7 chord (which contains the notes C, E, G, B^b), the lowest string sounding should be C (the first note of the scale of C) or G (the 5th). If you allow E (the 3rd) or B^b (the flatted 7th) to be the lowest note, the chord will sound as if it has a wrong note in it. (Trust me or try it yourself.) I make an exception to this rule when cutting felts for diminished 7th and augmented chords. These chords are composed of equal intervals and really have no beginning or end, so it doesn't matter which note sounds at the bottom.

2. Don't cut a notch for a 3rd or a 7th that occurs in the first 6 or 8 strings even if there is a 1st or 5th below it. To my ear, this just sets up too much vibration in the bottom end of the 'harp and creates an unpleasant "muddy" sound.

3. In the first 6 or 8 strings, don't cut notches for two strings that are adjacent to each other, even if they're a 1st and a 5th. Again this just muddies up the sound.

Preferences

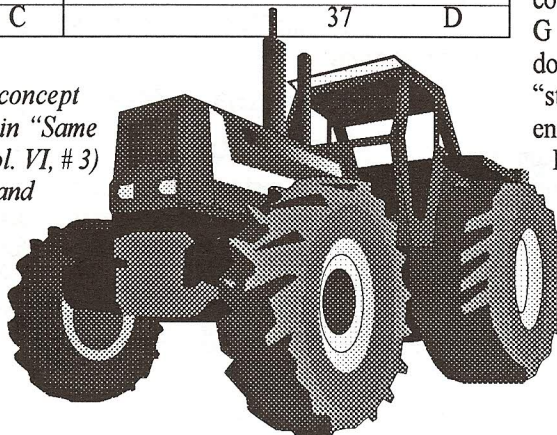
If this system of using two 4-key chromatic 'harps makes sense to you, do a little thinking about your personal playing preferences. You may opt for a chord selection that's a little different from mine. Of course, what you'll surely find is that there are always trade-offs and you can never come up with the totally perfect setup. We certainly couldn't achieve perfection with the 7-key "standard" Oscar Schmidt 'harp, and I can't get there even with a 4-key 'harp. Here are some of my reasons why:

1. Sevenths. In my opinion, you can never have enough 7ths on a chromatic

Figure 1

STRING SCHEDULES FOR 4-KEY CHROMATIC AUTOHARPS							
B ^b -F-C-G				G-D-A-E			
36 Strings		37 Strings		36 Strings		37 Strings	
String No.	Note	String No.	Note	String No.	Note	String No.	Note
1	F	1	F	1	G	1	G
2	G	2	G	2	A	2	A
3	A [#]	3	A [#]	3	B	3	B
4	C	4	C	4	C	4	C
5	D	5	D	5	D	5	D
6	E	6	D [#]	6	E	6	E
7	F	7	E	7	F [#]	7	F [#]
8	G	8	F	8	G	8	G
9	A	9	G	9	A	9	A
10	A [#]	10	A	10	B	10	B
11	B	11	A [#]	11	C	11	C
12	C	12	B	12	C [#]	12	C [#]
13	C [#]	13	C	13	D	13	D
14	D	14	C [#]	14	D [#]	14	D [#]
15	D [#]	15	D	15	E	15	E
16	E	16	D [#]	16	F	16	F
17	F	17	E	17	F [#]	17	F [#]
18	F [#]	18	F	18	G	18	G
19	G	19	F [#]	19	G [#]	19	G [#]
20	G [#]	20	G	20	A	20	A
21	A	21	G [#]	21	A [#]	21	A [#]
22	A [#]	22	A	22	B	22	B
23	B	23	A [#]	23	C	23	C
24	C	24	B	24	C [#]	24	C [#]
25	C [#]	25	C	25	D	25	D
26	D	26	C [#]	26	D [#]	26	D [#]
27	D [#]	27	D	27	E	27	E
28	E	28	D [#]	28	F	28	F
29	F	29	E	29	F [#]	29	F [#]
30	F [#]	30	F	30	G	30	G
31	G	31	F [#]	31	G [#]	31	G [#]
32	G [#]	32	G	32	A	32	A
33	A	33	G [#]	33	A [#]	33	A [#]
34	A [#]	34	A	34	B	34	B
35	B	35	A [#]	35	C	35	C
36	C	36	B	36	D	36	C [#]
		37	C			37	D

Editors' note: Read more about this concept with diatonic and chromatic tunings in "Same Old Ball Game with a New Mi" (Vol. VI, #3) which includes 10 diatonic tunings; and "The Mountain Laurel Autoharp" (how to build your own autoharp plans), Vol. IV, #1 (the last installment of a four-part series).



autoharp, but I've settled for the seven most useful ones and left it at that.

2. Diminished Sevenths. Gotta have 'em! I can't imagine a chromatic autoharp without them. Of course, they take up space so something else has to go.

3. Minors. This is where my setups suffer the most. I use minors less than majors, 7ths, and diminished 7ths, so when something has to go for lack of space on my 'harps, its going to be minors. You'll notice that on the B^b-F-C-G 'harp I don't have the B minor for the key of G, and on the G-D-A-E 'harp, the G[#] minor for the key of E is missing. I've got the full complement of minors for the key of G on the G-D-A-E 'harp, so I do make up some lost ground there. If you play a lot of music in minor keys, or just like spicing up your arrangements with minor chords, you may want to have more minor chords and give up something else.

4. Augmenteds. I wouldn't really classify augmented chords as "must-have" items, but I got hooked on them several years ago in a Mike Fenton workshop and I find them useful enough to keep one on each of my chromatic 'harps. (There are four different augmented chords, but I can't justify giving up three other chords to get them all.) On the B^b-F-C-G 'harp I gave up D major in favor of F augmented (F^x), and on the G-D-A-E 'harp I replaced B major with D^x. Now this somewhat limits my ability to play in G and E on those two 'harps respectively, but I decided it was more important to have the augmented chords. As I said before, there are always trade-offs.

Finally

Be careful of stretching things so far that you end up revisiting the original problem. If you were to keep the D and B major chords that I replaced with the augmenteds, you'd quickly discover that you could play in the key of D on the B^b-F-C-G 'harp and in B on the other one. If you do this, you're heading back toward the "standard" chromatic setup and its inherent problems that we're trying to avoid.

Don't go there! These two keys will sound weak, and you'll begin to wonder why we've come this far only to slip back. Besides, when was the last time anyone in a jam session called for the key of B? ❖

Figure 2

CHORD SELECTION FOR 4-KEY CHROMATIC AUTOHARPS

	B \flat -F-C-G	G-D-A-E
Majors:	E \flat (D \sharp , G, A \sharp) B \flat (A \sharp , D, F) F (F, A, C) C (C, E, G) G (G, B, D)	Majors: C (C, E, G) G (G, B, D) D (D, F \sharp , A) A (A, C \sharp , E) E (E, G \sharp , B)
Minors:	Cm (C, D \sharp , G) Gm (G, A \sharp , D) Dm (D, F, A) Am (A, C, E) Em (E, G, B)	Minors: Am (A, C, E) Em (E, G, B) Bm (B, D, F \sharp) F \sharp m (F \sharp , A, C \sharp) C \sharp m (C \sharp , E, G \sharp)
Sevenths:	B \flat 7 (A \sharp , D, F, G \sharp) F7 (F, A, C, D \sharp) C7 (C, E, G, A \sharp) G7 (G, B, D, F) D7 (D, F \sharp , A, C) A7 (A, C \sharp , E, G) E7 (E, G \sharp , B, D)	Sevenths: G7 (G, B, D, F) D7 (D, F \sharp , A, C) A7 (A, C \sharp , E, G) E7 (E, G \sharp , B, D) B7 (B, D \sharp , F \sharp , A) F \sharp 7 (F \sharp , A \sharp , C \sharp , E) C \sharp 7 (C \sharp , F, G \sharp , B)
Others:	C \circ 7 (C, D \sharp , F \sharp , A) G \circ 7 (C \sharp , E, G, A \sharp) D \circ 7 (D, F, G \sharp , B) F \times (F, A, C \sharp)	Others: C \circ 7 (C, D \sharp , F \sharp , A) G \circ 7 (C \sharp , E, G, A \sharp) D \circ 7 (D, F, G \sharp , B) D \times (D, F \sharp , A \sharp)

x = Double Sharp

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!



*\$2 overseas

1100 N. Washington
PO Box 14210-AQ
Lansing, MI 48901

(517) 372-7890

Fax (517) 372-5155

<http://www.elderly.com>



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



15 and 21 bar Appalachian Autoharps with cases and accessories

Winning Ways On The Autoharp (Two volumes) by various artists

Harp! The Herald Angels Sing! by Becky Blackley

Autoharp Praise and Hymns for Autoharp by Meg Peterson

Video instruction by Evo Bluestein and John Sebastian

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



ANDY'S FRONT HALL

MAIL ORDER FOLK MUSIC CENTER

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

FREE CATALOG

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

Autumn Wind

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

- Waterproof nylon Cordura shell, pack lining (tougher than canvas)
- Padded with 1/2" dense closed-cell foam for shock absorption
- Additional 1" foam protection over strings
- 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

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

Annual Club Directory

Club Editors
George & Dorothy Wagner
155 N. Harbor Drive #1102
Chicago, IL 60601-7318

This list is published in our winter issue and is updated as needed in each issue. It contains autoharp clubs & clubs where autoharp players are welcome. If you know a club we've not mentioned, please send the information to the Club Editors.

ARKANSAS

Harps of the Ouachitas
1st Monday each month, 7:00 PM
c/o Jann and Jack Barnett
1709 Miller Avenue
Mena, AR 71953
501 394-3665

Old Time Music Association

2nd Sunday each month, 1:30 - 4:30 PM
c/o Valta Sexton
3643 Wilma Avenue
Ft. Smith, AR 72904
501 782-9004 or
474-0333

CALIFORNIA

Anachronistic Autoharps

Meeting times vary.
Call before coming
c/o Taylor Finley
6749 Wintergreen Court
Santa Rosa, CA 95409
707 539-9688

Horse and Buggy® Harpers

Every Thursday 7:00 PM
Country Villa
Mobile Home Park
Galt, CA
c/o Melva Gass
223 Joseph Road
Manteca, CA 95336
209 239-1589

The San Diego Autoharp Club

Sometimes get together
c/o Diane Pierreuse
431-3931
dpierreuse@aol.com

The San Diego Folk Song Society
2nd Saturday of the month at 6:45 PM
All Souls Episcopal Church on Catalina Blvd.
c/o Diane Pierreuse
431-3931
dpierreuse@aol.com.

Scottish Fiddlers of Los Angeles

1 or 2 Sundays a month 1:30 PM
c/o Jan Tappan
1938 Rose Villa St.
Pasadena, CA 91107
818 793-3716
FAX: 818 793-9401

Valley of the Moon Autoharps

Third Thursday of each month, 1:00 PM
c/o Taylor Finley
6749 Wintergreen Court
Santa Rosa, CA 95409
707 539-9688

CANADA

Kawartha Melody Makers
Every Friday, 9:30 AM
275 Queen St.
Lakefield, ON
c/o Vi Elliston
1798 Youngs Point
Road RR3
Lakefield, ON K0L 2H0
Canada 705 652-6502

COLORADO

Colorado Autoharp Club
(formerly Denver Area Autoharp Club)
2nd Sunday of month, 4:00 PM
Swallow Hill Music Asso.
1905 South Pearl
Denver, CO 80210
303 777-1003
c/o Mary Harris
303 695-9358, and
Margaret Bakker
303 986-0769
margaretbakker630@webtv.net

Pikes Peak Harpers

Every Tues. 7:00-9:00 PM
12:30 - 4:30 PM
1627 Wynkoop Drive
Colorado Springs, CO
c/o Bob Bernard

(address above)
719 596-3060 or
Maeta Goodwin
719 573-8890
FAX 719 548-4525
goodwimi@fotf.org

DELAWARE

Brandywine Dulcimer Fellowship
1st Friday each month, 7:30 PM
c/o Earl Roth
2112 Peachtree Dr.
Wilmington, DE 19805
302 998-7767

ILLINOIS

David Adler Cultural Center
Every Friday except last Friday each month, 8:30 - 12:00 PM
c/o Paul Tyler
1700 N. Milwaukee Ave.
Libertyville, IL 60641
847 367-0707

Fox Valley Folklore Society
Every Wednesday, 8:00 PM
Mack's Silver Pheasant
(4 miles north of Rte 64 on Rte 25 near St. Charles, IL)
c/o Juel Ulven
755 N. Evanslawn Ave.
Aurora, IL 60506
630 897-FOLK

Hammers and Noters Dulcimer Society of Illinois

c/o Donna Tufano
PO Box 59
Elmwood Park, IL 60635
630 456-6292

Masthouse

1st Saturday of month, 7:00 PM
Open Stage (teens and up)
528 E. Calhoun
Woodstock, IL 60098
c/o Sylvia Francois
103 Sharon Dr.
Sleepy Hollow, IL 60118
847 836-MAST

IOWA

Happy Hearts Autoharp Club
3rd Saturday each month

12:30 - 4:30 PM
c/o Dora Miller
2111 N. 5th Avenue, E.
Newton, IA 50208
515 792-3977

KANSAS

'Harps Plus
3rd Sunday each month, 2:00 - 4:45 PM
Immanuel Baptist
Hillside Church
147 S. Hillside
Wichita, KS
c/o Loren & Marie Wells
10514 E. Bluestem
Wichita, KS 67207-5761
316 682-8048

Ozark Wilderness

Dulcimer Club
2nd Tuesday each month, 6:00 PM
High School, Joplin, MO
c/o Joyce & Lloyd Woods
Box 158
Crestline, KS 66728
316 389-2377

Winfield Autoharp Club

2nd Thursday, each month, 7:00 PM
c/o Karen Nickel
1910 W. 14th Avenue
Winfield, KS 67156
316 221-1219 or
Diane Haddock
mrfish@horizon.hit.net

LOUISIANA

Ark-La-Tex Autoharp Club
(formerly Shreveport Autoharp Society)
2nd Saturday each month, 1:00 - 4:00 PM
Brookwood Baptist Church
8900 Kingston Road
Shreveport, LA
c/o Glenn Flesher
9534 Royalton Drive
Shreveport, LA 71118
318 686-5727

MARYLAND

A Group of Us on the Eastern Shore of Maryland
Every other Saturday 7:00 PM
c/o Charlie Long
410 742-6619
cklong@sac.ssu.umd.edu

MASSACHUSETTS

New England Folk Festival Association
c/o Nancy Hanssen, Pres.
1950 Massachusetts Ave.
Cambridge, MA 02140
617 354-1340

MICHIGAN

Autoharps Unlimited
2nd or 3rd Tuesday of month, 7:00 PM
c/o Kathy Wieland
2230 Blueberry Lane
Ann Arbor, MI 48103
313 769-2849
katwieland@aol.com

Jolly Hammers and Strings Dulcimer Club
4th Saturday each month, 1:00 PM
Chippewa Nature Center
400 S. Badour Road
Midland, MI
517 631-0830
c/o Jane & Bill Kuhlman
2769 S. Homer Road
Midland, MI 48640-9532
517 835-5085

Saginaw Subterranean Strings
3rd Friday of month 7:00 PM, September through May
c/o John & Sharon Skaryd
11239 Lake Circle Dr.
N. Saginaw, MI 48609
517 781-0849

MISSOURI

Focal Point
Every Thursday 7:00 PM
8158 Big Bend Blvd.
Webster Groves, MO
63119
c/o Linda Ritterbusch
314 961-7427

Music Folkjam

3rd Saturday each month, 3:00 - 5:00 PM
c/o Andy or Don Ploof
8015 Big Bend Blvd.
Webster Groves, MO
63119 314 961-2838

Singing Strings Autoharp Club

2nd Monday each month, 6:30 - 8:30 PM

c/o Alice Penovich
627 S. Newton
Springfield, MO 65806
417 831-4913

NEW YORK

Adirondak Bluegrass League, Inc.
Usually 3rd Sunday each month, 2:00 PM
c/o Irene Clothier, Pres.
PO Box 301
Corinth, NY 12822
518 747-0039

NORTH CAROLINA

Crystal Strings Dulcimer Club
1st Sunday of each month, 1:30 PM
Belks Plaza, Arendall St.
Morehead City, NC
c/o Donnell Meadows
919 726-7699 or
Terri Moore
919 393-7663
w7o2q7mh@coa
stalnet.com

OHIO

Canton Folksong Society
Usually 2nd Saturday each month, 1:00 PM
Street of Shops in
McKinley Historical Museum
800 McKinley
Memorial Dr. NW
Canton, OH 44718
330 455-7043
c/o Christina Kambrick
1707 32nd Street NE
Canton, OH 44714
330 453-5773

Dulci-More: Folk and Traditional Musicians

1st Tuesday & 3rd Wednesday each month, 7:00 PM
First United Methodist
Church of Salem
244 South Broadway
Salem, OH 44460-3816
c/o Bill Schilling
984 Homewood Avenue
Salem, OH 44460-3816
330 332-4420
billssss@gnn.com
http://members.gnn.com/
billssss/mw/dmhp.html

OKLAHOMA

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

OREGON

Portland Autoharp Group
Normally the 2nd Friday
of each month
c/o Ellie and Ken Rice
02 SW Ridge Drive
Portland, OR 97216
rice@ssd.intel.com

PENNSYLVANIA

**Angel Strings
Autoharp Club**
1st Monday of month,
6:00 - 9:00 PM
c/o Linda S. Huber
RD 3, Box 357
Packing House Road
Hanover, PA 17331-9414
717 637-6857

**Bucks County
Folk Song Society**
1st Sunday each month,
6:30 PM
Wrightstown Friends

Meeting, Rt. 413
Wrightstown, PA
c/o John Hook
410 Twin Streams Dr.
Warminster, PA 18974
215 675-0497
hook@voicenet.com
bcfss@prodigy.com
http://pages.prodigy.com/
bcfss/

**Frosty Valley
Dulcimer Friends**
1st Monday each month,
7:00 - 10:00 PM
c/o Helen Miller
713 Bloom St.
Danville, PA 17821
717 275-2642

**Lancaster County
Folk Music &
Fiddlers' Society**
2nd Sunday each
month, 2:00 PM
110 Tulane Terrace
Lancaster, PA
c/o Sharan Sachs
PO Box 4541
Lancaster, PA
17604-3003
717 396-9752

**Off-The-Wall
Dulcimer Society**
1st Sunday each month,
2:00 - 5:00 PM
St. Stephen's

Lutheran Church
New Kingston, PA
c/o Rebecca Askey
134 E. Winding Hill Rd.
Mechanicsburg, PA
17055 717 766-2982

**The Bar None
Autoharp Society**
c/o Bob Woodcock
268 Barren Hill Road
Conshohocken, PA 19428
banjerbob@aol.com

TEXAS

**East Texas
Acoustic Musicians**
First Saturday each
month, 2:00 - 5:00 PM
Greggton 1st Baptist Church,
4520 E. Marshall Ave.
Longview, TX 75604
c/o Donny F. Ross
3733 Linda Kaye
Longview, TX 75604
903 297-2116

**'Harps Over Texas
Autoharp Club**
4th Tuesday each month,
7:00 PM except December
c/o Nathan Sarvis
1904 Moonlight Drive
Denton, TX 76208
817 387-2020
n.sarvis@tenet.edu

**HAAMS
(Houston Area Acoustic
Music Society)**

*Acoustic Showcase: Every
4th Friday of the month
from 7:00 to 10:00 PM*
Hickory Hollow Restaurant
101 Heights Boulevard.
*Acoustic Jam: Every 2nd
Friday of the month from
7:00 to 10:00 PM*
Pufferbellies Resturant
Main Street
Old Town Spring
c/o Peggy Carter
16142 Hexham Drive
Spring, Texas 77379
713 370-9495
carterm@springbranch
isd.tenet.edu

**Lone Star State
Dulcimer Society**
2nd Saturday each
month, 1:00 - 5:00 PM
c/o Linda Lowe Thompson
1114 Vine Street
Denton, TX 76201
817 387-4001

TENNESSEE

Folk Group
Meets monthly
c/o Bob Mead
205 922-3538 (work)
615 433-0065
bobm@camber.com

VIRGINIA

**Capital 'Harpers
Autoharp Club**
3rd weekend each month
c/o Connie & Nathan Grace
7903 Central Park Circle
Alexandria, VA 22309
703 780-7707 or
John and Mary Dettra
703 790-1427 or
Neil Walters
nwalters@oracle.com

**Dulcimer
Disorganization
of Greater Washington**
Meets now and then
c/o Keith Young
3815 Kendale Road
Annandale, VA 22003
703 941-1071

WASHINGTON

**Harps A Round
Puget Sound
(H.A.R.P.S.)**
Meets Sporadically
c/o Cathy Britell
206 232-7352
britell@u.washington.edu

**Spokane Falls
Autoharp Club**
c/o Leone Peterson
5605 N. Northwood Dr.
Spokane, WA 99212
509 922-7283

**Third Thursday
Autoharp Thing**
3rd Thursday each month
c/o Cathy Britell
206 232-7352
britell@u.washington.edu



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.

LIMBERJACK PRODUCTIONS
PO Box A • NEWPORT, PA 17074

LEARN

**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 \$5.95; Europe \$12.95; Asia/Australia \$15.95 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 325AU • WOODSTOCK, NY 12498
1-800-33-TAPES FAX 914-246-5282

VISIT OUR NEW WEBSITE:
<http://www.homespuntapes.com>

REUNION

C / / G / / Am / / Em / /
 F / / C / / C G7 C G7
 C / / G / / Am / / Em / /
 F / / C / / G7 C G7 C
 C / G7 C / G / / Am / Em Am / Em / /
 F / C F / C / / / G7 C G7
 C / G7 C / G / / Am / Em Am / Em / /
 F / C F / C / / / G7 C G7 C
 C / / G / / Am / / Em / /
 F / / C / / C G7 C G7
 C / / G / / Am / / Em / /
 F / / C / / G7 C G7 C

Kilby Snow

JUST FOR THE RECORD

by Mike Fenton

Whilst recently reading through some back issues of *AQ*, I again read Joe Riggs' article on Kilby Snow and my thoughts strayed back to my first visit to the Galax area in 1972. It was there that I was privileged to meet the great man for the first time. (He came looking for me after seeing me featured in a newspaper article.) I was also able to acquire recordings of Kilby which I have never come across anywhere else.

One of the many friends I made amongst the bluegrass community in Galax was Beverley Davis, a respected banjo and Dobro player who was very interested in the autoharp. His father, Dr. W. P. Davis, had played autoharp with the famed Bogtrotters Band of Galax and had been recorded back in the 1920s. On mentioning to Beverley that I had recently had a visit from Kilby Snow, he made me a gift of a 45 rpm issue, *Autoharp Chimes/No Big Broad Highway*. This recording was then currently available in the Galax area on the MO DO label (Mountain Doer Records), numbered 25161. As far as we know, this was Kilby's only single release, and it is very important in that both sides are unavailable elsewhere, although a different version of *Autoharp Chimes* is present on the *Country Songs and Tunes with Autoharp* made by Mike Seeger on Folkways 3902.

I have no information on the obscure mountain label on which the record was issued, but at the time, I was fascinated,

not just by Kilby's incredible playing, but also by his obvious liking for delving into bluegrass for part of his repertoire and by his complete originality in arranging instrumental and vocal material. I recall one Galax local saying to me, "Yea, when they made Kilby, they threw away the mold. *Autoharp Chimes* is none other

on Mike's suggestion, it having become virtually a new tune.

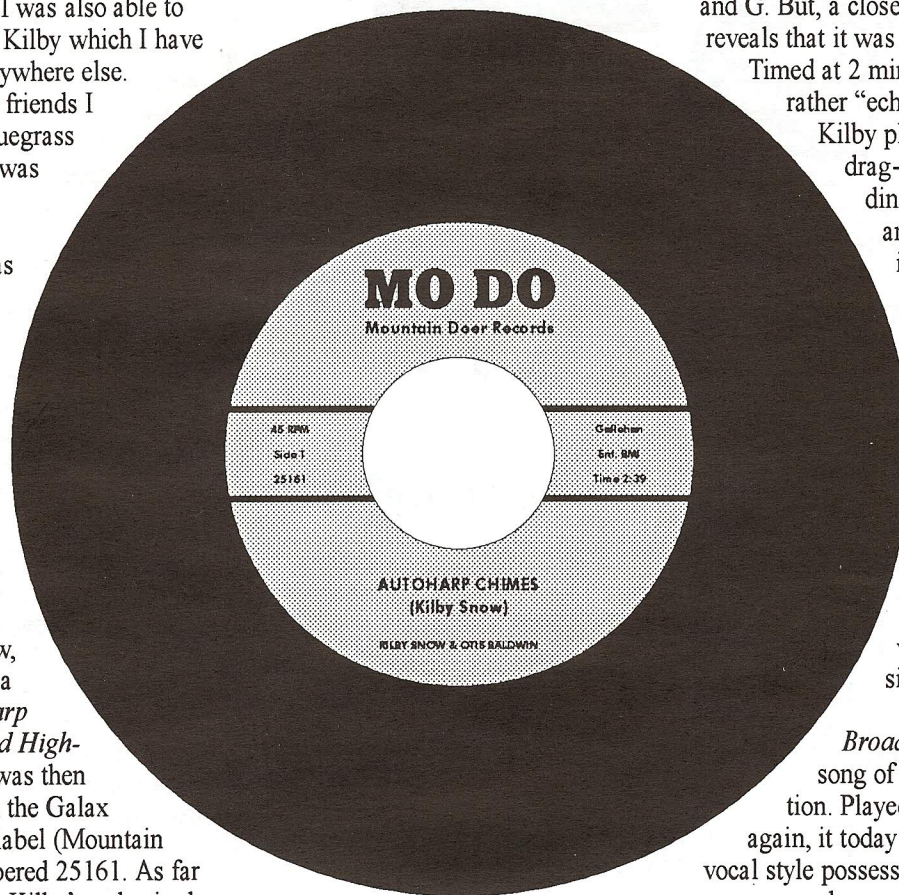
The MO DO release is a reminder that this record was issued in the days before electronic tuners were in common use (How on Earth did we manage?). *Autoharp Chimes* is a two-part tune in which the parts are in separate keys, C and G. But, a close listen to the recording reveals that it was pitched at C# and G#!

Timed at 2 minutes 39 seconds, the rather "echoey" cut features

Kilby playing his customary drag-note style with extraordinary clarity in both high and lower registers. He is accompanied by guitarist Otis Baldwin, who is credited on both sides of the label and plays good guitar with strong bass lines. Kilby plays the B part quite briefly each time, and plays A/B through five times before the record ends with a fade-out on the sixth A part.

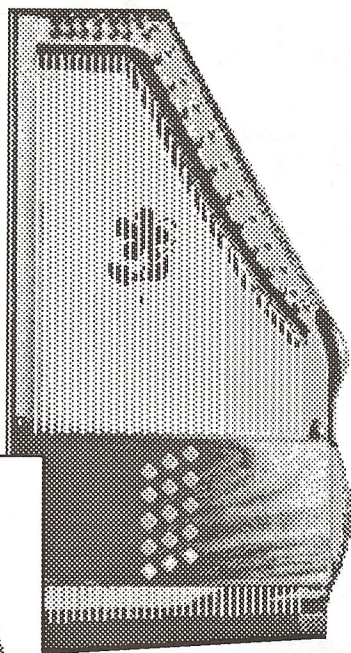
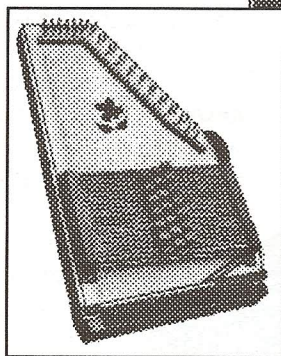
The flip side, *No Big Broad Highway*, is a gospel song of Kilby's own composition. Played in the key of D, again, it today comes out at D#. His vocal style possessed a pleasing gruffness, a rough mountain edge which held the listener's attention, heard here solo throughout on both verses and chorus. The autoharp/guitar combination produces a very satisfying depth and fullness on this side.

As I was visiting the Galax Oldtime Fiddlers' Convention for the first time back in that far-off summer of '72, it was natural that I should purchase some al-



than Kilby's reworking of the old Earl Scruggs tune, *Flint Hill Special*. I can hear phrases in it that remind me also of *Foggy Mountain Chimes*, which partially explains the "chimes" in Kilby's title. Kilby originally used Scruggs' *Flint Hill* title, but when recording a quite thrilling breakneck version with Mike Seeger in 1966, it was issued as *Autoharp Special*

Orthey
Dulci-Harp™
Unsurpassed
Sound and
Guaranteed
Craftsmanship



- 33 years of crafting instruments
- Carter Gold & "Pop" Stoneman Commemoratives:
The ultimate in sound quality
 - On-going innovations and improvements – five generations of production 'harps and more yet to come
 - Premium aged select woods

Single-key Diatonic from \$962

21-bar Chromatic and Multi-key Diatonic from \$1140

All instruments include fine tuners

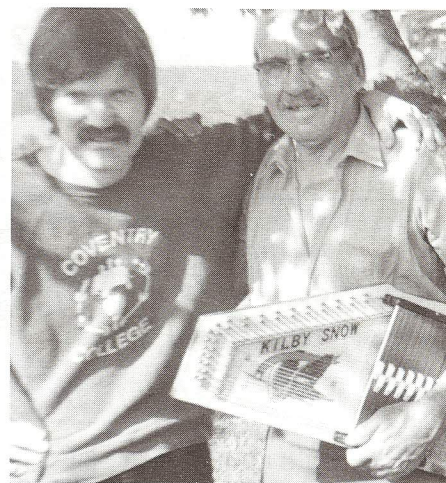
Customized To Meet Your Needs

Send self-addressed stamped envelope for detailed information to:

Orthey Instruments

RD1, Box 34A • Newport, PA 17074

World Wide Web: <http://www.fmp.com/orthey> • E-mail: autoharp@pa.net



Mike Fenton with Kilby Snow on the occasion of Kilby's seeking out the English visitor. Independence, Virginia, August 1972.

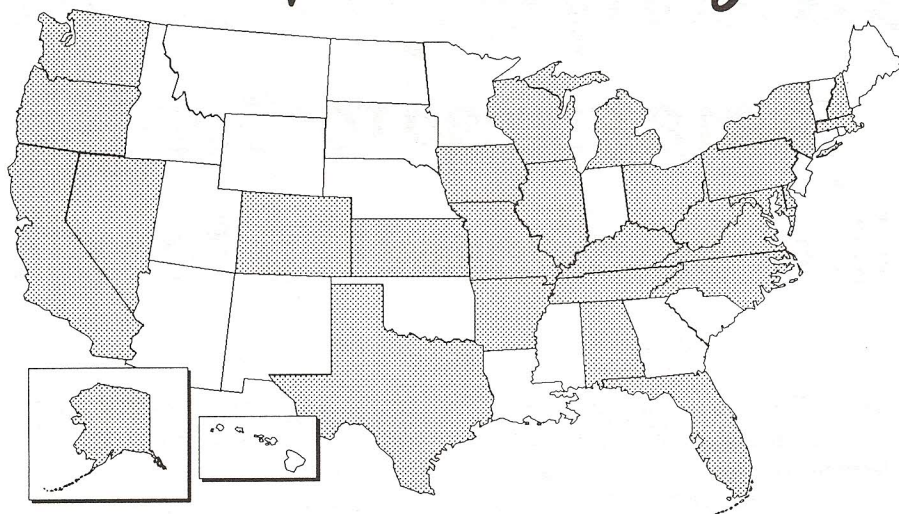
bums featuring live convention music. To my delight, I came across a copy of *More Goodies from the Hills*, issued on Union Grove Records and featuring music recorded live at the Union Grove Convention of 1969. There is one contribution from Kilby on this collection, an instrumental version of *White House Blues*, once associated with the famed banjoist, Charlie Poole, in the 1920s. Being a live cut, the recording quality is not great, but the audience obviously hadn't heard anything quite like it. There is some warm spontaneous applause by the time Kilby is well into the third time through, followed by a fervent response at the end. Accompaniment is provided by son Jim Snow on guitar and Mike Hudak on second autoharp.

Bearing in mind how small Kilby's recorded output is – were it not for Mike Seeger, Jim Snow, and Mike Hudak's efforts, there would be virtually nothing available – these recordings I acquired 24 years ago have great significance to me today. He was a great, great, very creative player, and how I wish he could have lived to see the autoharp world as it is today. He was the first musician who convinced me that I could really believe in the autoharp as one's main instrument. And that from a man who told me he preferred the Dobro! ❖

Editors' Note: For those of you who are interested in the Kilby Snow video which we announced earlier; it will be coming out this year.



'Harpers-At-Large



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

Tina Louise Barr Concert

Place: Unity Church, Modesto, CA
Reporting: Ken van de Kieft
 Modesto, CA

November 16 was a great evening for lovers of both the autoharp and the Celtic harp. Tina began the evening with a solo autoharp performance.

Her set began with an original number named *High Gear*. This proved to be a very interesting piece with nice tempo changes and a lively feel. She then proceeded through pieces from her CD with an added tune, *La Bastringue*.

Until recently, Tina has been strictly a chromatic performer. While she switched to her G-D-A diatonic, she took questions and answers from the crowd revealing her early inspirations and questions regarding the autoharp.

She played *Cherokee Shuffle* and the *Growling Old Man*, *Cackling Old Woman*. This ended the diatonic interlude much too quickly. Her new 'harp has a full rich sound and adds a new dimension to her playing.

Tina ended the first half with *Endearing Young Charms*, a duet of the *Panhandle Rag* with her husband John Gwinner on guitar, and *La Bamba*.

This evening was billed as "Harps in High Gear." David Sullivan played the next set on Celtic Harp. He was superb with a fine set of "Americana" tunes with two O'Carolan tunes added for spice. His

set ended with an informal, unrehearsed pair of duets with Tina, of *Soldier's Joy* and *Southwind*. The harps sounded great together.

The evening ended with Tina inviting her friends from her group "Fretting Around" to join her. This group consists of Frank Solivan I and II, John, and Tina. Instrumentation includes banjo, mandolin, guitar, fiddle, and autoharp. The evening ended on this "bluegrassy" note.

Tina rarely leaves the Modesto area for performance except for the Mountain Laurel and Willamette Valley Autoharp Gatherings, and Winfield. If you ever have the opportunity to watch and hear her, don't miss the chance. Although she doesn't offer any vocals, there is always something to learn from her selection and arrangements of tunes.



Willamette Valley Autoharp Gathering Revisited

Place: Albany, OR
Reporting: Fuey Herring
 Yuma, AZ

In my report in the Fall *AQ*, I omitted some of my favorite memories of the Willamette Valley Autoharp Gathering, which was held near Albany, Oregon last August. I'd like everyone out there to know about the remarkable home-cooked meals, innovative workshops, and spectacular performances by Tina Louise Barr, Meryle Korn, Les Gustafson-Zook, and Jon ten Broek. So much was packed into those two days, that I, for one, didn't come back to Earth for at least a week.

The open stage period spotlighted some excellent talent, as well – including the nimble fingers and beatific smile of the (still) ubiquitous Cathy Britell. Another unforgettable musical experience was the amazing artistry of Greg Schneeman on the bowed psaltery.

This was surely the largest, grandest autoharp gathering west of the Rockies and next summer's event promises to include an even more prestigious array of presentors and performers. We can look forward to spending time with some of the biggest names in autoharp. Maybe we'll even get to jam with them! Those of us out West, who can't find our way to the Mountain Laurel Gathering or to Winfield, will finally be exposed to some of the happenings and folks that we have only read about.

There's lots of room for camping on the meadow adorned with flowers and stately trees, nestled in rich farmland – a perfect site for "our kind" of music.



COMPLETE YOUR SET TODAY!

ALL BACK ISSUES AVAILABLE

EXCEPT JULY, 1994,
VOL. 6, NUMBERS 3 AND 4

Now's the time to bring your set of *Autoharp Quarterly* up to date. But, don't delay – some issues are very limited in quantity. See Fall '95 issue for a complete index of all material published since 1988. Send \$5 for each issue ordered (includes postage).

Autoharp
Quarterly

PO Box A, Newport, PA 17074

Jam- a sticky subject, is more than a spread for toast. It should be sweet for all.

by Jim Hudson

Several years ago, as a budding player and performer, I arrived at a festival two days early. I was privileged to meet some folks who were inclined to stay up almost all night long playing music. That idea may be novel to you, but there really are folks that are that fanatic about their jams. We played "every song that driver knew" and some went so well, we even played them over again.

The next year, I arrived two days early in great expectations of the jam to come. However, during the year that had passed, I had learned new tunes and hoped to have a contribution to make to the group. You see, what I failed to mention is the five of six new tunes these folks shared with me. They also gave me a couple of new slants to some old tunes. So anyway, I was really charged about sharing my new stuff with these newly acquired musical friends.

I was thrilled to find the same group camping in almost the same spot. I grabbed my instruments and gleefully unloaded. However, I not only found the same people in the same spot, I also found them playing the same songs, the same way as they had the year before. Well, I joined in and began to try to share my

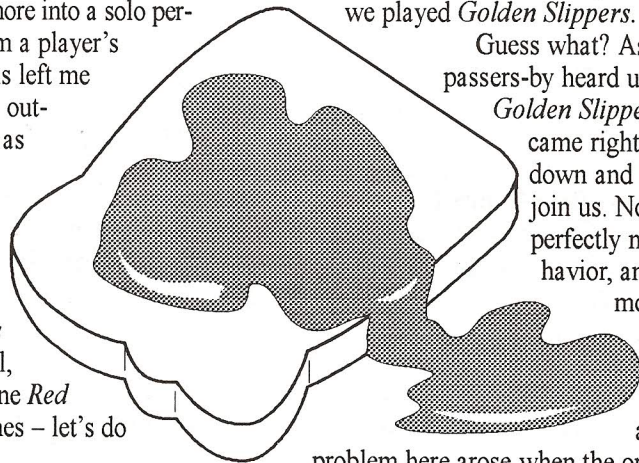
new stuff with them. They didn't really make much effort to join in, or to try to learn the new tunes. My efforts to share turned more into a solo performance. From a player's standpoint, this left me feeling like an outsider, because as soon as I finished my tune, someone would call out "How about *Soldiers Joy?*" or "Well, we've only done *Red Wing* three times - let's do it again."

The following year, guess what? Same folks, same spot, same tunes, same way, and I had to tell them that I didn't have time to jam that year, but couldn't tell them I wanted to go somewhere to jam with someone who could challenge me with new and exciting tunes and techniques. I felt like I was lying to them but better to lie than hurt their feelings.

I jammed with some new and musically exciting folks. Boy were we cooking when in came a beginner and asked us to

play *Golden Slippers* so he could join us. Wanting to be musically and politically correct besides just wanting to be polite, we played *Golden Slippers*.

Guess what? As soon as passers-by heard us playing *Golden Slippers*, they came right in, sat down and began to join us. Now, this is perfectly normal behavior, and under most circumstances is perfectly acceptable. The



problem here arose when the original members of the group tried to get back to what we were playing in the first place. I overheard the comment made by one person as they were leaving that we were rude and inconsiderate because we played so fast the beginners couldn't join in or keep up.

The event I am about to relate did not stem from this particular situation, but I do know the players in this scenario. Let me preface it all with my opinion that the players involved are among the most considerate and professional that I have ever had the privilege of knowing.

The event: In a club newsletter, an article was published berating advanced players from "excluding" other players from their sessions. One of the players responded with a very polite but to the point letter. The general gist was simply that the festival promoters should be glad that their festival was drawing so many professional and advanced level players. It also pointed out that as professional or top level players, they felt they were entitled to jam together in such a way as to be musically challenged. It was also rec-



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*



"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/kuop.tbarr.htm>

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

ommended that the lower level players (I don't mean to sound elitist here) carry a recorder, and instead of trying to join a session that was obviously over their heads, they could tape the session and then use it to learn new tunes and techniques.

In the next addition of the club newsletter, the reply was much the same as the initial article, admonishing all advanced players to use jam sessions as a means of helping or teaching new or beginning players. My reply to this... May their feet bear an odor similar to the dung of ten thousand house cats.

It is not my intention to argue the right or wrong of the issue just recalled. However, it is my intention to pose some questions for thought. Does your right to jam take precedence over my right to jam? Does your level of playing entitle you to demand others to slow down and simplify?

Beats me! But I do know that the pattern of "same folks, same spot, same tunes, same way" is all too often repeated at festivals all around the country. The solution is really quite simple. If you are a very good and progressive player, stay out of the jam sessions where the level of

playing is not as challenging. You have no right to expect them to change what they are doing just because you have arrived. The same goes for the beginning players trying to join an advanced jam. You are out of place and have no right to intrude, and it is an intrusion, believe me.

A final note. Jam sessions are the single best source for learning new tunes and embellishments that I have ever found. You can learn a lot in workshops, but you can test it and use it in a jam session. Please begin to look at jam sessions not just as a chance to play music with friends, but more importantly a way to learn from and share with your musical friends.

If you can't find someone at any festival in the country who plays at your level where you can join in, be a part, yet still share and learn from them, then you just aren't trying.

We must try to breathe new life into our jam sessions and bring back that spark and excitement to our music, at the same time allowing others to do so as well. ❖



JULIE DAVIS

Heart Full of Song
(Cassette Only)

Traveling Light
(Cassette & CD)

Send \$10 (each cassette) and \$15 (each CD) to Winter Wind Music

NOW BOOKING
Rocky Mountain Spring
Tour (MT, WY, UT, CO,
AZ, NM)

For booking or other information, contact:

Winter Wind Music
P.O. Box 1302
Nederland, CO 80466
jdavis@indra.com
303 258-3444

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 \$3.50 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



30 Old Time Songs and Tunes

is intended notation and TAB for

Mountain Dulcimer

by Neal Walters and Heidi Cerrigione



30 Old Time Songs and Tunes

Chorded for Chromatic and Diatonic

Autoharp

by Heidi Cerrigione and Neal Walters

For more info: (860) 872-3264 or johncerrig@aol.com

30 Old Time Songs and Tunes

For Autoharp & Mountain Dulcimer
Chorded for chromatic or diatonic autoharp

Either book w/tape - \$24

Both books w/tape - \$36

98-minute cassette tape - \$10

Please add \$3 shipping/handling.

Doofus Music

56 Egypt Road (AQ)

Ellington, CT 06029

Zephyr Hill
AUTOHARPS

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

MARK FACKELDEY, LUTHIER

206 W. FLORA ST. • TAMPA, FL 33604 • 813 237-5832

Web Site: <http://members.aol.com/fackeldey/zephyrhill.html> • E-mail: MFackeldey@aol.com

CLASSIC SIMPLY.

by Linda Huber

Johann Pachelbel lived from 1653 to 1706 in Nuremberg, Germany. He was an organ composer who developed the contrapuntal art of paraphrasing chorale melodies and was one of several composers who directly influenced the music of Bach.¹

A Canon is a composition in which one or more voices follow and imitate the melody of the first voice.² The original canon consists of 27 variations that are

played over a ground bass. A ground bass is a slow bass line that is used as a framework for improvisations by Renaissance or Baroque musicians, not unlike the way jazz musicians use chord progressions such as the 12-bar blues.³

NOTES ON PLAYING MY ARRANGEMENT:

• Variations 1, 2, and 3; exact notes for arpeggios not necessary as long as they are kept below the melody.* This piece

is easier to play than it is to read or write!

- Beginners can just strum chords.
- Two or more players can play different variations at the same time.

* First and fifth note of each measure.

¹ Music in History – McKinney & Anderson © 1957

² Funk & Wagnells Standard Dictionary

³ Notes from arr. by Paul Furnas, Palo Alto, California with additions by Becky Askey.

Canon in D

Johann Pachelbel

The score is presented in three systems, each representing a variation of the Canon in D. Each system consists of a musical staff in G major (one sharp) and 4/4 time, followed by a guitar tablature (TAB) line. The TAB line includes chord diagrams and fret numbers (1, 2) for the first and fifth notes of each measure. Variation I starts with a D chord, Variation II with a D chord, and Variation III with a D chord. The chord progressions for all variations are: D / / / A / / / Bm / / / F#m / / / G / / / D / / / G / / / A / / /.

IV

D / / / A / / / Bm / / / F#m / / / G / / / D / / / G / / / A / / /

TAB

V

D / / / A G A G Bm / / / F#m Em F#m Em G / / / D / / / G C G C A / A7 /

TAB

VI

D / / A / / Bm / / F#m / / G / / D / / G / / A / /

TAB

VII

D / A / Bm / F#m / G / D / G / A A7

TAB

D

TAB

TABLATURE

= Pinch
 = Pluck with index (1) with middle (2)
 = Strum
 = Sustain (no action)

= Strum across more than one count
 = Strum/Pluck (Strum up to pluck on one count) Strum with thumb, pluck with middle

Pro-files

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

BRYAN BOWERS

c/o Scott O'Malley & Asso.
PO Box 9188
Colorado Springs, CO 80932
719 635-7776

Pro-File: AQ January 89

Performance Schedule:

February 28

Ten Pound Fiddle
East Lansing, MI

March 3

Ingersoll Dinner Theater
Des Moines, IA

March 9

Sonoma County Folk Festival
Santa Rosa, CA

April 18

Focal Point Coffeehouse
St. Louis, MO

April 19

Acoustic Music Series
Omaha, NB

ROZ BROWN

1549 S. Holland Court
Lakewood, CO 80232
303 969-9645

Pro-File: AQ October 89

Performance Schedule:

Every Wednesday, Thursday, Friday, and Saturday night

Buckhorn Exchange Restaurant
1000 Osage Street
Denver, CO

JULIE DAVIS

PO Box 1302
Nederland, CO 80466
303 258-3444

Pro-File: AQ July 91

Performance Schedule:

February 6

CCIRA
Denver, CO

February 12

"How to Jam" Workshop
Swallow Hill
Denver, CO

February 22

Kids Concert
Swallow Hill
Denver, CO

March 16

Denver Public Library
Denver, CO

March 17-22

Colorado Academy Music Camp
Denver, CO

April 19

Rocky Mountain Storytelling Conference
"Ballads" session
Arvada Center
Denver, CO

PAT McINTIRE

Stewed Mulligan
Route 2, Box 229
West Union, WV 26456
304 782-3631

Pro-File: AQ January 90

Performance Schedule:

March 17

West Virginia Brewing Co.
Morgantown, WV

LUCILLE REILLY

PO Box 347
Millington, NJ 07946
908 604-9743

Pro-File: AQ April 92

Performance Schedule:

February 15

St. Andrew's Episcopal Church
Yardley, PA

April 26

New Jersey Folk Festival
New Brunswick, NJ

April 26

Mine Street Coffeehouse
New Brunswick, NJ

MIKE SEEGER

c/o Josh Dunson
520 South Clinton
Oak Park, IL 60304-1111
708 386-1252
rpmjosh@aol.com

Pro-File: AQ January 89

Performance Schedule:

February 1

Stone Soup

Providence, RI

February 2

Woods Hole Music Society
Woods Hole, MA

May 1

Boston University
Ryder Hall
Boston, MA

BILL & LAURIE SKY

PO Box 70060
Nashville, TN 37207-0060
615 859-1419

Pro-File: AQ April 90

Performance Schedule:

February 4

Dallas, TX

February 5

Texarkana, AR

February 7

Groesbeck, TX

February 8

Blue River Sound
Winter Bluegrass Festival
Durant, OK

February 9

Keithville, LA

February 12

Blanchard, LA

February 13

The Dry Dock Restaurant
Greenwood, LA

February 14

Houston, TX

February 22

The Bell Buckle Cafe
Bell Buckle, TN

February 25

Blue Mountain College

Blue Mountain, MS

February 27

Burnsville School

Burnsville, MS

February 28

Poplar Springs Baptist church
Kilmichael, MS

March 2

First Baptist Church

Galatia, IL

March 7

Viburnum, MO

March 8

Licking, MO

March 16

White Oak Church

Cambridge, IA

March 21

The Bell Buckle Cafe
Bell Buckle, TN

March 22
Sledge, MS
March 23
Bethel Baptist Church
Anderson, AL

March 25
Pine Grove School
Ripley, MS

March 26
Glendale School
Glen, MS

April 5
The Bell Buckle Cafe
Bell Buckle, TN

April 6
Robinhood Baptist Church
Brandon, MS

April 11
Bronson, TX

April 12
Piney Park Jamboree
Elizabeth, LA

April 13
Kilgore First Church of the Nazarene
Kilgore, TX

April 18
Lake, MS

April 20
Mt. Enterprise, TX

April 27
Baptist Chapel
Sand Point, ID
April 27
Crossroads Gym
Rose Lake, ID

IVAN STILES

1585 State Road
Phoenixville, PA 19460
610 935-9062

pickeringbend@worldlynx.net

Pro-File: AQ October 88

Performance Schedule:

February 8
Sarasota Chapter Friends of Florida Folk
Sarasota, FL

February 9
Workshop and Concert
Naples, FL

February 10
Workshop
Naples, FL

February 15
Yalaha Country Bakery
Yalaha, FL

February 15
Lake County Folk
Eustis, FL

February 22
Workshop

Homeland Heritage Park
Homeland, FL (Lakeland area)

February 22

Concert
Homeland Heritage Park
Homeland, FL (Lakeland area)

March 16

Workshop
New Kingston, PA

April 19

Cranberry Coffeehouse
Binghamton, NY

ALEX USHER

216 N. Elm Avenue
Webster Groves, MO 63119-2420
314 961-8631

Pro-File: AQ Winter 96

Performance Schedule:

February 4
The Sheldon Concert Hall
St. Louis, MO

April 26-27
Bollinger Mill State Historic Site
Bollinger Mill, MO

CHARLES WHITMER

25650 IH 45N #1107
Spring, TX 77386
713 367-6260 (evenings)

Pro-File: AQ April 93

Performance Schedule:

February 7
Winter Festival of Acoustic Music
Workshops
Irving, TX

February 22

Texas State Sacred Harp
Singing Convention
College Station, TX

March 1

Beginner #2 Autoharp Workshop
The Woodlands, TX




@ @



**FREE E-MAIL LISTING
IN AUTOHARP QUARTERLY
FOR AUTOHARP PLAYERS!**

E-mail us your address for your free
listing in the next issue of AQ.
autoharp@pa.net

@ @



ALAN MAGER
hear the colors

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

International Autoharp Champion
ALAN MAGER
with Charley Groth and Jan Milner

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 and \$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

Summer Stringalong

- Autoharp
- Mandolin
- Dulcimer
- Songwriting
- Dancing
- Concerts
- Steel Drums



- H. Dulcimer
- Singing
- African Drums
- Guitar
- Harmonica
- Keyboards &
Synthesizers

June 28- July 3, 1997



*Autoharp workshops & concerts by
nationally acclaimed performers &
recording artist (TBA) Enjoy sailing,
tennis and hiking on the beautiful
grounds at Conference Point.*

Lake Geneva, WI

☎ 1(800) 393-FOLK

Critics' Choice

If you have an autoharp-related book, 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

Country Radio (CD)

Autoharp: Judy Austin
PO Box 49323
Atlanta, GA 30359

Love Crisis • World of Fantasy • Second Fiddle • Precious Memories • Some Loves are Better Left Undone • Through the Years • Johnny • Country Radio • Cold Cold Heart • Dahlonga • Fishing Fever • Please Take This Love from My Heart • Overcome with Memories of You • Sweet Hour of Prayer

OK, so I'm not a big fan of country music – usually because of the whiney, woe-is-me aspect of it all. If I didn't know Judy from the summer festival scene I'd have thought, oh no, a difficult review coming up. But having heard her best attribute for several years in a row made me look forward to doing this one (I'll get back to that "attribute" in a bit).

Judy has done a bang-up job of coordinating an excellent cast of musicians and backup vocalists. The arrangements are very tight and controlled, but there's breathing and feeling going on – it's not mechanical. The piano accompaniment is of special quality and the fiddle, mandola and mandolin breaks are above average. Beautiful backup vocal harmony complements Judy's special attribute – more about that later.

Technically, the CD is just fine. The sound is full, rich, and fills the sound stage. Judy has crossed that line into a folksy kind of sound that appeals to me personally.

The autoharp work is basically supportive, with Judy's unique rhythm strum on her one-key C, F, G, A, and E diatonics backing up most selections. I did detect one melody break on "Country Ra-

dio" – short, simple but clean and got the job done. I think I even heard some harmony overdubbing on that selection. Maybe we can prod Judy into developing more of that lead melody playing to go along with that special attribute (I'm almost there).

There are fully eight songs written by Joyce Brookshire, also of Atlanta, and they range from the typically metaphorical *Love Crisis* to the very cute and funny *Fishing Fever*. But my vote for the Best of Show, far and away, goes to Judy's rendition of the traditional hymn – *Sweet Hour of Prayer*. You see, there is an incredible interweave of the voice of Robert Novak's cello with Judy Austin's special attribute – *her voice*. This is a world-class version – the most beautiful and moving one I've ever heard. The connection of Judy's voice with the harmonies of her slow 'harp strumming and the cello – overdubbed with a drone line and a higher harmony line – are just entrancing. Excellent!

Yes, Judy's voice is strong, confident, and extremely pleasing to listen to. My choir director back in my Mennonite church would have been proud of her (though humbly so), and would have given her two solos in a performance. Her vibrato is sweet, her intonation is right on, and I can't say there's anybody else I'd rather listen to than Judy Austin. Well done!

Hear the Colors

Autoharp: Alan Mager
PO Box 1221
Annandale, VA 22003

Over the Waterfall • March of the 10,000 Autoharpers • Skye Boat Song • You Made Me Love You • Harvest Home • Planxty Fannie Power • Polka Tsai-Tsai Lya-Lya • When You and I Were Young, Maggie • The Hundred Pipers • Friendship Waltz • Moonlight Bay • How Great Thou Art • Come Josephine in My Flying Machine • Can-Can

From the first lively, pick-up-your-ears intro to the last knock-your-socks-off solo,

Alan Mager shows why he's won five of the top six prizes in autoharp competition around the country. In between, he rambles expertly through the world of music, giving us a taste of his extensive fund of "knotely knowledge."

It's just so fascinating to me that someone has been able to take our beloved autoharp and adapt a distinctive style of play to so many types of music. There is a polka, an old-time reel, a ragtime piece, waltzes, a march, swing tunes, show tunes, a hymn, a Carolan piece, a hornpipe, and even a sprightly jig. Each of these has a distinctive character, either through Alan's picking style, his chord selection, or instrumentation.

Alan's knack for chord selection has few peers. Using seventh chords at unexpected spots in *March of the 10,000 Autoharpers* lends a carnival air to the piece. Those distinctive diminished chords are buffed to perfection in *You Made Me Love You* and especially in *When You And I Were Young, Maggie*. The most beautiful, luscious usage of suspended 4ths is found in the *Skye Boat Song*, which also features sweet contrapuntal melody on lap dulcimer by Jan Milner and guitar by Charley Groth.

Speaking of Jan and Charley, these very capable musicians provide well-rounded bass, guitar, and lap dulcimer backup and lead picking. I especially like Jan's lead on the dulcimer in two selections – *Skye Boat Song* and *Harvest Home* (I'm in much awe of anyone getting those notes in on the dulcimer in the long runs of this tune). Charley's presence is felt in many aspects of this tape as well, from solid leads on the guitar and mandolin to that most humble of instruments, the bass. Doug Travers also lends a distinctive flavor to the group on rhythm guitar in *You Made Me Love You*.

The last item worth mentioning is the impressive array of playing styles Alan exhibits. His melody lines are very clean and sound so simply done, even through the pieces which require 8-10-12 different

chords. Alan also uses a very pretty, Mike "Fenton-esque" "walk-down" method over the strings in very tasteful amounts in *Planxy Fannie Power* and *How Great Thou Art*. My favorite of all is *Moonlight Bay* for its great chromatic feel and shimmering sound – simply top-notch!

In conclusion, this tape is one of those that would cause the uninitiated to ask – you mean that's only one person? And to the initiated, we can only say – Thank you!



Judie's Choice

Judie Pagter

Home to Kentucky

Autoharp: Ron Russell

The Flat Ridge Boys

Rt. 2 Box 113

Troutdale, VA 24378

Home to Kentucky • Little Cabin Home on the Hill • I Miss You All the Time • I Overlooked an Orchid While Looking for a Rose • Little Ole' Log Cabin in the Lane • I Heard the Bluebirds Sing • Truck Driving Man • When You and I Were Young Maggie • Don't Turn Around • Remember Me • I Don't Care if Tomorrow Never Comes • Let's Say Good-bye Like We Said Hello

This tape has a lot of autoharp lead in it. Autoharp lead and accompaniment is the signature of The Flat Ridge Boys.

Home to Kentucky, written by Louis Braswell, is a simple, but beautiful song. It tells of the old home place and the ever-loving mountains of Kentucky. This is a song I can relate to. Louis writes through feeling and that's where the good music comes from, I think. The heart!

Little Cabin Home on the Hill is an overdone song, but is still one of people's favorites. There are lots of good guitar picking and autoharp breaks in this rendition. Enjoyable.

There is a lot of good autoharp in *I Miss You All the Time*. There is also a lot of duet and trio work on this song. Good singing, boys!

I Overlooked an Orchid While Looking for a Rose is a familiar tune to everyone that's ever listened to old country music. The fellows do a nice three-part harmony on the chorus, with a nice break on the autoharp.

Gosh, what would we do if we didn't have these great old songs to sing! No matter how often *Little Ole' Log Cabin in the Lane* has been done, it never grows old to my ears. Originally a slave song, the tune used here was taken from the old hymn, *Lilly of the Valley*. Once again, good singing and playing!

Carl and I [Country Ham] recorded *I Heard the Bluebirds Sing*, and I've performed it with Jim and Jesse. The boys do a very nice job on this tune, written, as I recall, by Jim Edmund and Maxine Brown many years ago. I hope this beautiful song stays alive forever. The Flat Ridge Boys use a lot of autoharp and guitar on this cut.

Truck Driving Man is a song I would not have selected to do on as good a tape as this one. But we all have our own opinions. They do a good job on the singing, but it reminds me of some of those tractor-trailer drivers who try to run you off the road. – Oh well.

Now, *Maggie* is more like it. A beautiful traditional song with some of the prettiest words ever heard. They sing it well, and by the way, that's a really nice, simple autoharp break, which is the way it should be! Nice guitar break, also.

I've heard the song, *Remember Me* done poorly and done well. The boys play a very nice rendition of this song.

There is some good trio singing in *I Don't Care if Tomorrow Never Comes*.

I do believe that *Let's Say Good-bye Like We Said Hello* is an old country song. There is a fine autoharp (and guitar) break in this rendition, along with good singing accompaniment. Easy listening!

Well, there you have it. I think you will all enjoy this tape. It's not fancy, but it's good, simple and has a nice traditional sound throughout. *Maggie* is especially well done, but I guess I love that song, and no one sings it with as much feeling. They sing all the words.

Good luck to you boys! Keep up the good work, and God bless!



Bob's Choice

Bob Woodcock

Gander in the Pratie Hole

Autoharp: Mile Herr

210 Reservoir Road

Beckley, WV 25801

The Maid at the Well • Gander in the Pratie Hole/I Was Born for Sport • The Towers • Early Rising • Great Basin Hornpipe/Convention Reel • Irishman's Heart to the Ladies/Lad O'Beirne's Jig/Jump at the Sun • Horse • Tamlin's Return to Milltown/Abbot's Clog • The Orphan/Musical Priest/Casey's Reel/The Clougher Reel • The Hawthorn Tree • Richard Brennan's/Willie Coleman's • Rakes of Clonmel • Father Kelley's/The Acrobat/Last House in Conaught/Charlie Mulvihill's/The Turnpike

OK, Michael, me boyo, I see ya lookin' at me from your picture on the last page. I know we're friends, and I know you are a humble guy, so you better shut your eyes and plug your ears, cause I'm about to say some awful nice things about your recording. And no blarney.

Mike Herr should be well-known to AQ readers. Winfield finalist, Mountain Laurel finalist, workshop leader, and recording artist. His tape, "Lost In The Woods," introduced the autoharp to Irish dance music. His 'harp style is light, precise and, to my ear, absolutely unique. Irish fiddle tunes tend to be extraordinarily notey and a challenge to most autoharps. Mike makes it look easy.

"Gander in the Pratie Hole" consists of Mike Herr on autoharp and bodhran and Carlos Plumley on fiddle and mandolin. You may remember Carlos Plumley's excellent work from "Lost in the Woods." The tunes are all fiddle tunes; most from the Irish tradition, a few gems from the pen of Northwest fiddler Vivian Williams, one from the late Joe Panczewski. Those of you who are regular contra-dancers will recognize a number of these tunes, those of you who play a lot of Celtic music will know some others, but my guess is that most of these lovely tunes will be unfamiliar to the majority. However, I don't think that will last too long; this tape is a gold mine of great tunes just waiting to be learned.

Recordings of the same genre (i.e. Irish dance tunes or old timey string bands), or recordings using two or three instruments tend to get kinda boring after a while, it's the nature of the beast, I guess. This recording, however, is a lively, spirited work that manages to alternate tempos, keys, and instruments throughout. Clearly a well-planned effort that results in a very "listenable" tape.

Now, the autoharp playing. Incred-

ible? Amazing? *Howduzzydodat?* All of the above. Mike has developed his unique style of Celtic autoharp to the point where he no longer has to be "lost in the woods," he stands proudly beside an ace fiddler. Listen very carefully and listen often to this boyo's playing; you will continue to be amazed. For example, long about the third listening, I noticed what seemed like random bass notes in some of the jigs were indeed Mike's replication of the registers heard in the Irish pipes. *Howduzzydodat?* I consider, without hesitation, this the most important recording of autoharp technique since Marty Schuman's

"Autoharpistry." If you play the autoharp, you have to buy this tape. If you know someone who likes Celtic music, you must buy two. Period.

And what, you ask, is a "pratie?" That's right, it's a potato. So the title could refer to either a root cellar or a cavity in the field where the tuber grew, I guess. "Gander" could be a verb or a noun, animal, or action. Design your own scenario; goose in a root cellar, inspection of a poor (or bountiful) tater field, etc. But buy this tape.

Keeping with Tradition The DeBusk Family and Friends

Autoharp: Donnie Weaver
The DeBusk-Weaver Family
5103 Media Road
Oxford, PA 19363

Lonesome Pine Special • Wildwood Flower • You've Been a Friend to Me • The Storms Are on the Ocean • Little Darlin' Pal of Mine • Thinking Tonight of My Blue Eyes • Bury Me Beneath the Willow • Sweet Fern • I'll Be All Smiles Tonight • Hold Fast to the Right • When the Roses Come Again • Gold Watch and Chain

Let me warn you, good people, this is not going to be an objective review. No way. I have been a fan of the DeBusk-Weavers for over twenty years. When I first moved to Lancaster County, Pennsylvania in the early 70s, I heard them on a local radio program. "That's Carter Family music!" I said. Then I got to see them in person. "They play Carter Family music in the same spirit as the Carter Family!" I said. "Wow! - And old-timey gospel, too!"

Sometime later I heard them do one of EC Ball's tunes; EC and Orna Ball are maybe my second favorite country group

in the universe. Another "Wow!" So, you see, they play my kind of music and they do it perfectly. I love to listen to this group. Ain't nuttin' objective about that!

The DeBusks consist of Burton and his wife, Liz, who hail from around Saltville, Virginia, at the other end of Poor Valley from the Carter homestead. Their daughter Linda is married to Donnie Weaver, whose roots are in Ash County, North Carolina. They live in Oxford, Chester County, Pennsylvania, not a stone's throw from the homes of Ola Belle Reed and the late Kilby Snow. Burton and Donnie both play guitar and Donnie plays autoharp. They all sing, sometimes duets, sometimes trios, sometimes quartets. "And Friends" are George Harris on guitar and vocal and Bryan Irwin on bass. This is their first non-gospel recording.

There is nothing fancy or complicated in this tape. It is basic, elemental Carter Family and it is wonderful. They do not imitate A.P., Sara, and Maybelle. Rather, they sing and play completely true to the *form and spirit* of the Carters. Their affection for this music is obvious. Donnie plays autoharp on every cut, not like Sara and not like Maybelle, but in his own old-timey style. Let me point out that he has two of the biggest hands I have ever seen and is able to almost span the entire 36 strings. With all the awesome, knock-your-socks-off 'harp players around, Donnie Weaver remains one of my all-time favorites. The vocal harmonies are also unique to the DeBusk-Weavers, but very much in the spirit of the music, and very enjoyable.

Any woodworker knows that the hardest thing to make is a plain wooden table. Without fancy carvings and stains and gee-gaws, the work has to stand or fall by its own merit. Its beauty goes far deeper than the decoration. This recording is like a piece of Shaker furniture, finely and carefully crafted, full of affection for the work, and a joy to hear. Buy this tape, listen to this tape, sing along with this tape, play your 'harp with this tape. How could you not love it?

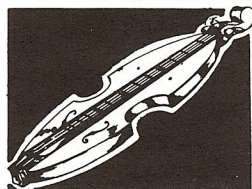
One problem by way of a postscript: I got the cassette on a Thursday. Friday morning I left on a four-hour drive to a weekend singing party. I slid the tape in the deck somewhere in New Jersey - it was still playing three hours later when I arrived. The problem was, I was too hoarse to sing. It's that kinda tape.

Melody's Traditional Music & Harp Shoppe

Folk Instruments
Sheet Music, Tapes & CD's
<http://www.folkharp.com>
free 112-page catalog:
281-583-1090



Great All-American Autoharp
EMPORIUM
NEW KORG GREAT Tunes Values!
DT-3 \$65.00/SABINE 1100 \$50.00
PLUS \$3.50 FOR S+H
REFELTING STRIPS 15 for \$14.00/21 for \$18.00+2.50
PROFESSIONAL LONG HANDLE TUNING WRENCH \$12.00+2.50
"Play-by-EAR" Autoharp WORKSHOP LESSON
Two FULL HOUR TAPES + 20 page Workbook \$22.95+2.50
BEST Autoharp Music of Today! Full HOUR cassette \$15.00
"WINFIELD WINNERS" Vol. 1, 2, 3, 4 \$10.00 ea./4 for \$31.00
Send for list of 1/2 hour TUNE LESSONS - cassette \$8.00 ea.+1.50
Tunes are taught slowly, carefully, and up-to-speed!
Make check to: (*include single highest S+H amount)
DREW SMITH, 96 Great All-American Autoharp
529 ARDMORE RD, HO-HO-KUS, NJ 07423



jeanmarie Schilling

Jean's Dulcimer Shop

P.O. Box #8, Highway 32
Cosby, TN 37722 Phone: (423) 487-5543

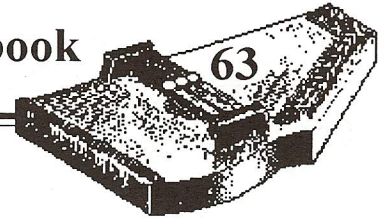
AUTOHARPS • PSALTERIES • DULCIMERS

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



The *Autoharp Quarterly Autoharp Songbook* is an ever-growing resource book of favorite songs. Each issue of *Autoharp Quarterly* since July 1989 contains one or more pages (front and back) of songs with chords, to be incorporated into your own collectable book. Simply tear out each page on the perforation and slip it into the cover which was included in the July 1989 issue, or into a binder.

How to Use this Songbook

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

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

The chords written above words are always for melody notes. That is why you will see the same chords in succession. (The melody note is included within each chord.) Note: If you are playing strictly diatonic (no 7ths), and the music requires a dominant 7th to play the fourth tone, try the four chord. For example, in the key of C, the F note can be played with the F chord instead of the G7 chord.

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

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

For convenience, an arrow ▼ is placed above the first count of the first full measure. *Example:*

Amazing Grace (3)

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

can be counted:

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

A final note:

This Songbook now includes over 200 songs, which have been taken from my memory bank. Although that bank is not yet depleted, there is definitely a crack developing where some songs have fallen through and are forgotten. We would appreciate suggestions you may have for future issues. Remember these songs must be in public domain. Thank you. *Mary Lou*



When Irish Eyes Are Smiling (3)

▼
C C/C G7/ C C C//
When I - rish eyes are smi - ling,

C C F/ F F/ F C///
Sure 'tis like a morn in spring.

F G7 F/G7 F/G7 F C/
In the lilt of I - rish laugh-ter

D7/ C D7/ D7 D7/ C G7////
You can hear the an - gels sing.

G7 C/C G7/ C C C//
When I - rish hearts are hap-py,

C C F/ F F/ F E7///
All the world seems bright and gay,

F E7 F/G7 G7/ C C//C
And when I - rish eyes are smi - ling,

D7 C F G7 F D7/ G7 C////
Sure 'twill steal - your heart a - way.

I Know Where I'm Goin' (2)

▼
G G D G G G/
I know where I'm go-in'

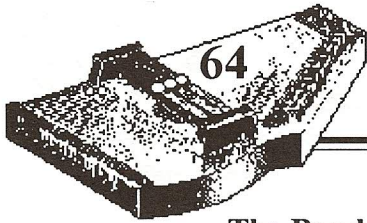
[G G] G G G C G D//
And I know who's go-in' with me,

Bm Bm Bm Bm Em//
I know who I love,

[Em Em] Am Em Am Em Em D//
and my dear knows who I'll mar-ry.

I have stockings of silk
And shoes of bright green leather,
Combs to buckle my hair
And a ring for every finger.

Some say he's a gypsy,
But I say he is bonnie.
Fairest of them all
Is my handsome, winsome Johnny.



Autoharp Songbook

© 1997, Limberjack Productions

The Band Played On (3)

▼
C C C Em Em Em Am Am Am C
Ca-sey would waltz with a straw-ber-ry blonde,

F F G7// G7// G7////
And the band played on.

G7 G7 G7 G7 F G7 F G7 G7 G7 F
He'd glide cross the floor with the girl he a - dored,

G7 F C// C// C////
And the band played on.

[C C] C C C G7 G7 G7 C7 C7 C7 F F/
But his brain was so load-ed it near-ly ex-plod-ed,

F] Dm Dm Dm Dm Dm Am Dm////
The poor girl would shake with a - larm.

Dm F E7 F F G7 F C C G7 C
He'd ne'er leave the girl with the straw-ber-ry curl,

F C D7//G7// C////
And the band played on.



A Bird in a Gilded Cage (3)

▼
C C/ B7 C C/[G7 C] Dm/Dm Dm/
She's on - ly a bird in a gil - ded cage,

Dm Em/[G7 G7] G7/ G7 C//C7/
A beau - ti - ful sight to see,

[C7 C7] F/ F G7 F F C/ C C/
You may think she's hap-py and free from care,

C Am/[D7 D7] D7/ D7 G7////
She's not, though she seems to be,

G7 C/[B7 C] C/[G7 C] Dm/Dm Dm/
'Tis sad when you think of her was - ted life,

Dm Em/[G7 G7] G7/ G7 C//C7/
For youth can-not mate with age,

[C7 C7] F G7 F G7/[F F] C/C C/
And her beau-ty was sold For an old man's gold,

[C E7] D7 G D7 G7/G7 C////
She's a bird in a gil - ded cage.

Silver Threads Among the Gold (2)

▼
G//C G G D7 D7 G///G///
Dar-ling, I am grow-ing old - ,

D7//C D7 D7 D7 D7 G////////
Sil - ver threads a - mong the gold.

G// C G G D7 D7 G///G///
Shine up-on my brow to - day - ,

D7//C D7 D7 G D7 G////////
Life is fad-ing fast a - way.

D7//C D7 D7 C D7 G//G G///
But, my dar-ling, you will be, will be,

A7//A7 A7 A7 G A7 D7////////
Al - ways young and fair to me,

G//C G G D7 D7 G///G///
Yes, my dar-ling, you will be - ,

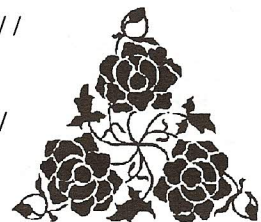
D7//C D7 D7 G D7 G////////
Al - ways young and fair to me.

D7//C D7 D7 C D7 G//G G///
Dar - ling, I am grow-ing, grow-ing old,

A7//A7 A7 A7 G A7 D7////////
Sil - ver threads a - mong the gold,

G// C G G D7 D7 G///G///
Shine up-on my brow to - day - ,

D7//C D7 D7 G D7 G////////
Life is fad-ing fast a - way.



On the Banks of the Wabash (2)

▼
G D7 G/[Gm] G/[G] B7/[B7] B7/[B7] Em Em E7/Am/
Oh the moon-light's fair to-night a - long the Wa-bash

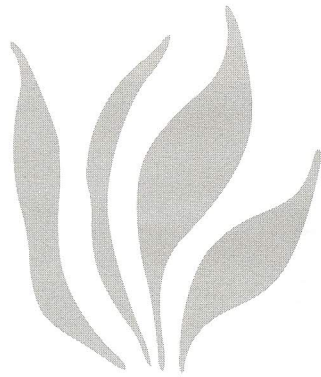
Am Am A7/[G] A7/[A7] D/[A7] D A7 D7////
From the fields there comes the breath of new-mown hay.

G D7 G/[Gm] G/[G] B7/[B7] B7/[B7] Em Em E7/Am/
Through the syc-a - mores, the can - dle lights are gleam-ing,

D7 A7 D7/ D7 A7 D7 Am D7/[D7] G G A7 D7 G/
On the banks of the Wa-bash, far a - way. (So far a - way.)

This page is perforated for your convenience.

SOME THINGS CAN'T GET ANY BETTER

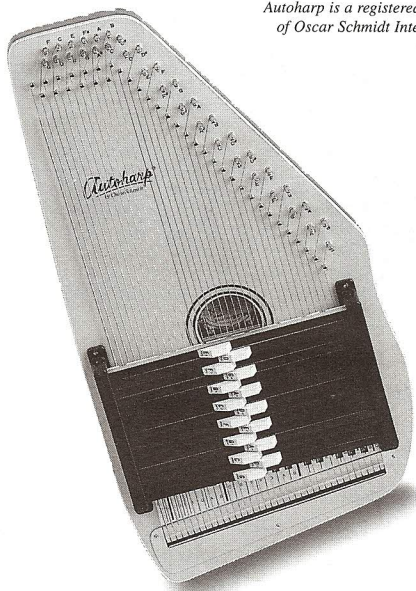


Oscar Schmidt has over 100 years of history, quality and tradition in building truly professional Autoharps. An instrument invented 110 years ago by Charles Zimmerman, our Autoharps combine the finest in tuning systems, smooth action chord assemblies and beautiful appearance. And as far as tone,..."some things can't get any better".

The Oscar Schmidt Professional models offer the student, teacher and professional performer an instrument of true distinction in a wide variety of models to choose from.

Autoharp

*Autoharp is a registered trademark
of Oscar Schmidt International*



OS45B Appalachian
Available in 15 or 21 Chord Models



OS120 Adirondack
With Spruce Top, Birdseye Back

OS110 Ozark
With Solid Spruce Back

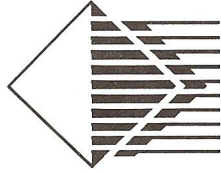
Oscar Schmidt®

For a free Oscar Schmidt catalog contact:

Oscar Schmidt International, A Division of Washburn International

255 Corporate Woods Parkway • Vernon Hills, IL 60061-3109 USA • Tel: 847-913-5511 • Fax: 847-913-7772 • Email: washburn@washburn.com • Website: <http://www.washburn.com>

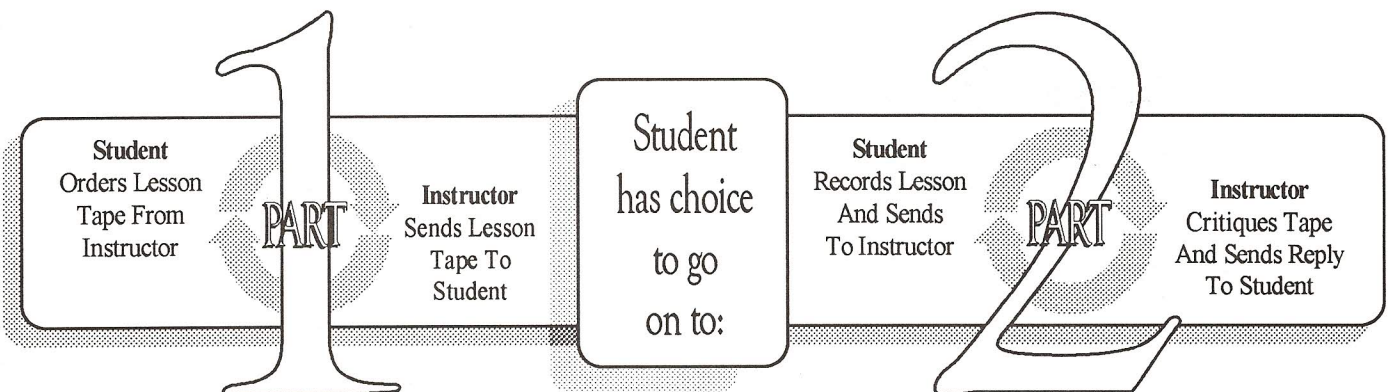
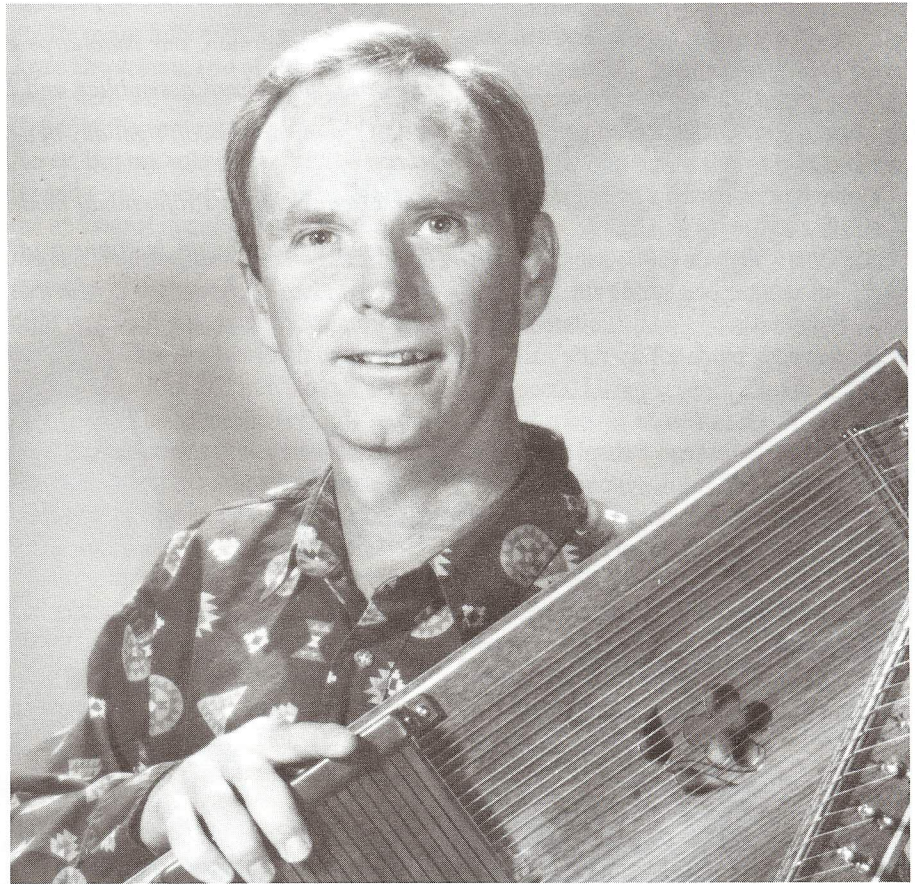
Interaction



YOU ARE INVITED TO PARTICIPATE IN AN INTERACTIVE LESSON WITH JOHN HOLLANDSWORTH

A native of southwest Virginia, John Hollandsworth has been developing his own autoharp style since childhood. His repertoire includes, but is not limited to, traditional Appalachian, old-time, and Celtic music. Since the early 1980s, John has been performing, competing, and leading workshops with the autoharp. He has been popular as a clinician and performer in events from California to North Carolina and, most recently, in Wisconsin. John has also competed in many autoharp contests successfully and was the first Mountain Laurel Autoharp Champion in 1991.

He and his wife Kathie most often perform together, he on autoharp and she on string bass, hammered dulcimer, and vocals. Together they have produced three recordings, one with their old-time band, "Mountain Fling."



Are you interested in becoming an Interaction instructor? We'd like to hear from you.

For information, contact Ivan Stiles: 1585 State Road, Phoenixville, PA 19460 • 610 935-9062 • pickeringbend@worldlynx.net

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 payable 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 "WHEN PINCHING GETS BORING — BREAK THE MOLD"

John Hollandsworth
700 Tower Road
Christiansburg, VA 24073
540-382-6550

The object of this lesson is to have you think of melody playing in a new way. One of the most difficult things for autoharp players to do is to break the mold of "pinch-pinch-pinch" all the time. If a song is very notey, we basically have two options: Play it slowly enough to be able to use all pinches, or try to force ourselves to learn a new picking technique in order to get all the notes in.

First let's look at what we have to work with — five fingers. You may or may not use picks on all your fingers. I use a thumb pick and 2 finger picks. Some folks use 3 or 4 finger picks, giving them even more options. I use the thumb pick in both forward and backward directions, so this gives me 2 options with one finger. The picking area on most thumb picks is straight, so they work well in either direction, unlike the curved finger picks. So in my examples, I'll give you some simple options that I might use when thinking of varying a tune. You can adjust these options according to the number and kinds of picks you use.

When learning a new tune, I try to break it down to its simplest form (mostly pinches and rests). I play the tune over and over until I can play it with very few, if any, mistakes. This lesson begins at the point when the tune becomes boring and you want to go on to something else! Our goal is to try to play the tune a different way every time so that our playing can become more fun for us and for the listener. In order to play a lot of tunes in many different ways, we have to develop a "bank of licks." This is not a new idea; most good players, on whatever instrument, do this. One of the tricks of good playing is to have a large bank of licks to draw from and to know how to insert them into a phrase at just the right time to grab the listeners' attention.

In this lesson the tune is not important; it could be any tune you play. The important thing is to learn a fairly simple, moderately paced tune well enough so that you can work with it. I used "The Willow Garden" because it's easy and fairly slow, yet has some interesting chord progressions.

In the written music, I have used mainly pinches but have inserted some rhythmic variation into some phrases. In addition, I will show you 2 examples of other ways to vary the first line, and some different fingerings to try. First, though, learn to play the basic melody clearly.

Next, try to think not of notes, but of rhythms. Instead of counting a simple "1-2-3," you might say "1, 2, and-a 3," or "1, 2-a, 3-a," or "1-a, 2-a, 3-a." You decide. I find the easiest way to get a new rhythm in my head is to tap it out with my hands on my thighs while thinking or humming the tune. This gets the rhythm into your physical body and makes it easier to remember. After you do this for awhile, it's not as hard to transfer this new rhythm to your harp.

Now try Example 1 (see below) for the first line of *Down in the Willow Garden*. First play it with all muted strings

(holding down 3 or 4 bars) so you know you have the rhythm right before you complicate it with notes.

Fingerings you could use for this example include:

P	T - 1	2	P	T - B	2
P	T - 1	T	P	T - 2	1
P	T - 2	T			

(See tab key next page)

You will find that some of the fingerings work better than others, and that's why I've given you several options. This might depend on what comes immediately before and after the phrase you're playing. When I learn a new rhythm pattern, I try to find all the places in the tune where I can use it. Of course, you wouldn't really want to play the same pattern in every place, but this lets you know what your options are. After you learn some varied rhythm patterns for the first line, try to apply them to similar places in the rest of the tune.

Now move to the next example (see below) and try it using all the different fingerings. Then play it as many times as you can in the tune.

Possible fingerings:

P	T	T-B	2	P	T	T-1	2
P	T	T-2	1	P	T	T-1	T
P	T	T-2	T				

(I've included the next quarter note be-

Example 1

Example 2

cause when coming off the two fast notes it's important to know where you "land.")

At this point you should begin to feel like you have some options when playing this tune: 2 or 3 rhythm patterns, 3 or 4 fingerings for each pattern, plus pinches and strums. You can also come up with your own more complicated rhythm patterns, staying within the rhythmic framework and style of the tune. Now all you have to do is pick and choose among your options when playing the tune. You should be able to play it 3 or 4 times and vary it slightly each time. *This is the*

point of the lesson: training your ear to vary your playing by drawing from your own options.

Notice that this tune is in 3/4 time. Melodies that are in 2/4 or 4/4 time will offer new rhythm patterns and new fingerings (more options). You will find that licks that work for *Down in the Willow Garden* might work in other songs; they also might not work exactly, but could work if you slightly change this or that. After playing different tunes and trying new things, you will soon develop your own "bank" and break into more exciting playing!

KEY FOR TAB:

- P = pinch
 - T = thumb (from high to low strings)
 - B = back thumb (from low to high strings)
 - I = index
 - 2 = middle
- (T and B are for short strokes targeting a single note. I haven't used "strums" in my examples, which would be longer strokes covering several strings.)



DOWN IN THE WILLOW GARDEN

G / G D7 G / Em / G /

Down in the wil - low gar - den, My love and

P P T P P P P P T 1-2 P T P P T P

G D7 G Em D7 G / / D7 G

I did meet, And there we sat a -

P P P P T T-1 2 P P T P P P P

/ Em / G / / D7 / G

court - in', my love dropped off to sleep.

P T-1 2 P T P P P P P T P P T T-1

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

I had a bot - tle of bur - gun-dy wine, which my

2 P P T P P P P P T-1 2 P T P P

G / / D7 G Em D7 G / / D7 G

true love did not know, And there I poi - soned that

P P P P P P T-1 T-1 T P P T P P P P

/ / / Em / G / / D7 / G

dear lit-tle girl, down un - der the bank be - low.

P T-1 2 P T P P P P P P T P P

I stabbed her with a dagger, which was a bloody knife.
 I threw her in the water, which was a pitiful sight.
 My father often told me that money would set me free,
 If I would murder that dear little girl whose name was Rose Connally.

Now my father stands in his own cottage door, with a teardrop in his eye,
 A-thinking about his only son who's on the gallows high.
 My race is run beneath the sun, and the devil is waiting for me,
 For I have murdered that dear little girl whose name is Rose Connally.

THE
AUTOHARP
HALL OF FAME
MEMBERS



POSTHUMOUS

1992

Maybelle Addington Carter

John Kilby Snow

1993

Sara Dougherty Carter

1994

Ernest Van "Pop" Stoneman

1995

Marty Schuman

1996

Glen R. Peterson

CONTEMPORARY

1993

Bryan Benson Bowers

1994

Mike Seeger

1995

Meg Peterson

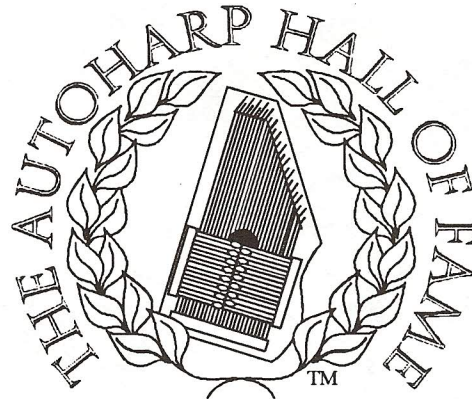
1996

Becky Blackley

**LAST
CHANCE**

FOR YOUR 1997
AUTOHARP HALL OF FAME
NOMINATION.

**DEADLINE:
MAY 1, 1997**



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 _____

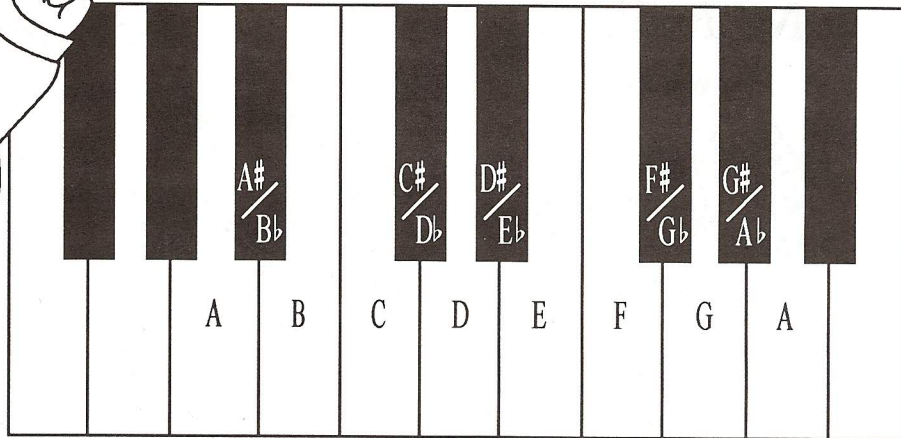
IMPORTANT

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.

Theoretically Speaking

by "Hooter" the Owl as told to Becky Askey

LESSON SEVEN



Have you done your homework? Don't lie! I know a lot of you didn't, but, for those *good* boys and girls who did, you discovered that the relative minor of F is D minor and the relative minor for B \flat is G minor. The Harmonic minor scales would be: Dm – D, E, F, G, A, B \flat , C \sharp , D. G – G, A, B \flat , C, D, E \flat , F \sharp , G. That makes your Dm chord D, F, and A; and your Gm chord G, B \flat , and D.

If you had no trouble with these, go ahead and find the relative minors for the keys of E \flat , A \flat , and D \flat . Just be aware that when you raise the 7th tone on these scales, you will be raising a flat (\flat) which makes it a natural. For instance, the 6th tone in the key of E \flat is C; so your relative minor for E \flat will be C minor. Your scale will be: C, D, E \flat , F, G, A \flat , B natural, and C. Well, shoot. I did one for you, so now you have to do the relative minors for A \flat , D \flat , G \flat , and C \flat . So there. I'll teach you to trifle with me!

Recently, I had to give a theory test to 18 young people auditioning for a musical organization. They had to know *all* their major scales and relative minors and I'm sure they were glad their teachers insisted that they learn how to do them. Not like some people I know who *fuss* and *whine*.

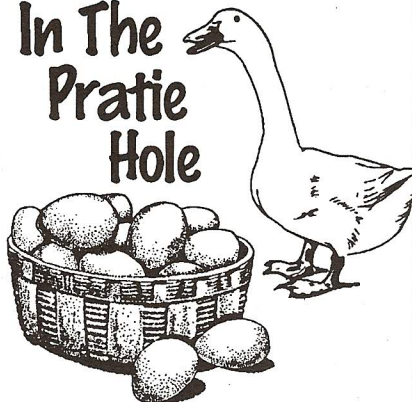
Haven't you ever wondered why certain chords are grouped on your autoharps? (Well, a couple of my autoharps

had very strange groupings so I changed them to suit myself.) Anyhow, each scale, or key, has certain groupings of chords. We talk all the time about the I, VI, V chords and basically we know what they are, but actually *what* are they? Well, they are the three chords in each scale that are *Major* chords. For instance, in the key of C, if you would construct a chord on each note of the C scale, you would have these chords: C Major, D minor, E minor, F Major, G Major, A minor, B diminished, and back to C Major to complete it. Now, look at the 1st chord, the 4th chord, and the 5th chord. They are all major chords. That's what the I, VI, V chords are in *each* key, the major chords. And number 5 (V) is the one that is constructed as a 7th chord. We'll get into 7ths later.

How did I figure out all the chords in the scale? Well, for those of you who are truly curious, I will show you... next time. Until then, *finish your relative minor scales*. Your brain will positively *burst* with this new found knowledge. (Just don't be standing at the salad bar when it does. They frown on that.)



The Gander In The Pratie Hole



Now you can have your own goose in your potato cellar with this new cassette release of Celtic dance music by Mike Herr and Carlos Plumley. \$10 per cassette plus \$2 shipping/handling.

Available from
Mike Herr
210 Reservoir Road
Beckley, WV 25801

Or order by e-mail at
cplumley@citynet.net

COIN OF OURS

Chuck Schacht

Legato

D A7 D A7 G / D / / A7 D A7 D / A7 D A7

Coin of ours can nev - er ran - som years held cap - tive now by time Friends have

D A7 G / D / / G D D A7 / D / A7

scat - tered to far pla - ces who sang har - mon-ies sub - lime. When the

D G D / / / A7 D G D A7 D / A7 D A7

world was young, and we were, life seemed one bright end-less day — But the

D A7 G / D / / G D D A7 / D

world is young no long - er, and our youth has flown a - way.

©1994 by Chuck Schacht

2. We who were not far from childhood
 Now have children nearly grown.
 And the lines around our eyes
 Reflect the sorrow that we've known.
 But the grief has been no stranger,
 We've known love and laughter too,
 And at each step of the journey
 There've been friends whose hearts were true.

3. And there's always been the singing,
 Whether times were hard or sweet,
 Songs of joy and celebration,
 Songs which helped us bear defeat.
 May those songs we share sustain us,
 'Til we sing forever more
 'Round the campfires which blaze brightly
 On that distant heavenly shore.





by Stew Schneider

Harpin' Up a Holler on Keyes Creek

I was sitting on the porch, watching the sun go down behind the hills sheltering Keyes Creek, as it has done every time I've troubled myself to examine the phenomenon, when the chime on my computer announced some e-mail. Well, actually, the e-mail was from Mary Lou, and the computer doesn't chime on her mail – rather, it delivers itself in a sort of martial fanfare that always makes me want to salute.

In her note, between some wretched puns, the harmful effects of which I shall shelter from your sensibilities, M. Lou proposed that I write a short piece titled “My

Life as a Cyberplucker,” to be published in *AQ* at my customary current rate of pay, which approaches zero closely enough to make no odds.

No small assignment, this, requiring explanation of exotica such as “e-mail,” and “lists,” and, not leastly, “Cyberpluckers.” Attend closely, and we shall attempt an explanation.

Cyberpluckers is the name of an e-mail list existing in cyberspace, and devoted to autoharps. As definitions go, that one is a dandy. We might better break it into smaller pieces.

“E-mail” is electronic mail, or mail that flows, by virtue of mysterious forces beyond human comprehension, over the phone lines from computer to computer. Using e-mail, folks can communicate with each other without the delays resulting from searching up paper and pencil and perhaps thinking about what is to be written. Thoughts but recently formed in the brain of the sender can be instantly transmitted to anyone on the net. Whether or not this is a good idea is left as an exercise for the reader.

An “e-mail list” is a bunch of people, all of whom receive the same mail. In other words, if Mary Lou is particularly exercised about a trademark, or lack thereof, she can post her thoughts to the list, and everyone on the list gets a copy. E-mail lists are a happy method of easily disseminating information to a group, but are susceptible to two abuses: mistaken addressing and “spamming.”

Mistaken addressing happens most often when two list members fall in love and mistakenly post notes declaring their passion to the list instead of to the individual beloved's e-mail address, thus sharing their intimate moment with everyone on the list. Such errors in addressing, which still happen to this day, (although never to

me personally) provoke considerable guffaws and shouts of “Oh you kid,” and “Pshaw,” and other good natured joshing from the other list members. (Since some lists have thousands of subscribers, many of whom did not care to know where Snookums has her birthmark, there truthfully can be quite a bit of joshing before things settle down again after such an incident, which gives the erring member quite a bit of time to savor the error.)

“Spamming” happens when someone deliberately posts a message to many, many lists. The message very well may contain material not necessarily of interest to the readers of that list. If you are subscribed to a list dedicated to the growing of zinnias, you might not be pleased to receive a note advising you of the availability of a diatribe on the second coming of the great prophet Zagra.

Nonetheless, lists proliferate all over the net – genealogy lists, bluegrass lists, stamp collecting lists, lists of copyrighted tunes, and there's one list about autoharps. For better or worse, that list is named “Cyberpluckers,” and I am one.

Such an admission has been known to drop grown men to their knees in paroxysms. Following Bryan Bowers' performance at the West Virginia Cultural Center, the mere mention of the word “Cyberpluckers” doubled Mike Herr up to such an degree as to cause those there assembled to fear for his health.

And yet, I maintain that an e-mail list makes the best of good sense for players of an instrument so dilutely distributed as are autoharps. Guitar players can swap licks on the back porch. Banjo pickers can jam in the barn. Autoharpists, gentle souls, must resort to high tech trickery or long distance travel if they are ever to move beyond *Wildwood Flower* pinched out in deliberate 4/4.

Autoharp Quarterly

COVER PHOTO CONTEST

Get your cameras out, folks. You could have your best picture chosen for the cover of *Autoharp Quarterly*. And, win a year's subscription to boot!

Your submission must be autoharp-related. You with your autoharp – your pet with your autoharp – or anything else as long as the autoharp is an important feature of the photo. After all, this is an autoharp magazine!

Send your non-returnable photo(s) to:

LIMBERJACK PRODUCTIONS
PO BOX A
NEWPORT, PA 17074

Contest is limited to subscribers of AQ only.

So...what sorts of things get done on Cyberpluckers? After all, one cannot very well play an autoharp over the Internet. (Well, actually, one *can* play an autoharp over the Internet. There's a cyberharp out there. Click on one of its buttons, and, in 15 seconds or so, a strum in the chord appears on your speaker. (I'm hoping to finish *Wreck of the Old 97* by next Tuesday.)

Cyberpluckers is a wonderful resource of information about the healthy autoharp, about musical theory, miking, and performance. It's a place where folks who care for this infuriating instrument

Cyberpluckers is a wonderful resource of information about the healthy autoharp, about musical theory, miking, and performance.

can meet to discuss their latest frustrations, and the ways they found around them. In addition, we found that we could record bits of playing and trade musical snippets privately as well. It's like having a better player come visit you, but you don't have to feed them, and they don't sneeze all over your cat.

Since much of the information is of use to more than one person, and should be available to new folks, Cathy Britell and Lindsay Haisley put up The Autoharp Page, containing performers' schedules, lists of recordings, publications, and festivals, advice on buying a 'harp and getting started on it, and, most importantly, The Rogue's Gallery, where bios of the most important 'harpers in the free world are available. This is serious stuff. Stop snickering.

If you have a computer with a connection to the Internet, and know what a "URL" is, point your browser to <http://autoharp.org/harppage/> and you'll find a wealth of information, attractively presented. If you don't know what a URL is...uh....go ask Lindsay. He knows all about that stuff.

If you like what you see on The Autoharp Page drop a note to:

majordomo@autoharp.org
saying: subscribe cyberpluckers
end

I think you'll have a ball. Me? I'm goin' back out on the porch and watch Keyes Creek roll on down to the Ohio 'til Mary Lou lights up my computer again. ❖

Janette Carter

Living with Memories



A lot has been written about "The Carter Family." Their life and their music have made history. This book dwells a lot more on their personal life and how it feels to be the daughter of a famous family. I loved them because they were my people - not because of their fame...

- Janette Carter

Softbound - \$ 8.00
plus \$3.00 s/h

The Carter Fold
P.O. Box 111
Hiltons, VA 24258

Stringalong Workshops

- Autoharp
- Banjo
- Clogging
- Concerts
- Contradance
- Fiddle
- Guitar
- Hammered Dulcimer
- Harmonica
- Mountain Dulcimer
- Ragtime
- Singing



UW-Milwaukee Folk Center

Stringalong Weekends:
March 7-9, 1997 • May 23-26 1997
November 7-9, 1997

Summer Stringalong:
June 28-July 3, 1997
On a Wisconsin Lake
1 hr. from Milwaukee/Chicago

☎ 1 (800) 636-FOLK

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

are you a fan of old-time music?
then subscribe to



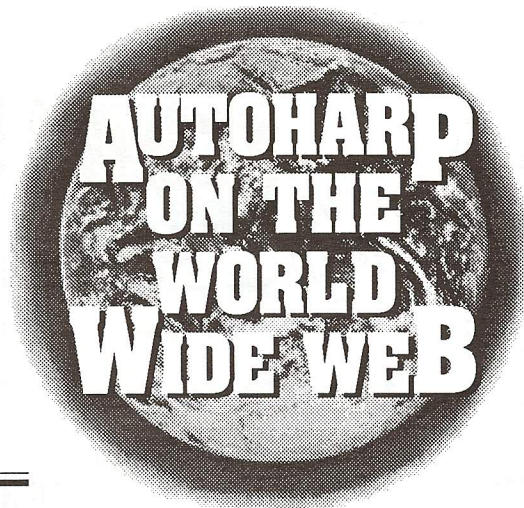
Sample copy: \$ 5.00
Yearly rates: \$ 18.00 domestic
(4 issues) \$ 21.00 foreign

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.



EXPLORE THE AUTOHARP ON THE WORLD WIDE WEB

VISIT THESE SITES OF INTEREST TO THE AUTOHARP ENTHUSIAST

INFORMATIVE

Autoharp Information

<http://www.rogo.com/folkstuff/autoharp.html>
Features: autoharp information

The Autoharp Page

<http://www.autoharp.org/harppage/>
Features: WWW site for autoharp artists' schedules, recordings, festivals, clubs and jams, tune repository; articles about getting started with the autoharp, buying an autoharp; Cyberplucker information – how to join the Cyberpluckers, a group of autoharp enthusiasts on the net; links to the Castle of the Flying Mouse and other autoharp information on the net

John and Sharon Skyard

<http://www.cris.com/~Skaryd/>
Features: many things listed for the musician with the main interest in Michigan, but helps with other areas as well. Includes more WWW site addresses

MUSIC

Henrick's Traditional Tunes and Songs

<http://www.geocities.com/BourbonStreet/1789/tunes.htm>
Features: words to several songs, most tunes in printed music form

The Tune Web

<http://www.ece.ucdavis.edu/~darsie//tunebook.html>
Features: WWW tune book. A fine collection of primarily Celtic tunes, including other types. All in printed music form, often with words and chords

Public Domain Music

<http://ne1.bright.net/pdinfo/pdm2/>
Features: a list of 3,000 tunes/songs in public domain

Digital Tradition Folk Song Data Base

<http://www.deltablues.com/dbsearch.html>
Features: the world's biggest available folksong collection. A list of 6,000 songs. Words included. Also included, Mudcat Discussion, where you can ask a discussion group about the words to any song

Index of Cowpie/Cowpie-Songs

<http://www.roughstock.com/cowpie/cowpie-songs/>
Features: country songs from Carter and Rodgers to Snow and Acuff to Cash, Cline, and many, many more; words and chords included

Irish Folk Songs (And Others)

<http://www.cs.hut.fi/~zaphod/search/>
Features: Irish folk songs plus others – *Battle Hymn, Mountain Dew*, etc. words included

FESTIVALS & MAJOR WORKSHOPS

John C. Campbell Folk School

<http://www.grove.net/~jccfs/>

Festival Finder

<http://www.festivalfinder.com/folk/folk.html>

Mountain Laurel Autoharp Gathering

<http://weber.u.washington.edu/~britell/ml.html>

Walnut Valley Festival

<http://www.southwind.net:80/walnut-valley/>

Willamette Valley Autoharp Gathering

<http://weber.u.washington.edu/~britell/wvag.html>

AUTOHARP LUTHIERS AND MANUFACTURERS

ZephyrHill Autoharps

<http://members.aol.com/fackeldey/zephyrhill.html>

Features: hand-crafted autoharps by Mark Fackeldey; description of the Zephyrhill 'harp – materials, finishes, set-up.

Orthey Instruments

<http://www.fmp.com/orthey>
Features: hand-crafted autoharps; history of Orthey Instruments; description and prices of current 'harps available.

Oscar Schmidt International

<http://www.washburn.com>
Features: autoharps and accessories. Other instruments included

AUTOHARP MERCHANTS AND KITS

Andy's Front Hall

<http://members.aol.com/fennig/index.html>
Features: e-mail link for autoharps and accessories

Back Porch Music

<http://www.BackPorchMusic.com/>
Features: Backporch Music sellers with Oscar Schmidt page

Elderly Instruments

<http://www.msen.com/~elderly/welcome.htm>
Features: retailer of new and used instruments, buying and trading of vintage instruments; books, recordings, accessories

Lark in the Morning

<http://www.mhs.mendocino.k12.ca.us/MenComNet/Business/Retail/Larknet/larkhp.html>
Features: collection of unusual and new instruments for sale

Music Makers Kits

<http://www.primenet.com/~musikit/>

Features: instrument and kits for sale, including the autochord (autoharp)

GENERAL MUSIC-ORIENTED SALES**Fret 'n Fiddle**

<http://www.citynet.net/fretnfiddle/>

Features: dealers of vintage, new, used stringed instruments. Experience in buying, selling, appraising, as a service to the musician

Music Stores On-Line

<http://www.musicstores.com>

Features: searchable National Directory Of Music Stores and Music Instrument Manufacturers; extensive library of related links; virtual lessons from internationally known artists (in development); vintage/rare parts locator; musicians classified; industry events calendar

Note-Ably Yours

<http://members.aol.com/wplanet/ny.htm>

Features: international catalog source for Celtic, Folk, Traditional, Native American, New Age and Ethnic music and books; recordings of autoharps and other instruments

PERSONALITIES**Evo Bluestein**

<http://www.cybergate.com/~witsend>

Features: Evo's venues, music lessons, Bluestein Family recordings, etc.

Roz Brown

<http://www.hcds.net/~amtronp/roz/>

Features: Roz's venues, recordings, music styles, etc.

Harvey Reid

<http://www.woodpecker.com/concert-schedule.html>

Features: Harvey's concert and record reviews, catalog of recordings, career history, venues, etc.

Southern Folklife Collection

<http://ils.unc.edu/barba/sfc.html>

Features: Carters, Doc Watson, etc.

PUBLICATIONS**Dirty Linen**

<http://www.dirtynelson/linen/dirty.html>

Features: if you're interested in world-wide festivals, or want to know the future schedules of a favorite performer, e.g. or

simply want to know what festivals are scheduled for your area in the next year, this is a site not to be missed

ftp://ftp.cac.psu.edu/pub/folk_music/dirty_linen/events.list

This address will take you to future events listed in *Dirty Linen*

Bluegrass Unlimited; Sing Out!

<http://www.magamall.com/mag/magazine.htm>

Features: many magazines with web sites are listed on this page other than just music/sound periodicals. You are told what is covered in each magazine, subscription rates, when published, etc.

OTHER WEB SITES OF INTEREST**ASCAP**

<http://www.ascap.com/>

Features: search for titles, publishers, songwriters associated with ASCAP.

<http://www.ascap.com/about/where-is-ascap.html>

Features: membership information

BMI

<http://bmi.com/>

Features: search for titles, publishers, songwriters associated with BMI. For more information, visit: <http://bmi.com/repertoire/>

The Copyright Clearance Center

<http://www.copyright.com/>

Features: points writers and publishers in the right direction. For membership information: <http://www.ascap.com/about/where-is-ascap.html>

Registration required, but information is available to nonregistered visitors. Also: http://www.copyright.com/about_ccc/gfaq.html#address

The Copyright Website

<http://www.benedict.com/>

Features: real world, practical, and relevant copyright information

Egghead

<http://www.egghead.com/>

Features: retailer of personal computer software and accessories

Folk Alliance

<http://www.hidwater.com/nefa/>

Features: become a member of the Alliance. Info about that organization's events, etc.

Folk Stuff

<http://www.rogo.com/folkstuff>

Features: info concerning publications, pages for instruments, etc.

Kathode Ray Music

<http://kathoderay.org/main/>

Features: if you have a web page, this address will give you the opportunity to play your music on radio. It also expounds a sort of music philosophy, and carries a gamut of ways to sell your music. Warning! This page is not children-friendly

Harry Fox Agency

<http://www.nmpa.org/hfa.html>

Features: information on agency services and licensing. HFA song list and on-line services

The Library of Congress

<http://lcweb.loc.gov/homepage/lchp.html>

<http://www.law.cornell.edu/uscode/17/ch1.html>

Features: Copyright Law

<http://lcweb.loc.gov/copyright/>

Features: The Library of Congress Copyright homepage. This is the place to go to get copyright forms, etc.

Maps

<http://www.mapblast.com/mapblast/locator.html>

Features: Find a friend's home location if they live in a city/town. Not complete, but may be helpful

Switchboard

<http://www2.switchboard.com/>

Features: Find your friend's address, phone number. Not complete, but may be helpful

World-Wide Yellow Pages

<http://www.yellow.com/>

Features: Find many businesses in the yellow pages. Not complete, but may be helpful

Winfield Winners – Autoharp

<http://homepage.midusa.net/~shorock/wv/autoharp.htm>



I ♥ MY MODEM

This is a partial list of 'harpers on the net plus a few addresses you might find handy. We will publish this list from time to time. If you would like to have your e-mail address included, please let us know at autoharp@pa.net.

Andy's Front Hall

bs940@poppa.fab.albany.edu
John Arthur jra@ece.orst.edu
ASCAP info@ascap.com
Judy Austin string36@atl.mindspring.com
Margaret Bakker
 margaretbakker630@webtv.net
Gordon & Becky Blackley
 blackley@neumedia.net
Bill Blohm bblohm@boi.hp.com
Evo Blustein witsend@cybergate
BMI research@bmi.com
Cathy Britell britell@u.washington.edu
Roz Brown rozzie@ix.netcom.com
Jim Bunch jabunch@cais.com
Peggy Carter
 carterm@springbranch.isd.tenet.edu
John & Heidi Cerrigione
 johncerrig@aol.com
Persis Clarkson persisc@fmp.com
Chuck Daniels cdaniels@gvi.net
Karen Daniels kdaniels@gvi.net
Julie Davis jdavis@indra.com
Dulcimer Players News
 hmdulc@visuallink.com
Mark & Linda Fackeldey
 MFackeldey@aol.com
Val Faircloth
 valerie_faircloth@mail.amsinc.com
Cindy Funk cynf@erinet.com
Bill Gill bgill@flash.net
Bea Gluck bgluck@juno.com
Connie Grace contol@erols.com
Charley Groth
 74767.1325@compuserve.com
Guptill Music bgbanjo@aol.com
Les Gustafson-Zook
 GustaZook@aol.com
Diane Haddock mrfish@horizon.hit.net
Rick Hadley r.hadley@www.mebbs.com
Lindsay Haisley fmouse@fmp.com
Bob Hannan hanran@interlog.com
Cindy Harris cah@lonewolf.com
Mike Herr tigger@inetone.net
Fuey Herring egma52a@prodigy.com
Bob & Eddie Hiebert
 hiebertb@helpnt.org (off June & July)

David Highland highl14@concentric.net
John & Kathie Hollandsworth
 kholland@vt.edu
Eleanor Holsopple eholsopple@aol.com
John Hook hook@voicenet.com
Michael D Horgan Lughaid@pacbell.net
John Horner John_horner@prodigy.com
Dick & Nellie Hoskins
 rhoskins@clandjop.com
Terry Johnson bosie1923@aol.com
Mary Ann Johnston jjohnsto@weir.net
Lyn Kally lynk@gil.com.au
Russell Kay russellk@bix.com
Marsha Kessler mkessler@mpaa.org
Jolene Kraushar jk@scn.org
Jane & Bill Kuhlman
 beeps@concentric.net
Lark in the Morning
 larkinam@larkinam.com
Bob Lewis tuneit@ix.netcom.com
Judith Lindenau
 jlindenau@netonecom.net
Mark Lindner Praxistar@aol.com
Charlie Long cklong@ssu.edu
Robert H. Long rhlong@msn.com
Rob Lopresti lopresti@memes.com
Margaret K. Love m_k_love@juno.com
Jerry Lovejoy fuzzy@mother.com
Buck Lumbert lmmusic@netonecom.net
Alan Mager afmager@erols.com
J R Martin clampus@slip.net
Josephine McDaniel
 mmcdanie@garnet.acns.fsu.edu
Bob Mead bobm@camber.com
John Melloy
 jmelloy@iccu6.ipswichcity.qld.gov.au
Adam Miller autoharp@hooked.net
Carol Moran cbmoran@capaccess.org
Mike Neverisky
 Mike_Neverisky@prodigy.com
Laura Newton LNewton573@aol.com
Karen Nickel wd5eev@horizon.hit.net
Note-Ably Yours noteably@aol.com
George & Mary Lou Orthey
 autoharp@pa.net
Oscar Schmidt International
 washburn@washburn.com

Phil Passen

103574.1136@compuserve.com
Penny Phillips & Jim DeLaney
 delaneyjf@aol.com
Mitch Pingel pingel@bvsd.k12.co.us
Mark D. Poss
 mposs1@cyberhighway.net
Barbara Predy
 libpredy@spock.colof.edu
Harvey Reid info@woodpecker.com.
Joe Marlin Riggs
 jmriggs@charlotte.infi.net
Ken Roberts kroberts@oncomdis.on.ca
Katie Robertson krobbie@aol.com
Vic Rosenzweig
 vicious@uclink3.berkeley.edu
Rich Rowley fearless@ptinet.com
Eileen Roys esroys@juno.com
Nathan Sarvis nsarvis@tenet.edu
Chuck Schacht
 schachc@lcm.macomblib.mi.us
Bill Schilling Ssssbill@aol.com
Stew Schneider stewart@ramlink.net
David Shucavage ds@rogo.com
Bill Shenk wshenk@usit.net
Sharon Skaryd skaryd@cris.com
Fran Stallings ignatz@galstar.com
Ivan Stiles pickeringbend@worldlynx.net
Douglas (Dugan) Stuart
 dstuart@iorworld.com
Linda Sturhann wilshire@mkl.com
Patt Sullivan pasulli@ix.netcom.com
Alex Usher ooharp@aol.com
Lee Vaccaro carousel4@msn.com
Ken van de Kieft vdkieft@ix.netcom.com
Marie & Tony Vitale tvitale7@aol.com
Elaine Wall ewall@bucs.cbu.edu
Russ & Byrtus Walter
 walterberw@aol.com
Neal Walters nwalters@us.oracle.com
Jim Weber weberja@aol.com
Billie Wells bjeanw@horizon.hit.net
Kathy Wieland
 katwresearch@bmi.comwieland@aol.com
Pam Wiltshire pamwilts@wtaccess.com
Bob Woodcock banjerbob@aol.com
Keith Young kyoung44@aol.com

GENTLE ANNIE

Andante

Stephen C. Foster

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

Thou wilt come no more, gen-tle An-nie, Like a flow'r thy spir-it did de-

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

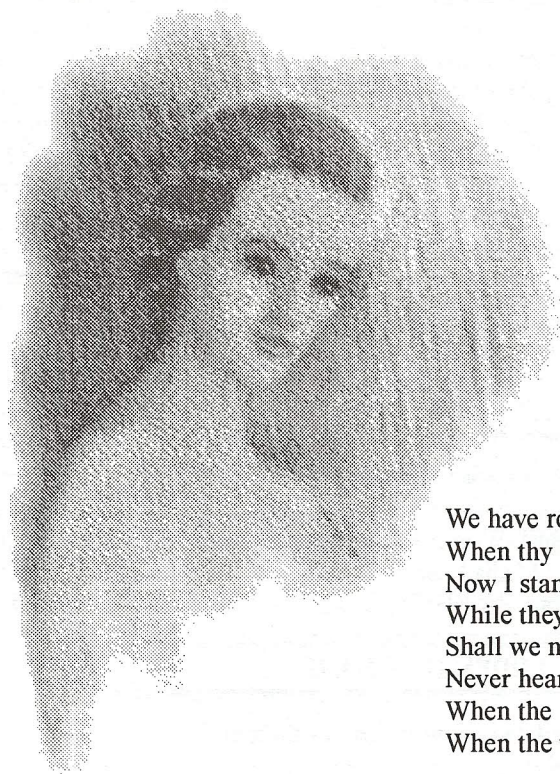
part, Thou art gone, a - las, like the ma - ny That have bloomed in the sum-mer of my

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

heart. Shall we nev - er more be - hold thee, Nev - er hear thy win-ning voice a-

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

gain. When the spring-time comes, gen-tle An-nie, When the wild flow'rs are scat-ter'd o'er the plain?



We have roamed in youth 'mid the bowers
 When thy downy cheeks were in their bloom,
 Now I stand alone 'mid the flowers,
 While they mingle their perfume o'er thy tomb.
 Shall we never more behold thee,
 Never hear thy winning voice again,
 When the springtime comes, Gentle Annie,
 When the wild flow'rs are scatter'd o'er the plain?

Autoharp Events

Events Editors:

George and Dorothy Wagner
155 N. Harbor Drive #1102
Chicago, IL 60601-7318

The following are major fall/winter 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

FEBRUARY

Blue River Sound Winter Bluegrass Festival; February 8; **Durant, OK;** Code: AC (Laurie Sky); c/o 615 859-1419

29th Annual Kent State Folk Festival; February 9-11; Kent State University Student Center, Campus Center Drive, **Kent, OH;** Code: AP AW (Bill Schilling); c/o David McElroy, ACPB Box 1, Office of Campus Life, Kent State University, Kent, OH 44242 216 672-2338 FAX 216 672-2517

Winter Festival of Acoustic Music; February 7, 8; Plymouth Park United Methodist Church, **Irving, TX;** Code: AP AW; (Charles Whitmer, Nathan Sarvis); 1114 Vine St., Denton, TX 76201 817 387-4001

MARCH

Stringalong Weekend; March 7-9; Edwards Conference Center, N 8901 Army Lake Road, **East Troy, WI;** Code: AP AW (Ann Schmid); c/o Ann Schmid, UWM Folk Center, Fine Arts-UWM, PO Box 413, Milwaukee, WI 53201 800 636-FOLK

Evo Bluestein – Beginning Autoharp Workshop; March 8, all day; **California State Hayward Extended Education;** registration: 510 885-3605

Sonoma County Folk Festival; March 7-9; Luther Burbank Center, **Santa Rosa, CA;** Code: AC AW (Bryan Bowers, Fuyee Herring); c/o Betty Nudleman 707 838-4857

Colorado Academy Music Camp; March 17-22; **Denver CO;** Code: AW (Julie Davis); c/o 303 258-3444

APRIL

16th Annual Florida Old Time Music Championship; April 4-5; 23 Sertoma Youth Ranch, **Dade City, FL;** Code: AC; c/o Jim Strickland, 1848 Thistle Court, Wesley Chapel, FL 33543 813 991-4774

Piney Park Jamboree; April 12; **Elizabeth, LA;** Code: AC (Laurie Sky); c/o 615 859-1419

New Jersey Folk Festival; April 26; **New Brunswick, NJ;** Code: AC AW (Lucille Reilly); c/o 908-604-9743

Recordings

Recordings and Books 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, or autoharp book, please send the information to the Recordings and Books Editor. It will be listed here.

FEATURES AUTOHARP

Keeping with Tradition
Autoharp: Donnie Weaver
DeBusk-Weaver Family
5103 Media Road
Oxford, PA 19363

INCLUDES AUTOHARP

The Lewis Family Live and Pickin' (Video)

Autoharp: Little Roy Lewis
New Day Christian Distributors
126 Shivel Drive
Hendersonville, TN 37075

Handmade Harmony
The Lewis Family
Autoharp: Little Roy Lewis
See address above.

Repeat Offenders

Autoharp: Pat McIntire
Stewed Mulligan
Rt. 1, Box 48
Center Point, WV 26339

Books

Appalachian Autoharp

Carol Stober
Box 1275
Talladega, AL 35161
Published by Mel Bay Publications, Inc.

Club News

Clubs Editors:
George and Dorothy Wagner
155 N. Harbor Drive #1102
Chicago, IL 60601-7318

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

NEW CLUBS

Pikes Peak Harpers
Every Tues. 7:00 - 9:00 PM
12:30 - 4:30 PM
1627 Wynkoop Drive
Colorado Springs, CO
c/o Bob Bernard
address above 719 596-3060 or
Maeta Goodwin 719 573-8890
FAX 719 548-4525
goodwimi@fotf.org

Picker's Portrait

Maurice Dill
Evansville, Indiana



Long before my retirement from Bristol-Myers Pharmaceutical Corporation, where I was a design engineer for thirty-three years, I attended various annual bluegrass festivals. During these years, I developed a yearning for the aptitude and talent that would enable me to participate as a player instead of a listener. Having played clarinet, saxophone, and oboe seriously in high school in the early 40s, I mistakenly felt years later that it probably was not possible for a wind instrument player, like me, to ever become even barely proficient on a string instrument.

However, after retirement I became interested in playing the mountain dulcimer, and became active in the local dulcimer club, participating in their frequent performance "gigs," even periodically playing penny whistle and spoons. My first real contact with the autoharp came while attending a dulcimer workshop at the Ozark Folk Center in Mountain View, Arkansas. I became eager to try my hand at simple strums on the little 15-chord ChromAharp I had purchased used, at the Folk Center's music store. Drew Smith's autoharp course was my first year's foundation learning experience, along with a lot of individual helps and suggestions from people like Ron Wall, Ivan Stiles, Drew Smith, Eileen Roys, etc. Regular reading of *Autoharp Quarterly* and other publications has also been of enormous value.

The annual "Autoharp Jamboree" at the Ozark Folk Center, with their capable

facilities acquainted me with the possibilities of the diatonic autoharp. I began acquiring and converting used autoharps, both for my own use, and to sell to other players who wanted to "go" diatonic. As my proficiency improved, I was asked to join the "Garson Lowry Country-Bluegrass Band," a solid and popular group for 25 years in the southwestern part of Indiana.

Currently known as the "Hoosier Harper," I teamed up with a guitarist friend, Bryan Hill, as "Folkstyle Duo," and for the last three years, we have entertained many groups, clubs, organizations, churches, and nursing homes. At such programs, I always tell the history of the autoharp, and its impact on the American music culture.

My 'harp conversions have been sold to 'harpists in many areas of the country, including two diatonics to the German sales representative in Hamburg of the Hopf Company, the maker of autoharps and zithers in Europe. My conversions have been played in the "Berlin Dome" for evangelistic services for thousands of youth.

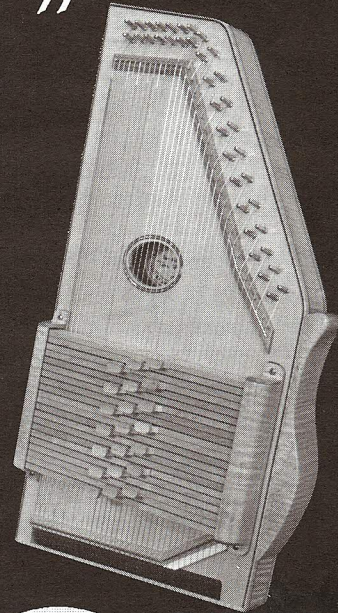
I currently own and play two Fladmark double diatonic Gospel model 'harps, and an Orthey Dulci-Harp, which I converted to a ten-bar G-D double diatonic. Recently, after searching for three years, I acquired two older model 73 Oscar Schmidt black body autoharps, which required almost complete rebuilding. After equipping them with fine tuners, magnetic pickups, a 37th string, and setting them up

as two-key diatonics, I find them excellent instruments with the brilliance needed for melody and solo breaks with group playing as well as strictly solo work.

My style of melody playing could best be described as "pinch-pluck" with occasional use of "open chording" when playing slower solo pieces. At my present confidence level, faster bluegrass-style playing requires conventional chord bar operation for both rhythm and solo breaks, despite the known advantages of "open chord" playing.

Everywhere I play, there are usually folks in the audience who comment about their pleasant memories of the autoharp playing of Maybelle Carter, "Pop" Stoneman, and others. I feel honored, and fortunate to be able to evoke such pleasant recalls of those bygone autoharp "giants" of the American Folk Music Scene. Playing the autoharp, and enjoying its melodious sounds has become a regular part of my retirement, which I hope God will allow for a long while, and am grateful to him. I am also grateful to many acquaintances in the autoharp community who have contributed to the ever-expanding knowledge and development of our instrument. May it continue. ❖

SUPERIOR
SOUND ♦ *BEAUTY*
WORKMANSHIP



FLADMARK
WOODWORKS
717 286-5044

RD 2 Box 437 • Sunbury, PA 17801

THE FRONT PORCH WALTZ

Mary Umbarger

The musical score consists of ten staves of music in 3/4 time. The key signature has one sharp (F#). The notation includes quarter notes, eighth notes, and sixteenth notes, with some measures containing rests. Chords are indicated by letters (G, C, D, A7, D7, E7, B7, C#7, G7) and some are marked with '(A7)' or '(F7)'. A 'Fine' marking is present at the end of the eighth staff. The score concludes with a double bar line and repeat dots.

Chord progression across staves:

- Staff 1: G / / C#7 (A7) / G C#7 (A7) G / / G7
- Staff 2: C / D C D G /
- Staff 3: / / C#7 (A7) / C C#7 (A7) G / / /
- Staff 4: A7 / / G A7 D7 /
- Staff 5: G / C#7 (A7) / G C#7 (A7) G / / G7
- Staff 6: C / D C D B7 E7
- Staff 7: / / D#7 (F7) E7 D7 A7 D7 / / /
- Staff 8: G7 / / D7 G7 C /
- Staff 9: / / A7 / D7 C D7 / / /
- Staff 10: G D7 G D7 G D7 G D7 G D7 G7 C#7 (B7) C /
- Staff 11: / / A7 / D7 A7 D7 / D7 /
- Staff 12: G D7 G D7 G D7 G7 D7 G7 D7 G G7 C C#7 (A7)

AQ

Postscripts

F R O M ' H A R P L A N D

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

Mary Umbarger
144 Umbarger Road
Harmony, NC 28634

– And a happy 1997 to ya! Oh, it's a happy 'harper I am with St. Patrick's Day a'comin' – not to mention St. Valentine's Day – and, of course, our annual Groundhog Jam on February 1! (Come on in if you're in the Harmony area.) Begorra it looks like much is happenin' with the folks in Harpland!

P.S.

Joyce and Gene Hedstrom from Courtland, Kansas celebrated their 40th Anniversary! Congratulations! (Paul and I were married 44 years in December. Saints preserve us, that's a long time!)

P.S.

Lots of performances, a new recording, and house renovations have kept **Carol and Dick Spicer** busy this year. Their son, Richard, who graduated cum laude in '96 from CMU is getting married in July. Carol is sewing the dresses for the affair. Michigan is humming!

P.S.

Speaking of busy, **Dora Miller** surely hasn't let any of the ol' provincial grass grow underfoot, either! She's a member of the "Jasper County Chorus." This group, endorsed by the Iowa Sesquicentennial Committee, was a part of over 100 activities celebrating that state's 150th anniversary. The highlight of the year for the chorus was a 90 minute performance at the Living History Farm of Iowa. Dora sent a picture of the group decked out in beautiful 1846 finery, and there Dora sits very primly – holding her autoharp! Good going, Dora! **Homespun Harmony** also was part of this celebration with a two-hour segment at the Farm.

P.S.

Linda Huber and a friend took a wonderful trip North. They mixed business with pleasure, taking time for sight seeing. Linda says she played her 'harp wherever she happened to be. What a treat that was for the Alaskans!

P.S.

The really, or should I say "Reilly" big news in the "cupid department" is the upcoming wedding (March) of autoharpers **Lucille Reilly** and **Steve Hinds**! God-speed to you and your happy life together! Lucille sent me a newspaper clipping reporting a march on City Hall in Millington, New Jersey. The City Fathers wanted to make it hard – or impossible for folk musicians to play for hire in restaurants and other public places. Lucille was *most* vocal and spoke *with authority* as a champion autoharp/dulcimer player against this proposed ordinance. Way to go!

P.S.

It has been an unusual winter in the Great Northwest. **Tina Louise Barr and John Gwinner** witnessed a devastating flood in their hometown of Modesto, California, the likes of which they, both natives, had never seen. **Cathy and Jon Britell**, Mercer Island, Washington, were snow-bound and without power for long periods of time. **Jolene and Phillip Krauser** in West Seattle thank their lucky stars that their home is in the middle of a high hill rather than on the edge, where just a few blocks from them, homes slid away with the mud. I'm happy to report all of these folks are fine. Bet those autoharps worked overtime calming nerves! And, if you saw the Modesto flood pictures on television, you will be glad to know that Rodeo, the dog which was stranded on a rooftop near Modesto was rescued.

P.S.

David Kilby ('96 Galax autoharp champion) was invited to play his 'harp on stage with **Little Roy Lewis** during the **Lewis Family's** concert in December. The concert was held in Lancaster, Pennsylvania.

P.S.

Don't miss the January issue of *Bluegrass Unlimited*, pages 88-89. An article featuring the "Galax Oldtime Fiddlers' Convention" has pictures of **Drew Smith** strumming among his flamingos, and **Ronnie Burroughs, Gregg Averett**, and **Mary Lou Orthey** playing their 'harps at "Otter Harp Heaven."

P.S.

On his November tour, **Ivan Styles** stopped in this area and gave us a good (mostly autoharp) concert at the Arts and Science Museum. He also played his dulcimer, saw, bowed psaltery, and hurdy-gurdy (have mercy!). I introduced him as the "Wizard of Odd." He also performed at one of the local elementary schools. Thanks, Ivan!

P.S.

Joe Riggs has again been featured in the *Charlotte Observer* for his outstanding teaching abilities with ESL (English as a Second Language). Joe has written text books on the subject, and has had folks visit his classes from as far away as Russia to observe his classes at the Eastway Middle School in Charlotte. (I wonder if he's taught any other languages to his backward and upside-down autoharp?)

P.S.

Will Smith promises his first AQ article, "Music in Nashville – Then and Now" soon. Will has been busy playing on recordings by **Collin Raye**, Alaskan folk legend **Hobo Jim**, and independent artist **Adie Gray**. The Adie Gray cut Will plays on also features **Albert Lee** and **John Hartford**.

P.S.

Mike Fenton spent the fall catching up on the garden, painting his house, writing, and learning to play the dobro. His CD, "Best of Mike Fenton," will soon be on the market.

P.S.

We are saddened to hear that **Sarah Woods** and **Marie Wells** are ill. We hope they will soon be enjoying their days in the sun again.

Bye for now. I'm hoping you are always kind and "in tune" to life. To honor the season, I leave you with this Gaelic blessing:
"May those who love us, love us.
And those that don't love us,
May God turn their Hearts;
And if He doesn't turn their Hearts,
May He then turn their ankles
So we'll know them by their limping."



TAPES: \$9

*TITLES FEATURE AUTOHARP
Autoharp Quarterly
*Music from Autoharp Quarterly, Volumes One, Three**

Bryan Peters
*You**

Jo Brennan
*Strawberry Wine**

Roz Brown
*Just Kiddin' Around**

Bill Bryant
*Grizzly Flat 'Harper #2**

Janette Carter
*Bouquet Of Dandelions**

Bill Clifton
*Autoharp Centennial Celebration**

Country Ham with
Judie Pagter

I'll Be Leaving

Margie Earles
*Blue Eyes & Sad Songs**

~~SOLD OUT~~ **Edgelski**
*Bill and Carolyn**

~~SOLD OUT~~ **Lindsay Paisley**
*Knives & Hammers**

John & Kathie
Hollandsworth

Pickin' Time
Over the Edge

~~SOLD OUT~~ **David Kory**
*Autoharp Praise**

~~SOLD OUT~~ **Alan Meyer**
*The Fairhaired Boy**

~~SOLD OUT~~ **Karen Keller**
*Clarity**

~~SOLD OUT~~ **The Original**
Grass Band

I Want Us to be Together
in Heaven

Mary Lou Orthey
*1863-Songs From Home**

*Memories-Songs From Home**

~~SOLD OUT~~ **Bonnie Phipps**
Old Time New Age

~~SOLD OUT~~ **Will Smith**
*Across the Seven Seas**

~~SOLD OUT~~ **Will Smith**
*Across the Seven Seas**

~~SOLD OUT~~ **Will Smith**
*Across the Seven Seas**

~~SOLD OUT~~ **Will Smith**
*Across the Seven Seas**

~~SOLD OUT~~ **Will Smith**
*Across the Seven Seas**

~~SOLD OUT~~ **Will Smith**
*Across the Seven Seas**

~~SOLD OUT~~ **Will Smith**
*Across the Seven Seas**

~~SOLD OUT~~ **Will Smith**
*Across the Seven Seas**

~~SOLD OUT~~ **Will Smith**
*Across the Seven Seas**

~~SOLD OUT~~ **Will Smith**
*Across the Seven Seas**

~~SOLD OUT~~ **Will Smith**
*Across the Seven Seas**

~~SOLD OUT~~ **Will Smith**
*Across the Seven Seas**

~~SOLD OUT~~ **Will Smith**
*Across the Seven Seas**

~~SOLD OUT~~ **Will Smith**
*Across the Seven Seas**

~~SOLD OUT~~ **Will Smith**
*Across the Seven Seas**

~~SOLD OUT~~ **Will Smith**
*Across the Seven Seas**

~~SOLD OUT~~ **Will Smith**
*Across the Seven Seas**

~~SOLD OUT~~ **Will Smith**
*Across the Seven Seas**

~~SOLD OUT~~ **Will Smith**
*Across the Seven Seas**

~~SOLD OUT~~ **Will Smith**
*Across the Seven Seas**

~~SOLD OUT~~ **Will Smith**
*Across the Seven Seas**

~~SOLD OUT~~ **Will Smith**
*Across the Seven Seas**

Jim Snow
(with Jim Snow)

*Father and Son**

Mary Umberger
As You Like It

~~SOLD OUT~~ **Alex Usher**
*Harper's Ferry**

~~SOLD OUT~~ **Ron Wall**
As You Like It

~~SOLD OUT~~ **Les Gustafson-Zook**
Old Time Gathering #1

~~SOLD OUT~~ **Les Gustafson-Zook**
Old Time Gathering #1

~~SOLD OUT~~ **Les Gustafson-Zook**
Old Time Gathering #1

~~SOLD OUT~~ **Les Gustafson-Zook**
Old Time Gathering #1

~~SOLD OUT~~ **Les Gustafson-Zook**
Old Time Gathering #1

~~SOLD OUT~~ **Les Gustafson-Zook**
Old Time Gathering #1

~~SOLD OUT~~ **Les Gustafson-Zook**
Old Time Gathering #1

~~SOLD OUT~~ **Les Gustafson-Zook**
Old Time Gathering #1

~~SOLD OUT~~ **Les Gustafson-Zook**
Old Time Gathering #1

~~SOLD OUT~~ **Les Gustafson-Zook**
Old Time Gathering #1

~~SOLD OUT~~ **Les Gustafson-Zook**
Old Time Gathering #1

~~SOLD OUT~~ **Les Gustafson-Zook**
Old Time Gathering #1

~~SOLD OUT~~ **Les Gustafson-Zook**
Old Time Gathering #1

~~SOLD OUT~~ **Les Gustafson-Zook**
Old Time Gathering #1

~~SOLD OUT~~ **Les Gustafson-Zook**
Old Time Gathering #1

~~SOLD OUT~~ **Les Gustafson-Zook**
Old Time Gathering #1

~~SOLD OUT~~ **Les Gustafson-Zook**
Old Time Gathering #1

~~SOLD OUT~~ **Les Gustafson-Zook**
Old Time Gathering #1

~~SOLD OUT~~ **Les Gustafson-Zook**
Old Time Gathering #1

~~SOLD OUT~~ **Les Gustafson-Zook**
Old Time Gathering #1

~~SOLD OUT~~ **Les Gustafson-Zook**
Old Time Gathering #1

~~SOLD OUT~~ **Les Gustafson-Zook**
Old Time Gathering #1

~~SOLD OUT~~ **Les Gustafson-Zook**
Old Time Gathering #1

~~SOLD OUT~~ **Les Gustafson-Zook**
Old Time Gathering #1

~~SOLD OUT~~ **Les Gustafson-Zook**
Old Time Gathering #1

~~SOLD OUT~~ **Les Gustafson-Zook**
Old Time Gathering #1

~~SOLD OUT~~ **Les Gustafson-Zook**
Old Time Gathering #1

~~SOLD OUT~~ **Les Gustafson-Zook**
Old Time Gathering #1

~~SOLD OUT~~ **Les Gustafson-Zook**
Old Time Gathering #1

BOOKS

Meg Peterson
Complete Method for Autoharp and Chromaharp

Self instruction course.
120 songs. \$12.95

Mel Bay's Complete Book
of Traditional and Country

Autoharp Picking Styles
Rhythm, melody picking

for bluegrass & old-time

styles. \$12.95
Mel Bay's Complete
Autoharp Songbook
Approx. 271 tunes. \$15.00
Autoharp Praise
Hymns arranged for autoharp. \$4.95
Let's Play the Autoharp
~~SOLD OUT~~ Beginning method. \$4.95
You Can Teach Yourself
Autoharp
A complete "how-to" book \$9.95
John Denver
John Denver's Greatest Hits
Contains 9 songs plus playing hints and tips.
SPECIAL: \$3.00

MISCELLANEOUS

Oscar Schmidt-Type
Autoharp Springs
20¢ each SPECIFY MODEL
Oscar Schmidt
Autoharp String Set
\$45 SPECIFY MODEL A OR B
Mountain Laurel
'Harp Plans
Complete directions 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 into tuner and you can tune your 'harp in a room full of banjos. \$15.00

CLOSEOUT!

ALL TAPES & BOOKS: 10% OFF!

AQ SUBSCRIBERS TAKE EXTRA 10%!

Autoharp Quarterly

Subscribers -
Take 20% 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 special 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 and Canadian addresses only. Make checks payable to and mail to:

Limberjack Productions
PO Box A
Newport, PA 17074

DO NOT USE THESE SPACES FOR MAGAZINE SUBSCRIPTION — SUBSCRIBE BELOW.

Closeout (Tapes & Books ONLY) Deduct 10%

AQ Subscribers Deduct 10%

Sub-Total

Pa. Res. Add 6% Sales Tax

\$3.00 Shipping Per Order

Merchandise Total

\$3.00

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%.

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

Autoharp Quarterly Subscription Or Renewal Total

GRAND TOTAL (Subscription & Merchandise)

Classifieds

Advertisers' Index

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

PRODUCTS/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 - HANDMADE AUTOHARP circa 1932. Made by Edward Hand of Philadelphia. Documented in the *Autoharp Book*. For display only - non-playable. \$100. Contact Ivan at 610 935-9062

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. \$500. Contact Ivan at 610 935-9062

EXPERT AUTOHARP RENOVATION and modification including strings, felts, bar assemblies. Contact Ivan at 610 935-9062

PUBLICATIONS

DULCIMER PLAYERS NEWS, established in 1975, is a quarterly journal for players, builders, and enthusiasts of hammered and fretted (mountain) dulcimers. Subscriptions for 1 yr. (4 issues): US, \$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!**

Andy's Front Hall	5
Autumn Wind	5
Barr, Tina Louise	12
Carter Fold	31
Davis, Julie	13
Doofus Music	13
Elderly Instruments	5
Fladmark Woodworks	37
Great All-American Autoharp Emporium	20
Guptill Music	5
Herr, Mike	28
Homespun Tapes	2, 7
Jean's Dulcimer Shop	20
Limberjack Productions	7, 11, 17, 30, IBC
Mager, Alan	17
Melody Music and Harp Center of Houston	20
Music Workshops, Ltd.	17
Note-Ably Yours	5
Old-Time Herald	31
Omega Strings	2
Orthey Instruments	10
Oscar Schmidt International	23
Stiles, Ivan	31
Stober, Carol	13
University of Wisconsin-Milwaukee Folk Center	31
ZephyrHill Autoharps	13

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

Plan Now For The 1997

**ORDER BY
 MAY 1 FOR
 REDUCED
 PRICE!**



PERFORMANCES AND WORKSHOPS BY
 (IN ALPHABETICAL ORDER)

**Bryan Bowers - Mike Fenton
 Helen Carter Jones - Bob Lewis
 June Maugery - Tom Schroeder
 Patsy Stoneman**

AND MANY MORE!

JULY 3, 4, 5, & 6, 1997

WEEKEND TICKET: \$50 BEFORE
 MAY 1, 1997

\$55 AFTER MAY 1 - NO REFUNDS

**LIMBERJACK PRODUCTIONS
 PO BOX A • NEWPORT, PA 17074**

autoharp@pa.net

Autoharp
Quarterly.
The International
Magazine
Dedicated to the
Autoharp Enthusiast
PO BOX A • NEWPORT, PA 17074

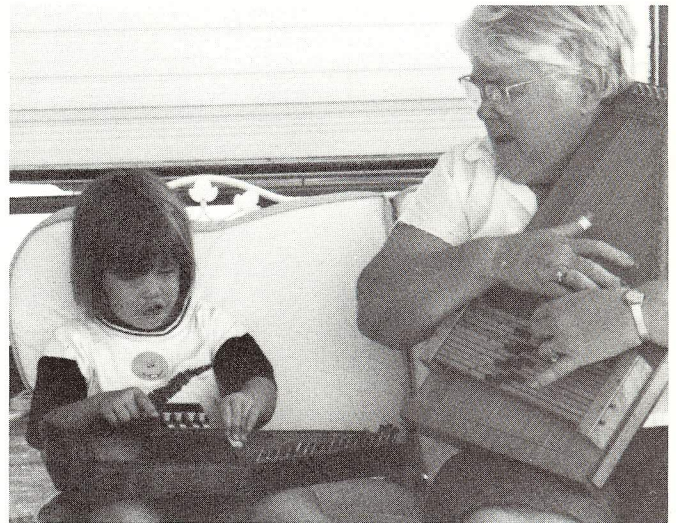
**FIRST
CLASS
MAIL**

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

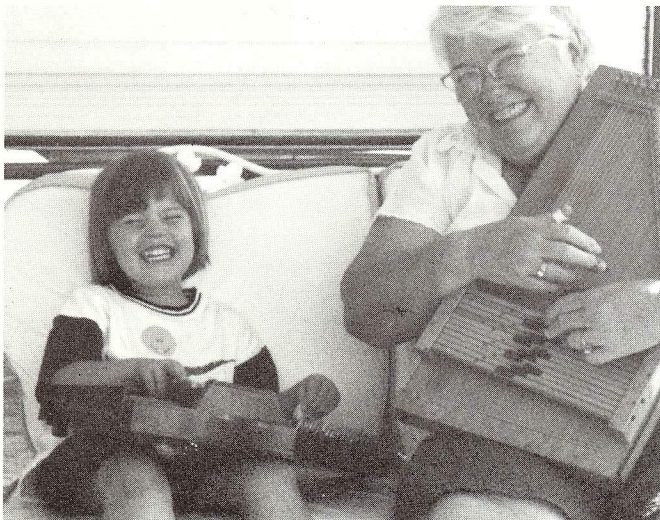
IF THE DATE ABOVE
YOUR NAME IS WINTER 97,
THIS IS YOUR LAST ISSUE!



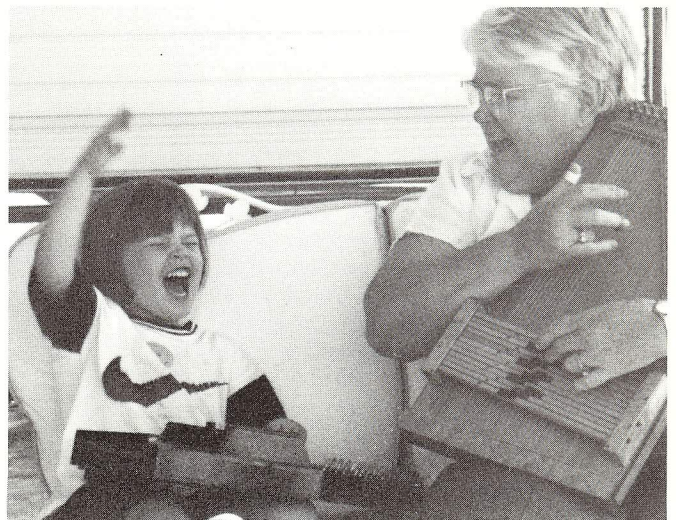
Discovery.



Exploration.



Experimentation.



Success!

Bea Gluck and her granddaughter, Lauren Williams share an autoharp experience.