

# Autoharp Quarterly®

Spring, 1997  
Volume Nine, Number Three  
Five Dollars

The International  
Magazine  
Dedicated to the  
Autoharp Enthusiast

## ***In This Issue***

***Improvisation***  
by Scott Tichenor

***Annual Events Guide***

***Helen Carter Jones***  
by Ronnie Williams

***Les Gustafson-Zook –  
Long Time Traveler***  
by John Arthur

***Interaction***  
with Julie Davis

***It's Springtime...  
Felt & String Tips***  
by Dr. George Orthey

***Battlefields,  
Campgrounds,  
and the Home Front –  
Songs of the Civil War***  
by Alice Ann Whitehall

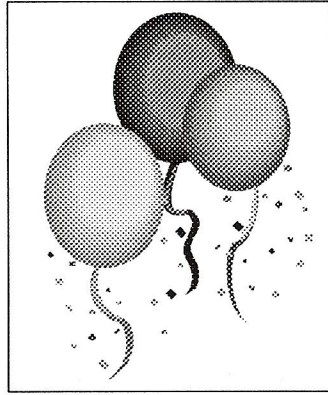
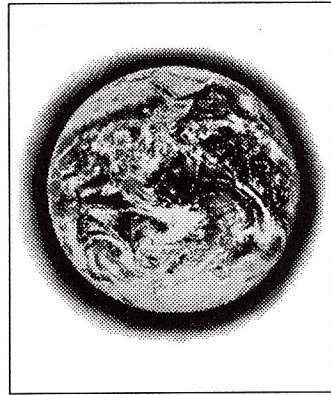
***Erratic Luthier  
Learns to Read***  
by Ray Sipes



*Mother Maybelle Carter*

# Contents

VOLUME NINE, NUMBER THREE  
SPRING 1997



**3** From the WWW, Scott Tichenor discusses the art of improvisation

**5** Plan your 1997 festival season with the Annual Events Guide

**14** John Arthur gives us an insight into the dedication of Les Gustafson-Zook

To and From the Editors .....	1
Improvisation by Scott Tichenor .....	3
Annual Events Guide .....	5
Helen Carter Jones by Ronnie Williams .....	11
Simply Classic by Linda Huber .....	12
Les Gustafson-Zook, Long Time Traveler by John Arthur .....	14
Pro-Files .....	16
It's Springtime by George Orthey .....	19
AQ Songbook: Pages 65, 66 .....	21, 22
Interaction with Julie Davis .....	24
Battlefields, Campgrounds, and The Home Front – Songs of the Civil War by Alice Ann Whitehall .....	26
'Harpers-At-Large .....	28
Autoharp Recordings, 'Harpers E-Mail, Club News .....	29
Theoretically Speaking: Part Eight by "Hooter" the Owl as told to Becky Askey .....	30
No More Disclaimers by Rob Lopresti .....	32
Erratic Luthier Learns to Read by Ray Sipes .....	34
Critics' Choice .....	36
Lead Me Gently Home, Father by Will Thompson .....	39
AQ Postscripts .....	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  
**Contributors:**

Dora Miller

**Cover Photo:**

Maybelle Carter  
by Les Leverett  
Courtesy of Ronnie Williams



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:

*Publishing a quality periodical demands much time, energy, and above all, devotion. This fall will mark the beginning of our tenth year of giving our full-est measure to the publishing of Autoharp Quarterly. We have done this with great joy, pride, and with unbridled appreciation for the work of so many others to make this endeavor possible.*

*Over the years, interests grow, demands change and multiply, and in the mix of living, life becomes somewhat like a rubber band, stretching to – and at times, beyond – its limit. For nine years, we have experienced that stretch of rigid, demanding deadlines and the constant pressure of producing a magazine of the highest quality we could muster.*

*These nine years have been wonderful for us. We've expanded the world of autoharp players and enthusiasts far beyond now outdated boundaries, and believe we've helped that world to understand and master the instrument far beyond those boundaries. These years have been pleasurable, growing, enlightening ones both for us and, we deeply believe, for the autoharp community as well.*

*Now we would like to be free. We have opened doors, and wish to be able to pursue the places those doors have shown us – new roads and new venues, but always with the autoharp music in the center of our minds and hearts.*

*It is with pleasure that we will be moving on to other endeavors after the publication of the next issue, August '97, Volume Nine, Number Four. However, with deep satisfaction, we're delighted to inform you that we'll be passing the torch of Autoharp Quarterly on to our able friends and soon to be co-editors, Mary Ann Johnston and Alice Ann Whitehall. We wish them the best, and sincerely hope they will derive the joy from working with the autoharp community that we have experienced. To Mary Ann and Alice Ann, thank you!*

Editors

## Dear Editors:

EGGSTRAORDINARY!

What an eggstraordinary cover layout on the last issue of the "Autochirp Squatterlay!" Chic and eggsotic – real poultry in motion. It cracks me up!

Now there are those who will find it repre-hen-sible, cluck their tongues, and scream, "fowl play" to this chickenery.

They'll say it's a bad yolk to play on that cute chick. They may even threaten bird's-foot violence. To them I say, "Horse feathers!" It's a real hen stitch, and the eggs-posé deserves a standing ovation. Wattle you say if I lay some eggs at the Gathering this summer, maybe around a cackling bonfire at the edge of the woods, or in the pole barn – at dawn – loudly!

I continue to wing it, playing my 'harp for chicken feed and scratch, but recently I have become interested in ornitheology – the laying on of hens. As a lay person I have found it eggsciting to see people cured of henophilia, chicken pox, shell shock and henorrhoids. Eggs-orcisms, however, are eggshausting!

I had better quit this before you wring my neck! Respeckfully,

Alex (Big Bird) Usher

Eggactly!

Editors

JIM AND JERRY'S JAM

In reference to Jim Hudson's letter about the "hard feelings" and friction among the players in jams: I first was aggravated at Jim's criticism of those who are content to play "the same thing, the same way, etc." Then I found myself agreeing with him and became equally incensed at those who come into a jam that is obviously above their skill level and try to impose their style on everyone else. Both attitudes are bad and are directly linked to a lack of common sense and courtesy.

If one chooses to play the "same old stuff," that is his right. If one chooses to strive onward and upward, that is his right also. It is only when one tries to force the other into his own mold that the friction

comes. My solution is to stay out of jams that I can't enjoy for either reason.

My wife, Alicia, and I spend most of the summer in Mountain View, Arkansas. We play at the Folk Center, our travel trailer park, and downtown. The "Rules" there are simple: Find a group that is playing what you like and can play, sit in and wait your turn. When others are playing their pieces, play if you can or sit and listen. They will do the same when your time comes around. They have little tolerance for those who try to "hog the show" and try to show them up as inept pickers. There are some great musicians in Mountain View and name, reputation, nor number of tapes produced count for naught. No one will judge you on your ability. All that is necessary is a love for music and respect for everyone who plays it.

I could take either side of Jim's argument and make a good case, but until common sense prevails, there will always be those who find it easier to be critical than correct.

See you in Mountain View!

Gerald Hampton

*Let's hope after reading Jim's article all of us will be less critical and more thoughtful of others.*

Editors

*And so, with that thought in mind, we just had to end this "jam" with words of wisdom borrowed from the Internet –*

JAM- AND TONGUE-IN-CHEEK

Well... I've made a detailed study of jams. The trick, as I've determined, is seat placement. Not playing technique. Not instrumental skill. Nope... seat placement is key. Following are my observations, won at great cost, of the effect of sitting next to the indicated instrument:

Fiddle: If you sit next to the fiddle, you won't be able to hear anything you're playing and he'll give you grumpy looks more times than not. Additionally, it is inevitable that at some point the fiddler

will molt and produce, from thin air, more fiddle players, and soon you will be trapped in a string section. Don't sit next to the fiddle player.

Banjo: I used to play one, so I know about these things. They are deadly. They play all around the beat and banjo players are all unreconstituted anarchists who play *Soldiers Joy* but think *Up Against the Wall Rednecked Mothers*. Don't sit next to the banjo, whatever you do.

Bass: Right. You like cluster headaches?

Guitar: Guitar pickers are, on the whole, decent God-fearing souls without overmuch malice in them. Unfortunately, their instrument almost always sounds nice. Nobody will notice you there. Sit on the other side of the circle so's you can read chords off their fingers on tunes you don't know. That real awkward looking one down the neck is a B minor.

Mandolin: At last, we arrive at the perfect seat... right next to the mandolin. Mandolins, I've noticed, sound very, very much like the high autoharp strings in a jam. Plus, they can get all these incredible runs that you will never, if you live to be 110 and practice every day, get. The trick is to lift your fingers from your strings when they do that, while still moving your hand silently back and forth, frowning your brow, and being careful to look pleased with yourself at the completion of the mandolin player's run. If done carefully, it is quite possible to convince everyone in the jam, including yourself, that you played that little ditty.

Stew Schneider

#### WINTER SURPRISE!

Tonight I came home to the latest issue of *AQ*. Eagerly I started flipping through the pages (I always "read" the pictures first) when Whoops! There's nothing printed on Page 5... Pages 8 and 9 are blank, too! Suspicious now, I leafed carefully through the rest of the issue... Many pages were as clean as the sheets on the guest bed when Great-aunt Tillie comes to visit!

Am I the only subscriber with a "winter surprise" issue? If so, it's a collector's item! However, I'd really like to see what I've missed. Could you please –

Meryle Korn

Sure could, Meryle! Once every few years we run into this phenomenon. We hope others who experience the "sur-

prise" blank stare from the pages of *AQ* will let us know.

Editors

#### AQ AUTOHARP SONGBOOK

Have you ever published the "AQ Autoharp Songbook" or made it available to *AQ* subscribers as a set? I'm sure that there are a lot of beginners like myself who would like to obtain a complete copy of the Songbook. The songs are extremely easy to follow and compact. They also save hours of translating from sheet music and finding chords that are readily available on the autoharp. I like to play melody (since my attempts at singing leave a lot to be desired!) and the Songbook provides an excellent guide to using the minors and sevenths at the melody level.

I really enjoy reading *AQ* and I can appreciate the effort that it takes in putting this well-focused magazine together.

John Horner

*Thank you, John! And thank you for the kind words about the Songbook. The book is a future project of Limberjack Productions.*

Editors

#### REUNION

I have enjoyed the beautiful tune, *Reunion*, printed in the last issue, and would like to know more about it.

Eloise Bailey

*Reunion was composed in 1984 by Robin Gaiser, and was first recorded on the Mill Run Dulcimer Band tape, "Chickens in the Yard." Robin wrote it to commemorate her family reunion, which takes place every year at Great Sacandaga Lake in the Adirondacks, and means a great deal to her and her family.*

Editors

#### GREMLIN ALERT

On page six of the last issue, my name is twice spelled "Finley," although in the past you, my parents, and the U.S. Government have always insisted on spelling it "Finlay." It matters not a whit to me, but we all ought to be consistent!

Taylor Finlay

*Well, Tailor, there must have been gremlins running through our pages while we were editing the last issue. We weren't aware of this unwelcome visitation, naturally, (gremlins can be very sneaky), and*

*so, we stepped on a few toes, made a mess of Alan Mager's great article "Optimizing the Chromatic Autoharp," (see page 28 for the errata regarding Alan's article), and misspelled so many words, it's beyond the scope of the pages allotted in this issue to list them all. In fact, there were so many mistakes that the Cyberpluckers made a game of "Who Can Find the Most." We think Jolene Kraushar won.*

Editors

*We wrote a note to Mr. Finlay, apologizing for our slight on his good name, and received the following –*

Many years ago, when the world was young and more innocent and all the 'harps were in tune, I edited a news magazine.

If I do say so myself, I was pretty proud of my immaculate work. But I was puzzled by a substantial number of readers who appeared to be, in some vague and indefinable way, dissatisfied.

This worried me; what were they unhappy about? Eventually I found out.

There are persons in this world who are unhappy unless they can find fault. When you publish a perfect piece you frustrate these persons. They become irritated, no doubt they snap at their spouses and kick their dogs, and frequently don't know why.

Nothing gladdens the hearts of such people as finding a mistake. They pounce upon it with shrieks of triumph. They feel superior to the klutzy editor and they glory in his or her blunders. They feel better the rest of the day, and smugly satisfied.

Once I discovered this, I took steps to correct the situation. I made two errors on each page; some were obvious, some difficult to spot. And this surprisingly large part of my readership was happy with the publication.

Of course, I announced this new policy in an editorial, so that the entire readership would know exactly why errors were now appearing. Of course, it's impossible to please all your readers, but this is about as optimum a solution as you can find. I commend it to you.

Taylor Finlay

*Shucks, Taylor! You blew our cover!*

Editors

*"The only place where you can find people who haven't made mistakes in years is the cemetery."*

Anonymous

# Improvisation

a little about the art of playing freely

by Scott Tichenor

The setting is a casual session playing music with friends or a situation on stage in front of an audience: suddenly, someone is kicking off a tune and towards the end of the second verse, a nod is going your direction to take a solo...yet you've only heard the tune a few times...you haven't actually played through it. Or maybe this is the first time you've even heard the tune. The moment to take your solo approaches. Sweat breaks out. You tense up. People are listening and will be looking at you. What in the world would you possibly play?

For many players, the thought of improvising on stage or even in the presence of others can be a frightening experience. Or maybe you're already experimenting with improvisation but would like to improve your skills. Either way I think you'll find some food for thought and suggestions here that can help you achieve a goal of playing spontaneously. But let's be careful how we use term "improvising" and look at the true meaning of the phrase.

---

## WHAT IT IS AND ISN'T

---

Music is a *language*, and the ability to improvise relates to your knowledge of the musical language and how to use it as a tool without strictly memorizing a particular order for every tune. It's a knowledge base. Later on we'll look at some ways to evaluate and improve upon that knowledge. The real secret is ear and brain training...really knowing your instrument and *music*.

Read enough interviews with famous musicians and you start to get the picture. They all have some common thoughts about improvisation. It boils down to this: people who improvise are really calling upon their knowledge of the instrument and their music. The secret is hard work and a desire to move beyond playing other people's music and playing your own. And

we're not talking about learning "licks." We're talking about really *learning* the instrument and music.

Maybe you can play some fairly advance arrangements from standard notation, tablature, or from memory. But when it comes time to improvise, or to play music to an unfamiliar piece where you might recognize the chord structure, maybe the results don't meet your expectations. It's quite possible you've "memorized" a musical speech (OK, a tune). That's OK and we all do it – it's actually necessary. But too much rote memorization without learning to "speak music" and we lose the ability to carry on a musical conversation – to improvise.

“  
...ear training  
is essential for  
improvisation.  
”

Improvisation is really a method of relying on music as a language. We play elements and combinations of what we've played before. Who really plays something brilliant by sheer chance? Rarely. We improvise by stringing together different "words" or phrases we learn, and use them in varying combinations. It's more than "licks." We play what's been previously "spoken" or played.

The better you know the elements of music the better you'll be able to play off the cuff. Most of us can carry on a casual conversation without thought. It's because we're familiar with our spoken language. We've practiced it daily since we uttered our first words. So are we really improvising in speech? Or are we falling back on familiar patterns and finding combinations of them that work in the given conversation? If I suddenly said

"that banjo player's bank account just exceeded ten million," would I be improvising, or simply stating a series of different words I'd previously pondered?

With experience in playing there is typically an associated improvement in the ability to play spontaneously, or to improvise. We might "hear" the sounds we want to come out of our instrument, but only at that point which we can translate musical thoughts to the chord bars does it work.

---

## IDENTIFY YOUR SKILL LEVEL

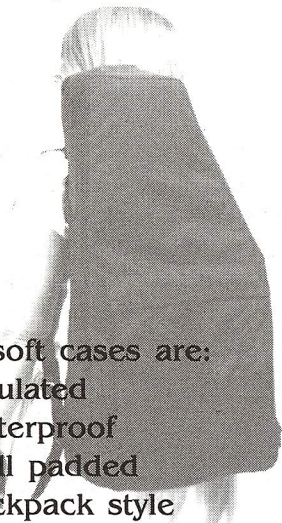
---

Here are a few simple exercises to increase your playing skills and at the same time, help evaluate your autoharp skill level. You may discover weaknesses in doing so. That's OK. Take the attitude that you've identified an area you can work on rather than an area where you've failed!

1. Pick a simple melody you know, preferably one you've known for years – *You Are My Sunshine*, *Jingle Bells*, *Wildwood Flower*. Just choose something familiar. Hum the melody or sing it out loud. Now without the benefit of listening to the song from any other source, sit down and play it by ear with your instrument. Pick a comfortable key like C or G. If you experience difficulty in playing the melody and require a fair amount of searching around to find the correct chords, then improvisation is likely a problem for you. You'll likely benefit from learning the basic scales. That doesn't mean you have to start reading music or practicing scales, although that would help. It simply means you haven't learned the instrument well enough to translate the sounds inside your head to the 'harp. And that... is one of the keys to improvisation.

2. Pick a tune you've played before and consider you know quite well. Now transpose it to another key. Evaluate the

Save your autoharp  
from  
**HEAT, GOLD,**  
and **MOISTURE.**



Our soft cases are:

- ❖ Insulated
- ❖ Waterproof
- ❖ Well padded
- ❖ Backpack style
- ❖ Beautiful

**Colorado Case Company**  
406 Garfield, Fort Collins, CO 80524  
(800) 340-0809 Fax (970) 221-5403  
ColoCase@pobox.com  
<http://pobox.com/~colocase>

level of difficulty you're experiencing, if any (remember, play *slowly*). Extreme difficulty? Probably a sign that you're unfamiliar with a key other than the one you're used to playing that particular tune and have simply memorized fingering positions vs. sounds. But don't think of this as a weakness. Think of it as an area targeted for improvement.

3. Can you hum a basic scale out loud? Now play it on your instrument. Play it ascending and descending. Try different keys. Again, problems in finding the notes are indicative of a lack of understanding of the basic scale structures of music.

OK, enough of that! If you experienced problems with the above exercises, then you'll likely benefit from actually practicing those three steps. Again, if you discovered difficulties, just think of those as areas where you can improve. You're a step ahead of someone who hasn't identified the same! Remember, ear training is *essential* for improvisation.

Of course this doesn't teach you how to improvise, but simply provides you with a reference: where am I, and where do I need to go in order to improve?

#### WAYS TO IMPROVE YOUR IMPROVISATIONAL SKILLS

There are, of course, a number of ways to develop improvisational skills. Here are a few, but don't feel like you have to try every one. Search, explore... and experiment.

1. Repeated *slow* practice of scales is a valuable tool for truly learning your instrument. But the purpose of a scale is not to use it in soloing. The purpose is to teach your hands and brain the placement of the chord bars, and to integrate that knowledge into the ability to play well. Wonderful things can happen to your playing if you'll dedicate a few minutes to some simple and slow scales per day.

2. *Stop*. Don't just sit down and play a piece of music. Dissect it. Play it mentally in your head and imagine new sounds. Analyze different sounds that relate to the chord structure. Sing them out loud to yourself. Then try to transfer those new sounds to your instrument.

3. Study great players but learn to de-

velop your own phrases. It's easier to speak your own language as opposed to that of someone else.

4. Learn to read standard notation if you don't already know how. There are terrific books filled with great ideas, but surprise... they aren't in autoharp tablature. I love tab too but there's another world out there waiting for you. I've sampled it and it's wonderful.

5. For a few minutes each day or week, practice playing some familiar melodies you already know. It doesn't matter what they are, as long as it's something that's familiar. I try to play along with music I hear on TV, on the radio, and that annoying song that comes from the toy in our baby's crib. I even learned a harmony to it. It's great ear training. Paul Glasse does it as do many other greats.

6. Try to learn one small new musical "phrase" per week and see if you can translate it to other keys and then use it in tunes you already know. You'll be making progress if you do.

7. Everyone starts at ground zero. The greats all struggled to play the simplest tune at some time in their lives. Think how much good you'll be doing by making genuine efforts in the right direction.

#### THE FINAL WORD

Treat the word "improvisation" with care. What appears to be brilliant improvisation by musicians is often the result of a lot of hard work. Good players who appear to be improvising are calling upon a substantial library of music inside their heads. But guard against going for "licks" and think of the word "phrases" instead. There's a difference.

Take a little time each week and think about your music rather than just sitting down and playing mindlessly (although I recommend that too once in a while).

Did we teach you to improvise here? No. But think through this material and evaluate what you want to play and how you might play it. Improvisation is difficult to learn, let alone teach. Consider this a step in the right direction. ❖

*Scott Tichenor*  
*Mandolin Cafe*  
<http://www.mandolincafe.com>  
*Published by permission.*



**JULIE  
DAVIS**

**Heart Full of Song**  
(Cassette Only)

**Traveling Light**  
(Cassette & CD)

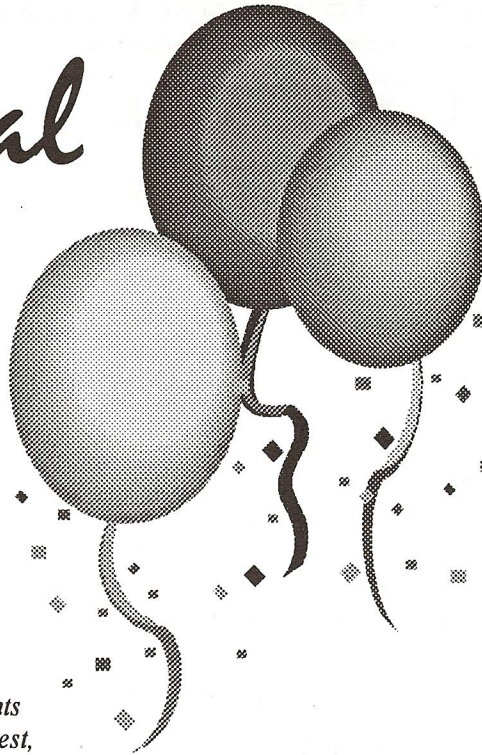
Send \$10 (each cassette)  
and \$15 (each CD) to  
Winter Wind Music

**NOW BOOKING  
FOR WINTER**

For  
booking or other  
information, contact:

**Winter Wind Music**  
P.O. Box 1302  
Nederland, CO 80466  
[jdavis@indra.com](mailto:jdavis@indra.com)  
303 258-3444

# Annual Events Guide



## Events Editors:

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

*The following are 1997 major events which feature the autoharp in contest, workshop, and/or performance. If you know of an event that we have not included, please send the information to the Events Editors. The complete events list is published every Spring, and seasonally repeated and updated every issue.*

Edwards Conference Center at N 8901 Army Lake Road, **East Troy, WI**; Code: **AP, AW** (Ivan Stiles); Contact Ann Schmid, UWM Folk Center, Fine Arts-UWM, PO Box 413, Milwaukee, WI 53201 800 636-FOLK or 414 229-4622  
**►Southern Ohio Dulcimer Festival**; May 24-25; **Ripley, OH**; Code: **AW**; Contact Mel Derickson, 7 N. 2nd St., Ripley, OH 45167 937 392-9374  
**►Wild Iris Folk Festival**; May 30-June 1; Mendocino County Apple Fairground, **Boonville, CA**; Code: **AP**; Contact 707 895-2966  
**►Prairie Dulcimer Festival**; May 31-June 1; Johnson County Community College, CEC Building, **Overland Park, KS**; Code: **AP, AW** (Karen Mueller); Contact 816 737-2707 tgebauer@gvi.net  
**►Washington Folk Festival**; May 31-June 1; **Glen Echo, MD**; Code: **AP, AW** (Alan Mager); Contact Alan at 703 256-1068

## JUNE

**►Ozark Folk Center Intermediate Autoharp Workshops**; June 2-5; Ozark Folk Center, **Mountain View, AR**; Code: **AP, AW** (Charles Whitmer); Contact Elliot  
*Continued on page 7*

### CODE:

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

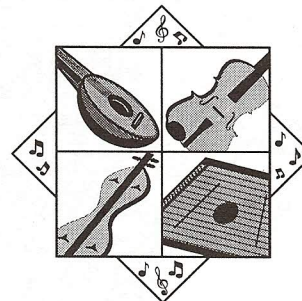
## MAY

- Lone Star State Dulcimer Festival**; May 10; **Glen Rose, TX**; Code: **AP, AW** (Karen Mueller, Charles Whitmer); Contact Karen at 612 649-4493.  
**►Advanced Beginning Autoharp**; May 20-June 24; Swallow Hill, **Denver, CO**; Code: **AW** (Mag Hayden); Contact Swallow Hill, 1905 S. Pearl St., Denver, CO <http://www.usa.net/~swallow> swallow.html  
**►Ole Time Fiddler's & Bluegrass Festival**; May 23-25; Fiddler's Grove Campground, **Union Grove, NC**; Code: **AC, AW** (Mary Umbarger) c/o Harper Van Hoy, PO Box 11, Union Grove, NC 28689 704 539-4417  
**►Dulci-More Festival 3**; May 23-25; Boy Scout Camp McKinley, 37748 Furnace Rd., **Lisbon, OH**; Code: **AP, AW** (Bill Schilling); Contact Bill Schilling, 984 Homewood Ave, Salem, OH 44460-3816 330 332-44220 sssbill@aol.com  
**►Philadelphia Folk Music Society "Spring Thing"**; May 23-25; **Greenlane, PA**; Code: **AW** (Roger Sprung with Drew Smith); Contact Drew at 201 444-2833  
**►Stringalong Weekend**; May 23-26

## Third Annual SUMMER ACOUSTIC MUSIC FESTIVAL

July 24, 25, 26, 1997

PRESENTED BY  
THE HOUSTON AREA  
ACOUSTIC MUSIC SOCIETY



SPONSORED BY  
ZephyrHill AUTOHARPS  
& Wood N' STRINGS

## SAM FEST '97

HOUSTON, TEXAS  
ST. MARK LUTHERAN CHURCH

Featuring workshops and concerts for Autoharp, mt. dulcimer, hammer dulcimer, Folk Harp, fiddle, bowed psaltery, guitar, dancing and more. Beginning through advanced level classes. **Regional Autoharp Championship (Winfield sanctioned). ZephyrHill Autoharp to winner.**

Guest Performers include Charles Whitmer, Susan Trump, Steve Mayfield, Maggie Sansone, Tin Roof Tango, Peggy Carter, Tom Fellenbaum, Hollis Landrum, Sue Carpenter, Nancy Price, Debbie Porter and more.

For information and early bird discounts Contact:  
Peggy Carter  
16142 Hexham Dr. • Spring, TX 77379  
(281)370-8993 • email: Samfest97@aol.com  
Vendor Space Available

# WALNUT VALLEY FESTIVAL

## 26<sup>TH</sup> NATIONAL FLAT-PICKING CHAMPIONSHIPS

### September 18, 19, 20, 21, 1997

### Winfield, Kansas



#### Featuring in Person:

- John McCutcheon
- Cherish The Ladies
- Marley's Ghost
- No Strings Attached
- Front Range
- Dan Crary
- Chris Proctor
- Eric Weissberg
- The Judith Edelman Band
- Steve Kaufman
- Black Rose
- Crow Johnson
- Roz Brown
- Tom Chapin
- Michael Mark
- The Eddie Adcock Band
- Stephen Bennett & Bill Gurley
- New Tradition
- Spontaneous Combustion
- Beppe Gambetta
- Bluestem
- Small Potatoes
- Cathy Barton & Dave Para
- Aileen & Elkin Thomas
- Bill Barwick
- Ron Wall
- Jon Cobert
- Byron Berline Band
- Barry Patton
- Nickel Creek
- Revival
- The Freight Hoppers
- Andy May
- Hamilton, Alewine & Fleming
- Linda Tilton
- Julie Davis
- Mary Caitlin Smith



**RON WALL**

Ticket Prices	Advance	Gate
Weekend (4 Day)	\$55	\$65
2-Day Fri-Sat	40	50
Sat-Sun	30	40
Fri or Sat	20	25
Thur (Gate Only)		25
Sun (Gate Only)		15

\*Children ages 6-11 \$5 each, payable at gate upon initial entry. NOT payable in advance.  
 \*Children under 6 admitted free with adult.

FESTIVAL GATE AND  
 CAMPGROUNDS WILL OPEN  
 THURS., SEPT. 11 AT 8:00 A.M.  
 ONLY WEEKEND TICKETHOLDERS  
 ALLOWED ON GROUNDS PRIOR TO  
 MIDNIGHT THURS., SEPT. 18.  
 ADVANCED TICKETS GUARANTEE  
 ADMISSION

Advance Price Mail ticket orders must be received by Aug. 31. NO MAIL ORDERS after Aug. 31.  
 NO REFUNDS

#### 8 CONTESTS

\$40,000 In Cash Prizes,  
 Trophies and Instruments  
 Contests are limited to 40 contestants per contest.

#### WORKSHOPS

Arts & Crafts Fair - 4 Stages in Operation  
 Well Policed Grounds  
 No Animals, No Beer or Alcohol, No Drugs &  
 No Motorcycles (due to noise)



For More Information Write or Call

**walnut valley**  
**association, inc.**

P.O. Box 245 918 Main Phone (316) 221-3250  
 Winfield, KS 67156

*The 26th International Convention for acoustic string musicians!!*



Continued from page 5

Hancock, Ozark Folk Center, PO Box 500, Mountain View, AR 72560 501 269-3280

►**Yellowbanks Dulcimer Festival**; June 6-7; English Park, Owensboro, KY; Code: **AW**; Contact John or Gilda Shortt, 3506 Montrose Ct., Owensboro, KY 42303 502 926-9877

►**The Minnesota Bluegrass Kickoff**, June 6-8; Camp In The Woods Resort, Zimmerman, MN; Code: **AW**; Contact Jed Malischke, PO Box 607, Spooner, WI 54801 715 635-2479 or 800 635-3037

►**4th Annual Great Plains Folk Festival**; June 6-8; College of Lake County; Grayslake, IL; Code: **AP, AW** (Bryan Bowers, Karen Mueller); Contact Dr. Diane Tate, 1605 Wilmette Ave., Wilmette, IL; 60091 847 251-6618

►**West Plains Old Time Music Ozark Heritage Festival**; June 7; West Plains, MO; Code: **AP**; (Paul & Win Grace and Family); Contact Win at 573 443-2218

►**Ozark Folk Center Advanced Autoharp Workshops**; June 9-12; Ozark Folk Center, Mountain View, AR; Code: **AP, AW** (Charles Whitmer); Contact Elliot Hancock, Ozark Folk Center, PO Box 500, Mountain View, AR 72560 501 269-3280

►**21st Annual Cosby Dulcimer and Harp Festival**; June 13-14; Highway 32 South, Cosby, TN; Code: **AW, AP**; Contact Jean and Lee Schilling, PO Box 8 Cosby, TN 37722 423 487-5543

►**Live Oak Music Festival**; June 13-15; Santa Barbara, CA; Code: **AP**; (Bryan Bowers); Contact Scott O'Malley Asso., 719 635-7776

►**Telluride Bluegrass Festival**; June 19; Telluride, CO; Code: **AP**; (Harvey Reid); Contact Harvey at 207 363-1886

►**Southern Michigan Dulcimer Festival**; June 21; Western Community Arts Center Jackson, MI; Code: **AW**; Contact Warren Guiles, 9575 Peach Ridge, Sparta, MI, 49345 616 887-9436

►**Rend Lake Pioneer Life Festival**; June 21-22; Benton, IL; Code: **AP**; (Paul & Win Grace and Family); Contact Win at 573 443-2218

►**Bluegrass Festival**; June 25; Canton, TX; Code: **AP**; (Bill & Laurie Sky); Contact Laurie at 615 859-1419

►**25th Annual Charlotte Bluegrass Festival**; June 26-29; Eaton County Fairgrounds, Charlotte, MI; Code: **AP** (Judie Pagter Country Ham); Contact Charlotte Festival, Box 1939, Royal Oak, MI 48060 810 435-2828

►**Black Hills Bluegrass Festival**; June 27-29; Rapid City, SD; Code: **AP**; (Harvey Reid); Contact Harvey at 207 363-1886

►**Old Songs Festival of Traditional Music and Dance**; June 27-29; Altamont Fairgrounds, Altamont, NY; Code: **AP, AW** (Bryan Bowers, Cathy Barton); Contact Andy Spence, Old Songs, Inc., PO Box 399, Guilderland, NY 12084 518 765-2815

►**Indiana Fiddlers' Gathering**; June 28; Battleground, IN; Code: **AP**; (Alex Usher); Contact Alex at 314 961-8631

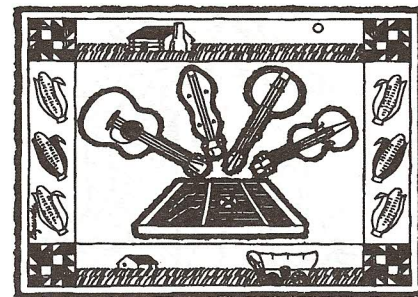
►**Summer Stringalong**; June 28-July 3, Conference Point Center on Lake Geneva, WI; Code: **AP, AW** (Karen Mueller, Mike Seeger, Ann Schmid); Contact Ann Schmid, Music Workshops Ltd, 2851 N. Farwell, Milwaukee, WI, 53211 800 393-Folk or 414 332-2277

## JULY

►**Mountain Laurel Autoharp Gathering**; July 3-6; Orthey Farm, Newport, PA; Code: **AC** (Mountain Laurel Autoharp Championship), **AP, AW** (Bryan Bowers, Mike Seeger, Tom Schroeder, Bob Lewis, Patsy Stoneman, Mike Fenton, June

# Great Plains

## FOLK FESTIVAL



### June 6-8

College of Lake County  
Grayslake, IL

Workshops all levels

Autoharp, Mt & Hm Dulcimers, Guitar, Banjo, Fiddle, Mandolin, Tin Whistle, Storytelling, Singing, Barndance, Jamming  
Lynn Morris Band, Sweetwater, Karen Mueller and over 30 other performers

Concerts, Demo Stage, Vendors

Master Classes with Bryan Bowers

Maddie MacNeil, Sweetwater, Esther Kreek

Rob Brereton & Slavek Hanzlick

Info & Schedule

847 251-6618



THE MOST COMPLETE,  
UP-TO-DATE FESTIVAL  
GUIDE AND MANUAL  
AVAILABLE  
ANYWHERE IN  
THE NORTHEAST.

# 1997

## BLUEGRASS FESTIVAL GUIDE & HANDBOOK

EVERYTHING YOU NEED TO  
KNOW IN ONE COMPACT  
EASY-TO-READ  
BOOKLET USE  
COUPON BELOW.  
\$5.00 POSTPAID

**DON'T MISS OUT THIS YEAR: ORDER YOURS NOW!**

Please reserve \_\_\_\_\_ copy(ies) of the 1997 Bluegrass Festival Guide & Handbook.  
Enclosed is \$5.00 each. (Add \$1.00 outside U.S.)

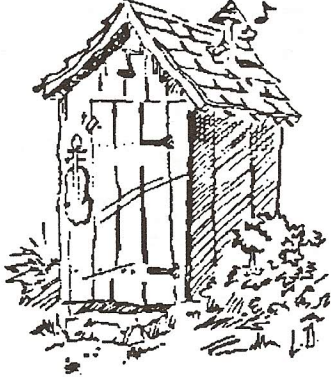
NAME \_\_\_\_\_ AMOUNT ENCLOSED \_\_\_\_\_

ADDRESS \_\_\_\_\_

TOWN, STATE, ZIP \_\_\_\_\_

CHECK OR MONEY ORDER PAYABLE TO "CUZIN' ISAAC," BOX 252, ALSTEAD, NH 03602

## July 11, 12, 13 SUMMERFEST 1997



### Performances & Workshops By:

John & Kathie Hollandsworth  
Evan O'Bannon ■ Plaid Family  
Gallier Brothers ■ David Moran  
Neil Gaston ■ Scott Odena  
Anita Roesler ■ Jim Curley  
Judy Schmidt ■ Karen Daniels  
The Johnson Family

### Workshops:

Mountain & Hammered  
Dulcimers ■ Autoharp  
Fiddle ■ Accordion ■ Saw  
Spoons ■ Mouth Bow ■ Banjo  
Yodeling ■ Bass Fiddle

### Admission:

Entire Weekend  
\$20 with workshops  
\$10 without workshops  
(Children under 12 free with adult.)

**Family Entertainment!**  
Bring your instruments  
and lawn chairs. No  
alcoholic beverages.

...

### Ozark Wilderness Dulcimer Club and Red Oak II at Red Oak II

Carthage, Missouri  
Located 3 miles east  
of Carthage on Highway  
96 - then one mile north  
on Road 12

### For more information:

Lloyd & Joyce Woods:  
316 389-2377  
Elaine Smith:  
417 624-3580 dulcifer@juno.com  
Judy Johnston:  
417 624-2387

Maugery, Helen Carter Jones, Wanda Degen, Bob and Eddie Hiebert, Alan Mager, Neal Walters, George Orthey, Kelly Williams, Karen Daniels, Mike Herr, Les Gustafson-Zook, Mary Umberger, Alex Usher, Heidi & John Cerrigione) Contact Limberjack Productions, PO Box A, Newport, PA, 17074 717 567-9469 autoharp@pa.net <http://weber.u.washington.edu/~britell/ml.html>

► **Burns Lake Bluegrass Festival**; July 4-6; Burns Lake, British Columbia, Canada; Code: AP, AW (Bill & Laurie Sky); Contact Laurie at 615 859-1419  
► **Ozark Folk Center Beginners' Autoharp Workshops**; July 7-10; Ozark Folk Center, Mountain View, AR; Code: AP, AW (Charles Whitmer); Contact Elliot Hancock, Ozark Folk Center, PO Box 500, Mountain View, AR 72560 501 269-3280

► **Augusta Heritage Arts Workshops**; July 6-August 10; Davis & Elkins College, Elkins, WV; Code: AW (Bryan Bowers, Jo Ann Redd, Becky Blackley, Charles Whitmer, Drew Smith) Contact Registrar, Augusta Heritage Center, D. & E. College, 100 Campus Drive, Elkins, WV 26241-3996 304 637-1209

► **6th Annual Summerfest**; July 11-13;

Carthage, MO; Code: AP, AW (John and Kathie Hollandsworth, Anita Roesler); Contact Lloyd & Joyce Woods 316 389-2377

► **Gebhard Woods Dulcimer Festival**; July 12-13; Gebhard Woods State Park, Morris, IL; Code: AP (Cathy Barton and Dave Para); Contact 708 456-6292

► **15th Peaceful Valley Bluegrass Festival**; July 17-20; Banker Road, Downsville, NY; Code: AW (Judie Pagter); Contact Arnold Banker, HC89, Box 56, Downsville, NY 13755 607 363-2211

► **25th Annual Non-Electric Fun Fest**; July 17-20; Osceola County 4-H & FFA Fairgrounds, Evart, MI; Code: AP, AW; Contact Donna Beckwith, 817 Innes NE, Grand Rapids, MI 49503 616 459-6716

► **Two Harbors Folk Festival**; July 18-20; Two Harbors, MN; Code: AP; (Paul & Win Grace and Family); Contact Win at 573 443-2819

► **Heartland Folk Festival**; July 19; East Heartland, CT; Code: AP; (Harvey Reid); Contact 207 363-1886

► **The Swannanoa Gathering Old Time Music and Dance Week**; July 20-26; Warren Wilson College, Asheville, NC; Code: AP, AW (Janette Carter - Guest Master Artist; Drew Smith) Contact Jim Magill, Warren Wilson College, PO Box 9000, Asheville, NC 28815-9000 704 298-3325, extension 426 [gathering@warren-wilson.edu](mailto:gathering@warren-wilson.edu) <http://www.hidwater.com/gathering>

► **SAM Fest (Summer Acoustic Music Festival)**; July 24-26; St. Mark Lutheran Church, 1515 Hillendahl, Houston, TX; Code: AC (Texas State Championship), AP, AW (Charles Whitmer, Mark Fackeldey, Kay Martin); Contact Peggy Carter, 16142 Hexham Dr., Spring, TX 77379 281 370-8993

► **21st Annual Cranberry Dulcimer Gathering**; July 25-27; Unitarian Universalist Church, 183 Riverside Drive, Binghamton, NY; Code: AP, AW (Mike Herr, Alex Usher); Contact Ed Ware, 1259 Fowler Place, Binghamton, NY 13903-6036

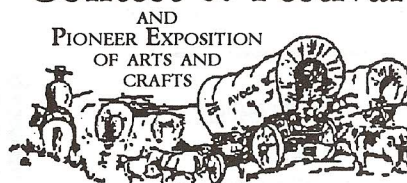
607 669-4653 [ed\\_ware@compuserve.com](mailto:ed_ware@compuserve.com)

► **Autoharp Techniques: Success From The Start**; July 27-August 2; John C. Campbell Folk School, Brasstown, NC; Code: AP, AW (Ivan Stiles); Contact Bob Dalsemer, c/o John C. Campbell Folk School; 1 Folk School Road, Brasstown, NC 28902 800 365-5724

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

Continued on page 10

## 22ND ANNUAL Old-Time Country Music Contest & Festival



AUGUST 25 - SEPTEMBER 1, 1997  
AVOCA, IOWA

POTTAWATTAMIE COUNTY FAIRGROUNDS  
IN ASSOCIATION WITH THE POTTAWATTAMIE COUNTY FAIR

Home of the

- NATIONAL AUTOHARP •
- MID-AMERICA HAMMER DULCIMER •
- MID-WEST LAP DULCIMER •
- & 27 OTHER EXCITING CONTESTS

ADMISSION: \$10 PER DAY  
HALF-PRICE UNDER 13/OVER 70  
SPECIAL 7-DAY PASS: \$27  
(NOT HALVED AGAIN)  
ARTS & CRAFTS SPACE AVAILABLE

WRITE TODAY FOR COMPLETE DETAILS:  
BOB EVERHART, DIRECTOR  
NATIONAL TRADITIONAL COUNTRY MUSIC ASSN.  
P.O. Box 438 • WALNUT, IA 51577  
712 784-3001

# 1988 SCHEDULE OF EVENTS 97



T • H • U • R • S • D • A • Y		Pole Barn
Main Tent		
9:00	Meet The Workshop Leaders	
10:00	Mary Umbarger: New Players	George Orthey: Felting & Restringing
11:00	Alex Usher: Basic Melody Picking	Mike Fenton: Caribbean Rhythms
12:00	Lunch & Open Stage	
1:00	Watermelon Seedsplitting Contest	
2:00	An Hour with Bryan Bowers	June Maugery: Picks, Licks, and Other Tricks
3:00	Bob Lewis: To Be Announced	Kelly Williams: Autoharp Relatives
4:00	Tom Schroeder: Beyond Pinching	Heidi & John Cerrigioni: Learn-A-Song
5:00	Karen Daniels: Triplets, Triplets	Alan Mager: Open-Chording the Chromatic
6:00	Dinner & Open Stage	
7:30	Concert Bob Lewis • Helen Carter Jones • Tom Schroeder Patsy Stoneman • Bryan Bowers	

F • R • I • D • A • Y		Main Tent	Pole Barn
9:00	Heidi & John Cerrigioni: Learn-A-Song		Tom Schroeder: Beyond Pinching
10:00	An Hour with Patsy Stoneman		Les Gustafson-Zook: To Be Announced
11:00	The Bazaar Autoharp/Jam Sessions		Jam Sessions
12:00	Lunch & Open Stage		
1:00	June Maugery: Picks, Licks, and Other Tricks		An Hour with Bryan Bowers
2:00	Workshop Leaders Concert		
3:00	Neal Walters: Playing with Other Instruments		Mike Herr: Who's Afraid of Jigs, Anyway?
4:00	An Hour with Helen Carter Jones		Wanda Degen: Waltzing with Wanda
5:00	The Great Autoharp Toss		
6:00	Dinner & Open Stage		
7:30	Mountain Laurel Autoharp Championship Sign-up deadline: Friday, 6:30 p.m.		

S • A • T • U • R • D • A • Y		Pole Barn
Main Tent		
9:00	Mary Umbarger: New Players	George Orthey: Felting and Restringing
10:00	Mike Fenton: Caribbean Rhythms	Alex Usher: Basic Melody Picking
11:00	The Bazaar Autoharp/Jam Sessions	Jam Sessions
12:00	Lunch & Open Stage	
1:00	An Hour with Mike Seeger	
2:00	Most Harps Playing - World Record Attempt	
3:00	Workshop Leaders Concert	
4:00	Invitational Concert	
5:00	Wanda Degen: Waltzing with Wanda	An Hour with Helen Carter Jones
6:00	Dinner & Open Stage	
7:30	Concert June Maugery • Mike Fenton Helen Carter Jones • Mike Seeger	

S • U • N • D • A • Y		Main Tent	Pole Barn
9:00	Mike Herr: Who's Afraid of Jigs, Anyway?		Neal Walters: Playing with Other Instruments
10:00	Les Gustafson-Zook: To Be Announced		An Hour with Patsy Stoneman
11:00	Gospel Program: Bob & Eddie Hiebert		
12:00	Lunch & Open Stage		
1:00	Kelly Williams: Autoharp Relatives		Bob Lewis: To Be Announced
2:00	Alan Mager: Open-Chording the Chromatic		Karen Daniels: Triplets, Triplets, Triplets
3:00	Concert		
4:00	June Maugery • Patsy Stoneman • Mike Fenton		
5:00	Dinner & Farewells See you next year July 2, 3, 4, & 5, 1998		

\*\*\*\*\* HOME OF THE MOUNTAIN LAUREL AUTOHARP CHAMPIONSHIP \*\*\*\*\*

Schedule subject to change.

# 4<sup>TH</sup> ANNUAL Willamette Valley Autoharp Gathering

August 8 - 10  
Nofziger Farm, Albany, Oregon

Hands-On Workshops • Open Stages  
Jamming • Singing • Evening Concerts  
Beautiful Camp Site • Great Weather  
Performers and Workshop Leaders:  
Les Gustafson-Zook • Karen Mueller  
Ivan Stiles • Mark Fackeldey  
John Arther • Cathy Britell, and more!

The cost is \$30 per person for the weekend. \$15 per day includes all concerts and workshops. Camping and RV space (self-contained) is available. \$5 per vehicle per night camping fee. No drugs, alcohol, pets. Children must be closely supervised; this is a working farm. For additional information, to register, or to get directions, contact Les Gustafson-Zook, [gustazook@aol.com](mailto:gustazook@aol.com), (503) 235-3094 or John Arthur, [jra@ece.orst.edu](mailto:jra@ece.orst.edu), (541) 745-7568. By mail, contact John Arthur, 6596 NW Niagara Drive, Corvallis, OR 97330.

## 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

Continued from page 8

► **16th Annual Kentucky Music Week;** July 28-Aug. 1; **Bardstown, KY;** Code: **AP, AW;** Contact KMW Inc., PO Box 86, Bardstown, KY 40004 502 348-5237

### AUGUST

► **Carter Family Memorial Festival;** August 1-2; Carter Fold, **Hiltons, VA;** Code: **AP** (Janette Carter, Bill Clifton); Contact Carter Fold, PO Box 111, Hiltons, VA 24258

► **Minnesota Bluegrass and Old-Time Music Festival;** Aug. 1-3; Camp In The Woods Resort, **Zimmerman, MN;** Code: **AW;** Contact Jed Malischke, PO Box 607, Spooner, WI 54801 715 635-2479 or 800 635-3037

► **62nd Annual Old Time Fiddlers' Convention;** August 6-9; Felts Park, **Galax, VA;** Code: **AC;** Contact Tom Jones, PO Box 655, Galax, VA 24333 540 236-8541

► **Autoharp Jamboree;** August 7-9; Ozark Folk Center, **Mountain View, AR;** Code: **AP, AW** (Margie Earles, Tom Schroeder, Ron Wall, Mike Herr, Will Smith, Charles Whitmer); Contact Elliot Hancock, Ozark Folk Center, PO Box 500, Mountain View, AR 72560 501 269-3280

► **4th Annual Willamette Valley Autoharp Gathering;** August 8-10; Nofziger Farm, 4825 Tangent Drive, **Albany, OR;** Code: **AP, AW** (Karen Mueller, Ivan Stiles, Les Gustafson-Zook, Jon ten Broek, Sandy Smith, Cathy Britell, John Arthur) Contact John Arthur, 6596 NW Niagara Drive, Corvallis, OR 97330 541 745-7568

► **30th Annual Willow Folk Festival;** August 9-10; **Stockton, IL;** Code: **AP;** Camping Registration, Contact Judy

## Melody's Traditional Music & Harp Shoppe

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



Schlafer, 6250 S. Willow Road, Stockton, IL 61085 815 947-3648

► **Ole Time Fiddlers' and Bluegrass Convention;** August 15-16; Fries Ball Park, **Fries, VA;** Code: **AC;** c/o James Lindsay 703 236-4486

► **The Antique Car, Antique Tractor, Flea Market, Folk Music and Dulcimer Gathering;** August 23,24; Midland County Fairgrounds, **Midland, MI;** Code: **AW;** Contact Terry Brugger, 9565 E. Broomfield, Mt. Pleasant, MI 48858 517 775-7781

### SEPTEMBER

► **3-Day Pre-Walnut Valley Festival Workshop;** Sept. 15-17; **Winfield, KS;** Code: **AW** (Ivan Stiles); Contact Ivan at 610 935-9062

► **26th Annual Walnut Valley Festival;** September 18-21; Cowley County Fairgrounds, **Winfield, KS;** Code: **AC** (International Autoharp Championship), **AP, AW** (John McCutcheon, Julie Davis, Ron Wall, Cathy Barton); Contact Bob Redford, Walnut Valley Assn., PO Box 245, Winfield, KS 67156 316 221-3250

► **9th Annual Memphis Dulcimer Festival;** Sept. 25-27; **Memphis, TN;** Code: **AW, AP;** Contact PO Box 124-03, Memphis, TN 38182-0403

### OCTOBER

► **Tennessee Fall Homecoming;** October 9-12; Museum of Appalachia, Norris, TN; Code: **AP** (Janette Carter, Judie Pagter, Ron Wall, and many others); Contact John Rice Irwin, PO Box 0318, Norris, TN 37828 423 494-7680

### NOVEMBER

► **Stringalong Weekend;** Nov 7-9; Edwards Conference Center at N 8901 Army Lake Road, **East Troy, WI;** Code: **AP, AW;** Contact Ann Schmid, UWM Folk Center, Fine Arts-UWM, PO Box 413, Milwaukee, WI 53201 800 636-FOLK or 414 229-4622



PHOTO COURTESY OF HOPE WILLIAMS



# Helen Carter Jones

by Ronnie Williams

Helen Carter Jones, eldest daughter of the famous Mother Maybelle Carter, is a song writer, accomplished musician, singer, and recording artist. In 1938, her musical career started with the Original Carter Family, which included her uncle and aunt, A.P. and Sara Carter, and her mother, Maybelle Addington Carter. Helen and her sisters, June and Anita, worked with the Original Carter Family from 1938 until 1943, when the music group dissolved.

With the ending of the legendary Original Carter Family, Maybelle started a musical group of her own with her three daughters. Mother Maybelle and the Carter Sisters worked in Richmond, Virginia from 1943 until 1946 on WRNL and WRVA Radio, moving to WNOX in Knoxville, Tennessee, and KWTO in Springfield, Missouri. In 1950, they settled down at WSM's Grand Ole Opry in Nashville, Tennessee, where they performed for 17 years. In 1967, they became regulars on the Johnny Cash Show.

When Maybelle retired in 1976, she bought Helen and Anita each a new autoharp. Helen said that was her mother's way of saying, "Get on with it, girls!" and that's what they did. Maybelle also gave Helen her old L5 Gibson guitar which she

had used from 1929 until her retirement. Helen still has this great guitar, and plays it like no one else can.

Mother Maybelle Carter passed away on October 23, 1978, and Helen has carried on her mother's style of picking guitar, (the Carter Scratch), and autoharp since that time.

Helen plays autoharp, guitar, and accordion. As a song writer, she has won several awards, and has had her songs recorded by Jean Shepard, Ann Margaret, Ray Price, Skeeter Davis, Johnny Cash, and The Osborne Brothers, to name a few.

A year ago she retired from the Johnny Cash Show, and is now enjoying her home with her husband, Glenn, her children, and many grandchildren. Helen loves her family. She cares for every one.

Helen Carter has performed on stages throughout the world. She has played for and with the greats of country music, and has been instrumental in the music of her family becoming a part of the living history of this nation. She is a national treasure in her own right. ❖



# CLASSIC SIMPLY.

# Classic

by Linda Huber

Your grandchild is graduating from kindergarten and you are asked to play. Need an idea? Here's *Aida*!

Giuseppe Verdi, otherwise known as "Joe Green," lived from 1813 to 1901. He wrote many operas, and became one of the most successful Italian composers. His opera, *Aida*, composed in 1871, was commissioned by Egypt for a perfor-

mance celebrating the opening of the Suez Canal.

The opera is set in ancient Egypt. A young Egyptian officer is in love with Aida, a princess' slave. He leads the army against the Ethiopians, and the *Grand March* is played when he returns triumphant. However, one of the prisoners, the King of Ethiopia, is Aida's father. He per-

suares Aida to obtain military secrets from the young officer, who then must surrender as a traitor. Like most operas, it ends tragically, for Aida and the young officer are buried alive in a crypt.

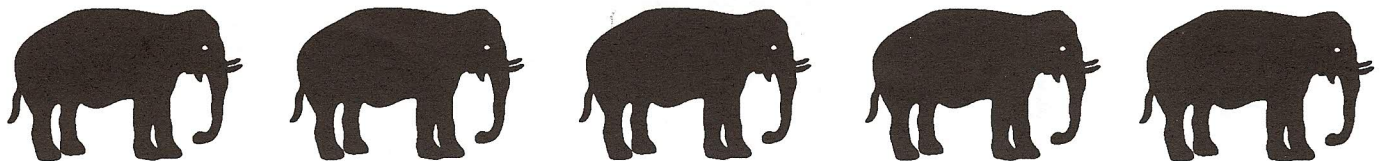
Despite the outcome of the opera, the *Grand March* makes good background, processional, or concert music for the occasion. ❖

## GRAND MARCH FROM AIDA

Tempo di Marcia

G. Verdi

The musical score consists of three systems. Each system has a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). Below the staff is a guitar tablature (TAB) section. The tablature uses letters G, D, C, and F# to indicate fret numbers on the strings. Arrows indicate picking directions: up (↑) and down (↓). Triplet markings (3) are placed above certain measures in each system. The first system has 10 measures, the second has 10 measures, and the third has 10 measures.



Musical notation (treble clef, key signature of one sharp) and guitar tablature for the first system. The tablature includes a 'TAB' box on the left and a '3' indicating a triplet.

D G / D G D G / D G / DGD G / / /

Musical notation and guitar tablature for the second system. The tablature includes a 'TAB' box on the left and a '3' indicating a triplet.

D / / G / / D / / G / / D / / / /

Musical notation and guitar tablature for the third system. The tablature includes a 'TAB' box on the left and a '3' indicating a triplet.

/ / / / / / / G / / / D / / G / / GC /







Musical notation and guitar tablature for the fourth system. The tablature includes a 'TAB' box on the left and a '3' indicating a triplet.

G D G D G / D G D G / D G / DGD

Musical notation and guitar tablature for the fifth system. The tablature includes a 'TAB' box on the left.

G / / /

### TABLATURE

 = Pinch   
  = Pluck   
  = Strum   
  = Strum/Pluck  
 = Sustain (no action taken)   
 = Rhythm Bracket (all actions within bracket in one count)

# LONG TIME TRAVELER, Les Gustafson-Zook

by John Arthur

There has been a vast amount of discussion on the Cyberpluckers network recently about how to learn autoharp, and whether it is desirable to practice scales, or simply play songs. Les Gustafson-Zook hasn't contributed to the electronic discussion yet, but he has had several years to put these theories into practice in finding the best methods to teach autoharp, and in the process has put quite a few miles on his car.

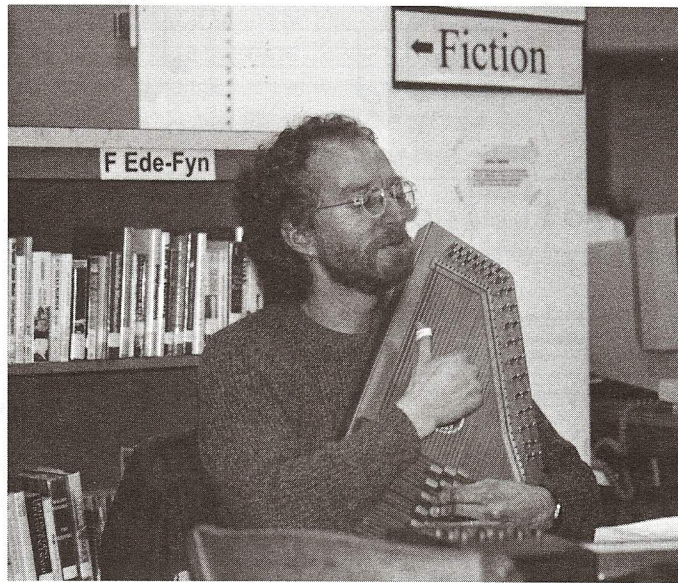
Consider for a moment a situation in which you learn that a "world class" autoharper is willing to give lessons on a weekly basis, but that he lives 90 miles away. Now consider the more unlikely scenario that the 'harper is willing to come to you each week! Finally, to compound the implausibility, consider that these weekly lessons are to continue, six months a year, year after year! This is the happy reality that the Willamette Valley Harpers have enjoyed since 1993 when Les first began teaching his autoharp class in the local community college.

A typical class begins on Tuesday evening when the high school door is unlocked at 6:45, allowing 15 minutes for last minute tuning before things get underway promptly at 7:00 p.m. From 7 to 9:45 is an intense period of fiddle tunes, scales, 'harp maintenance, more fiddle tunes, a five minute potty break if anyone happens to remember they need it, questions about modes and transposing, chord bar setup, changing strings, silconing felts, back to playing more fiddle tunes, and finally a few fiddle tunes to wind

things up. (You may notice a pattern here. One might say that Les encourages the learning of fiddle tunes!) After the custodian chases us from the building by turning off the lights, the fifteen odd students (anyone who wants to learn an instrument with all the limitations of the autoharp is

over the country. These are week-long sessions, mainly during the summer months, where teens come to Portland, camp out in the Mennonite Church next to Les and Gwen's home, and then take part in building low cost housing, working in soup kitchens, etc., and then discuss their experiences as a group. (I wonder if they sing a few fiddle tunes, just to keep in form?) As an ex-Scout leader who was pleasantly surprised to return from a camping trip with as many boys as were present at the start, I am awed by the amount of management and organization which the G-Zs bring to bear on this complex logistical problem. Needless to say, these activities occupy much of Les' time during the summer months. Fortunately for us in the Willamette Valley, fewer groups arrive in the winter and Les makes time for the weekly commute to Corvallis.

Les' involvement with music began with the French horn in grade school and continued as he played electric bass and sang with the Putney Gulch Pickers in Kansas. In college in Goshen, Indiana, he was active in choir as he completed a degree in social work. After some field work in Costa Rica, he moved to Atlanta to work as a mediator in the legal system, and became active in the Atlanta Area Friends of Folk Music. At the jams, he wound up in the fiddlers' room playing string bass (later mandolin), because the fiddlers welcomed a rhythm backup. This may partially explain his perverse attachment to fiddle tunes.



*Les Gustafson-Zook picking out a "fictional" fiddle tune for the class.*

by definition "odd"! straggle reluctantly out into the cold, where we travel five or ten minutes to our homes while Les spends the next two hours on the interstate. This means each class for him runs from about 4:00 p.m. to midnight.

Participants at Winfield [Walnut Valley Festival] are well acquainted with Les. He first competed in 1987, skipped 1988 for various reasons, won 3rd place in 1989, 2nd place in 1991, and 3rd in 1992 and 1995. He lives in Portland, Oregon, where he and his wife, Gwen, arrange and supervise urban experience encounters for church youth groups from all





*Les and Jon ten Broek at a concert.*

When Les and Gwen were married, a sister presented them with an old black Oscar Schmidt 'harp as a wedding present. This new ownership prompted Les to begin attending the 'harp competition the following summer when he returned to Winfield for the fiddle music, and, learning that nicer sounding 'harps were offered as prizes, he resolved to win one. The next year he began competing, and the rest is history.

While Les can make a fiddle tune seem effortless when he plays, in my opinion his most impressive talent is that of dealing with a class composed of frustrated wannabe musicians with a large range of musical experience, while holding the intense interest of everyone. From my own experience in teaching, I am continually impressed with Les' talent at hooking in the student who is falling behind, or who is terrified at the idea of public performance, or who is getting bored from lack of challenge. I have never left one of his classes without feeling I had been stretched to the limit!

Les argues that many people have been told that they are not musical (I certainly was) and that the learning curve on the autoharp is gradual enough that we illiterates can get started and then go on to the better things. He begins with basic strums, which are always useful to learn and re-learn, gets beginners familiar with the 'harp layout, and tries to let the 'harp be the teaching tool in terms of learning about keys, scales, transposing, etc. At the same time, he brings in the human element of 'harping, including history, and the diverse personalities that make up the 'harping world today. All of this basic

stuff is interwoven with lots of (surprise!) fiddle tune playing that challenges the most advanced. After all, what is a fiddle tune but some fragments of scales? Oh, yes, we practice scales, too.

One of his pedagogical ploys is to begin playing an obscure tune and to challenge the class to first, find the proper key, then second, some appropriate backup chords, and finally, to begin picking out the melody along with him. After we are all, more or less, in the same key, or close to it, we then slow the tempo until the melody pluckers can all come within swearing distance of a reasonable replica of the tune. Then, just before I am really in control, he speeds up the tempo to where my fingers again lose connection with my brain. The jam continues at a faster and faster pace until strings and tempers begin snapping. Finally, we may be given a written score he has produced to provide some homework for the following week. Then we begin on the next fiddle tune. For a recent session, he brought in an entire string band for us to play along with!

Les does a few other things in his spare time. He and Gwen often go into the local schools to present a program on "Songs of the Oregon Trail." Those of you who have come to the Willamette Valley Autoharp Gathering in August know how well Les and Gwen complement each other as a duo. Their tape, "Long Time Traveling," is a real classic.

Gwen is always involved in overseeing the activities of their children, Si and Sadie. Les also performs professionally with Jon ten Broek, a marvelous guitar player, teacher and songwriter, who is also a member of the Willamette Valley 'Harpers (and a performer at the Willamette Valley Autoharp Gathering). Jon and Les gave a concert at Oregon

State University recently that to my ears was an incredibly precise partnership. There were perhaps 200 students listening, which is also astonishing in the present era of heavy rap. One young lady came up to Les and me after the concert and said, "Ya know, like, Michelle Shocked does that one song, but I like the way you did it, man!" There can be no greater accolade! Les and Jon have two outstanding tapes/CDs out: "Cascade Noel" and "Gather at the River," which I recommend highly.

The end result of all this gasoline expenditure has been a strong regional enthusiasm for the autoharp, with close to a hundred people who now know how to hold a 'harp. The local interest is demonstrated by the success of the Willamette Valley Autoharp Gathering, with the fourth event occurring on August 8, 1997. Less will be there, teaching workshops on open chording and tune arranging. Actually, I have no idea what he will do, because he continually adjusts his teaching methods. I'd be willing to bet there'll be a fiddle tune in there somehow! ❖



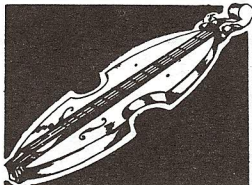
@ @

a

**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](mailto:autoharp@pa.net)

@ @



jeanalee 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

# 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.*

## **EVO BLUESTEIN**

10691 N. Madsen  
Clovis, CA 93611  
209 297-8966  
FAX 209 297-8966  
witsend@cybergate.com  
<http://www.cybergate.com/~witsend>  
**Pro-File:** AQ October 88

### **Performance Schedule:**

**May 2**  
The Bluestein Family Reunion  
Tower Theater  
Fresno, CA

**June 28**  
Beginners' Autoharp Class  
California State University  
Hayward, CA

---

## **BRYAN BOWERS**

c/o Scott O'Malley & Asso.  
PO Box 9188  
Colorado Springs, CO 80932  
719 635-7776  
somagency@aol.com  
**Pro-File:** AQ January 89

### **Performance Schedule:**

**May 16**  
Traditions Cafe & World Folk Art  
Olympia, WA

**May 17**  
Grange Hall  
Kennewick, WA

**June 5**  
Karl Junginger Memorial Library  
Waterloo, WI

**June 6 - 8**  
Great Plains Folk Festival  
Grays Lake, IL

**June 13 - 15**  
Live Oak Music Festival

Santa Barbara, CA

**June 27 - 29**  
Old Songs Traditional  
Music & Dance Festival  
Guilderland, NY

**July 3, 4**  
Mountain Laurel Autoharp Gathering  
Newport, PA

**July 7 - 11**  
Augusta Heritage Arts Center  
Elkins, WV

**July 12**  
Calvert Marine Museum  
Solomons, MD

---

## **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

---

## **WANDA DEGEN**

PO Box 6187  
East Lansing, MI 48823  
517 337-2264

### **Pro-File:** AQ July 90 **Performance Schedule:**

**June 6, 7, 13, 14**  
with Catkin at Paddy McGee's  
Flint, MI

**June 20**  
with Kitty Donohoe at Cappuccino Cafe  
Okemos, MI

**July 3 - 6**  
Mountain Laurel Autoharp Gathering  
Newport, PA

---

## **MIKE FENTON**

High Park Cottage  
Persnore Road, Whittington  
Worcester, England WR5 2RT  
**Pro-File:** AQ October 88

### **Performance Schedule:**

**July 3 - 6**  
Mountain Laurel Autoharp Gathering  
Newport, PA

---

## **PAUL and WIN GRACE and FAMILY**

11990 Barnes Chapel Road  
Columbia, MO 65201-8857  
573 443-2819  
pgrace@mail.coin.missouri.edu  
**Pro-File:** AQ October 88

### **Performance Schedule:**

**May 2**  
Afternoon school assemblies sponsored  
by Daniel Boone Regional Library  
Auxvasse, MO

**May 17, 18**  
Living history recreation  
La Fete a Renault  
Old Mines, MO

**May 24**  
River Sounds: A Traditional Music  
Celebration at the Home Place 1850  
Golden Pond, KY

**June 7**  
West Plains Old Time Music  
Ozark Heritage Festival  
West Plains, MO

**June 21, 22**  
Rend Lake Pioneer Life Festival  
Benton, IL (Rend Lake)

**June 29**  
Concert in the Garden  
Columbia, MO

**July 4 - 6**  
Fair St. Louis  
St. Louis Riverfront  
National Park Service Grounds  
St. Louis, MO

**July 12, 13**  
Music in the Wild  
Hennepin, IL

**July 18 - 20**  
Two Harbors Folk Festival  
Two Harbors, MN

**August 2, 3**  
White Oak Rendezvous  
Deer River, MN

---

## **ALAN MAGER**

PO Box 1221  
Annandale, VA 22003  
703 256-1068  
afmager@erols.com

### **Pro-File:** AQ Spring 96 **Performance Schedule:**

**May 16**  
The 333 Coffeehouse  
Annapolis, MD  
**May 31, June 1**  
Washington Folk Festival  
Glen Echo, MD

**June 13**  
Stringfellows  
Occoquan, VA

**July 3 - 6**  
Mountain Laurel Autoharp Gathering  
Newport, PA  
**July 25 - 27**

Cranberry Dulcimer Gathering  
Binghamton, NY

---

**KAREN MUELLER**

PO Box 80565  
Minneapolis, MN 55408  
612 649-4493

**Pro-File:** AQ July 93

**Performance Schedule:**

**May 10**

Lone Star State Dulcimer Festival  
Glen Rose, TX

**May 30 - June 1**

Prairie Dulcimer Festival  
Overland Park, KS

**June 6 - 8**

Great Plains Folk Festival  
Grays Lake, IL

**June 28 - July 3**

Summer Stringalong  
Lake Geneva, WI

**July 13**

Orchestra Hall Plaza  
Family Concert w/Strawberry Jam  
Minneapolis, MN

**July 18**

Powderhorn Park Concert Series  
Minneapolis, MN

**July 22**

Brooklyn Center Park  
Family Concert w/Strawberry Jam  
Brooklyn Center, MN

**August 9**

Willamette Valley Autoharp Gathering  
Corvallis, OR

---

**HARVEY REID**

Woodpecker Records  
PO Box 815  
York, ME 03909  
207 363-1886

info@woodpecker.com

**Pro-File:** AQ January 89

**Performance Schedule:**

**May 1**

Black Soup Bistro  
Missoula, MT

**June 19**

Telluride Bluegrass Festival  
Telluride, CO

**June 27 - 29**

Black Hills Bluegrass Festival  
Rapid City, SD

**July 6**

Hamilton House  
S. Berwick, ME

**July 8**

Chocolate Church  
Bath, ME

**July 19**

Hartland Folk Festival  
E. Hartland, CT

**July 21 - 25**

Augusta Heritage Arts Festival  
Elkins, WV

---

**TOM SCHROEDER**

819 W. 77th Street  
Kansas City, MO 64114-1752

**Pro-File:** AQ October 88

**Performance Schedule:**

**July 3 - 6**

Mountain Laurel Autoharp Gathering

Newport, PA

---

**BILL & LAURIE SKY**

PO Box 70060  
Nashville, TN 37207  
615 859-1419

**Pro-File:** AQ April 90

**Performance Schedule:**

**May 2**

Aztec, NM

**May 3**

Farmington, NM

**May 4**

Abundant Life Fellowship  
Farmington, NM

**May 6**

Indian Nation RV Resort  
Thackerville, OK

**May 7**

Booneville, MS

**May 10**

New Site, MS

**May 11**

First Church of the Nazarene  
Monroeville, AL

**May 15**

Shelbyville, TX

**May 16**

Ida, LA

**May 17**

Union, MS

**May 18**

Pearl Hill Baptist Church  
Carthage, MS

**May 23**

Corinth, MS

**May 24**

The Bell Buckle Cafe  
Bell Buckle, TN

**May 25**

Lockhaven Church of the Nazarene  
Hot Springs, AR

**May 31**

Carmack Community Center  
Carmack, MS

**June 7**

Thousand Trails Resort  
Gordonville, TX

**June 8**

Central Baptist Church  
Carthage, MS

**June 10**

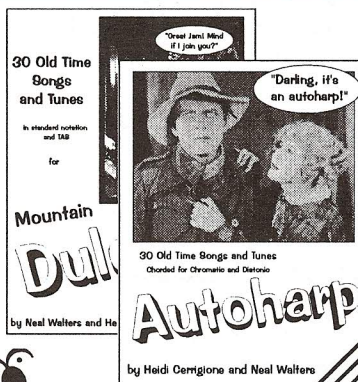


**MERYLE KORN: PAST/PRESENCE**

15 original songs and tunes with Autoharp, guitar, banjo, 5-string violin, cello, keyboard & bodhran. Mellow to outrageous songs ~ dynamite pickin'!

*"She is a crackerjack autoharp player, able to get many moods and colorations out of her instrument."* Mary DesRosiers, Sing Out!

Meryle A. Korn ~ 5256 NE 47th Avenue  
Portland, OR 97218 ~ (503) 281-7475  
CD \$16.50, Cassette \$11.50 includes shipping



For more info: (860) 872-3264 or johnocerrig@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



## 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



Southern Traditional Music Company  
Gulfport, MS

**June 11**

Purvis, MS

**June 12**

Winona, MS

**June 13**

The Bell Buckle Cafe

Bell Buckle, TN

**June 14**

Plato, MO

**June 25**

Bluegrass Festival

Canton, TX

**June 29**

First Baptist Church

Rathdrum, ID

**July 4 - 6**

Burns Lake Bluegrass Festival

Burns Lake, British Columbia, Canada

**July 18**

Rio Chama RV Resort

Chama, NM

**July 20**

Tyler, TX

**July 22**

Indian Nation RV Resort

Thackerville, OK

**July 25**

New Albany, MS

**July 26**

The Bell Buckle Cafe

Bell Buckle, TN

**Pro-File:** AQ October 88

**Performance Schedule:**

**May 22**

House Concert

Ann Arbor, MI

**May 23 - 26**

UW-M Stringalong

East Troy, WI

**July 27 - August 2**

John C. Campbell Folk School

Brasstown, NC

**ALEX USHER**

216 N. Elm Avenue

Webster Groves, MO 63119-2420

314 961-8631

OOHARP:@aol.com

**Pro-File:** AQ Winter 96

**Performance Schedule:**

**June 28**

Indiana Fiddlers' Gathering

Battleground, IN

**July 3 - 6**

Mountain Laurel Autoharp Gathering

Newport, PA

**July 25 - 27**

Cranberry Dulcimer Gathering

Binghamton, NY

**CHARLES WHITMER**

25650 IH 45N #1107

Spring, TX 77386

713 367-6260 (evenings)

**Pro-File:** AQ April 93

**Performance Schedule:**

**May 10**

Lone Star State Dulcimer Festival

Glen Rose, TX

**June 2 - 5**

Early Intermediate Workshop

Ozark Folk Center

Mountain View, AR

**June 9 - 12**

Intermediate/Advanced Workshop

Ozark Folk Center

Mountain View, AR

**July 7 - 10**

New Player/Beginner Workshop

Ozark Folk Center

Mountain View, AR

**July 25, 26**

SAM Fest

Houston, TX

**July 28 - August 1**

Beginning Autoharp Week

Augusta Heritage Arts Center

Elkins, WV



**DREW SMITH**

529 Ardmore Road

Ho-Ho-Kus, NJ 07423

201 444-2833

**Pro-File:** AQ July 89

**Performance Schedule:**

**May 23 - 25**

Philadelphia Folk Music Society

"Spring Thing"

Greenlane, PA

**July 20 - 26**

Swannanoa Gathering

Swannanoa, NC (Asheville)

**July 30**

Guest instructor

Augusta Heritage Arts Workshops

Elkins, WV

**July 31 - August 3**

Appalachian String Band Festival

Clifftop, WV

**August 4 - 9**

Old Fiddler's Convention

Galax, VA

**IVAN STILES**

1585 State Road

Phoenixville, PA 19460

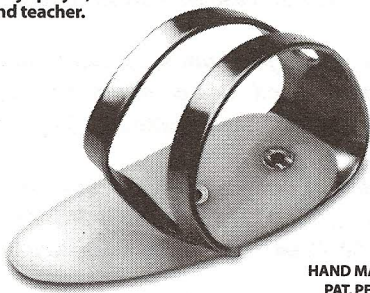
610 935-9062

pickeringbend@worldlynx.net

*Great All-American Autoharp*  
**EMPORIUM**  
NEW GREAT Tuner Values!  
**KORG DT-3 \$65<sup>00</sup>/SABINE 1100 \$50<sup>00</sup>**  
PLUS \$3<sup>00</sup> FOR S+H  
**REFELTING STRIPS 15 for \$14<sup>00</sup>/21 for \$18<sup>00</sup>+2<sup>50</sup>**  
**PROFESSIONAL LONG HANDLE TUNING WRENCH \$12<sup>00</sup>+2<sup>50</sup>**  
"Play-by-EAR" Autoharp WORKSHOP LESSON  
Two FULL HOUR TAPES + 20 page Workbook \$22<sup>50</sup>+2<sup>50</sup>  
BEST Autoharp Music of Today! Full HOUR cassette \$4<sup>50</sup>  
"WINFIELD WINNERS," Vol. 1, 2, 3, 4 \$10<sup>00</sup> ea/4 for \$37<sup>00</sup>  
Send for list of 1/2 Hour TUNE LESSONS - cassette \$8<sup>00</sup> ea + 1<sup>50</sup>  
Tunes are taught slowly, carefully, and up-to-speed!  
Make check to: (\*include single highest S+H amount)  
**DREW SMITH, % Great All-American Autoharp**  
529 ARDMORE RD, HO-HO-KUS, NJ 07423

## PROPIK<sup>®</sup> 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

# It's Springtime



by Dr. George Orthey

It's sulphur and molasses time again – with maybe a bit of fiddlehead “salat” thrown in for good measure. Time to dig out of the winter blahs and get your well-played autoharp ready to go for the music season.

Worse than castor oil is the idea of restringing and refelting your 'harp. But these procedures are periodically necessary to keep your 'harp up to top performance. For a complete and detailed run-down of restringing and refelting, see *AQ* Volume V, #3, and Volume IV, #4. In this article, I'll not redo that detail, but add a few ideas.

The most obvious question is “How do I know it needs new strings and/or felts?”

If you play a lot, I recommend restringing every two years – maybe even every year, if you really give it a workout on a near daily basis. If your strings are just tarnished a bit, a piece of Scotch Brite (a plastic scouring pad) will do a nice job of cleaning up the strings. I personally don't see the need to use this on an everyday basis. Others do. This is up to you. Also, even if the tops of the strings look clean, hook your fingernail under a string and slide it along. See if you peel off a ridge of dirt from the under side of the string. Even worse, your string might have a rough scratchy feel, indicating rust and corruption. If so, a restringing will do wonders for the sound of your 'harp.

Your felts will tell you when they need replacement. They will tell you in pain, because you have to push so hard to get damping, and they will tell you in play-through (the strings play that should be damped). Take a look under your chord bars. Gently press down your most common chord. If you can see deep cuts in the felt where it meets the strings, you obvi-

ously need refelting or felt repair.

Something I have recently discovered in removing old felt is that you can remove the “stuff” from wooden bars and plastic/metal bars with heat, (yes, and without burning or melting the bar). We know it's easy with an aluminum bar to just put it on a low burner for a minute, heating it, then wiping the felt and “stuff” off the bar. Since wooden or plastic/metal bars can't stand this treatment, I just pull the bulk of the felt off the bar leaving the “stuff” behind. (“Stuff” is the residue left after the felt is removed. It's made up of a thin amount of adhering felt, a layer of two-sided sticky tape, and a layer of glue.) Put a flat piece of metal on top of a low-heat burner, and let it heat the metal plate *just* to the point where it steams off a drop of water. Touch the “stuff” side of the bar to this plate for a couple of seconds, and quickly scrape the melted layer off the bar. This leaves a clean surface except for a very thin layer of the old contact glue. This layer will help the new felt to stick firmly in place. Just touch the bar to the metal long enough to melt the “stuff” without heating the bar itself.

If you only have one or two bars to clean off, just stick with the tried and true method of tediously scraping the residue off with a knife edge or chisel.

You may find a felt that has a low spot, or maybe a soft spot, which lets the unwanted strings play through. Find the area of play-through and tease the felt up

so it makes good contact with the strings. Use the old hat pin or ice pick to repeatedly jab holes in the side of the felt. When you get it puffed up to where it's giving you a straight felt with even damping, stabilize the area by putting some glue into the side of the felt. Silicone glue is best because it remains flexible. I've also done this with Elmer's Glue. Just don't get the glue up onto the top surface of the felt. Let this set up and dry (eight hours) before you use the bar.

Another option for quick repairs of a badly worn bar felt is to silicone it. You don't have to take the felt off. Put a layer of Silicone II or similar Silicone glue on the face of the felt being sure the deep string cuts are completely filled. Place the bar firmly onto a piece of wax paper – felt-side down – on a perfectly flat surface (do *not* rock the bar) and let the glue set up over night. The next day, remove the wax paper and trim away the excess silicone. You again have a straight, flat felt surface. Siliconing felts is great, if you don't mind the silicone “squick” and “sprong” sounds. To alleviate these sounds for the fussy players, I put a good dusting of chalk line powder on the bars right after removing the wax paper. This helps reduce the squickness and spronginess considerably. (Try those two words in your next Scrabble game!) With a layer of silicone rubber on it, a bar will last at least five to ten times as long as the original felt.

Occasionally, one may find two bars slightly too close to each other. If the felts stick out from the side of one or two of those bars, they will hang up at that point, going up and down together. The glue layer is the worst offender here. This can usually be trimmed back even with the bar, using a sharp razor blade, and cutting carefully along the offending side of the bar.

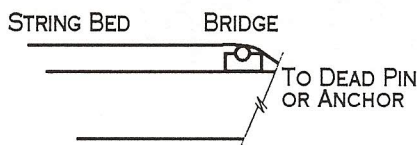
On hand-crafted 'harps that have the bars on combs made out of Delrin, the "teeth" of the Delrin comb may actually be slightly bent away from each other, separating the bars. Give the comb tooth a good push in the direction you want the offending bar to go. The Delrin will not break. But *don't* try it with an Oscar Schmidt extruded plastic comb. These will not bend, and most certainly will break. The Delrin comb teeth will stay in place once you get them where you want them.

Back to strings. After you put new strings on your 'harp, be sure you level the string bed.

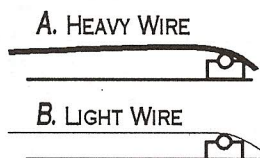
If your autoharp has fine tuners, be sure they are all level, if the fine tuner is in fact your dead-pin end bridge. For hand-crafted 'harps where there is a bridge in front of the fine tuners, it is not necessary to level the fine tuners, except for the esthetics of appearance.

To check for level string bed, lay a good straight edge across the string bed. Without pressing the straight edge down more than enough to keep it in place, lightly play each string. You'll no doubt find areas in which you have strings that play loud and clear. If the strings are perfectly

level, they should, each and every one, buzz or rattle against your straight edge. With an uneven bed, the rattlers are high, and the clear-playing strings are low. Most often the worst offenders are the very large wound strings, which stand above the string bed because of their large diameter, and the largest non-wound strings in the middle C area. There isn't a whole lot you can do with the big wound bass strings except to lower the bridge or string stop point for the lowest three or four strings. The large stiff non-wound strings are easy to correct once you understand why they stick up above the rest of the string bed. Here's a cross section of a dead pin bridge as on a model A-type 'harp:

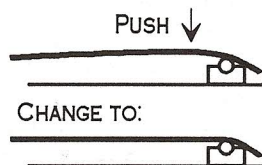


Small diameter wires bend easily over the bridge, and go straight from the bridge out across the string bed. Large stiff wires resist bending over the bridge, so we see the wire coming off the bridge substantially above the string bed:



The wire arches up over the bridge, then out onto the string bed (A) above the level of the thin wires of the upper octave and small wound strings. The larger core wire of the low bass strings also contributes to this high string level effect along with their larger diameter. The net result will usually be substantial play-through of the smaller wound strings.

So how do we get this all straight? We can't very well raise the low strings, but we can lower the high ones. Simply by taking advantage of the problem itself that is the very stiff large diameter wire at the bridge. Just simply, with the 'harp fully up to tune, bend the offending high wires down across the bridge:



Push down firmly on the wire just in front of the bridge which will force a conform-

ing bend over the bridge. Once this bend is present, the wire will stay down in that position because of its large stiff nature. The greatest down push is needed at the lowest large non-wound strings with diminishing amount of bend needed on up through the middle octave. The smaller strings will lie flat on their own. Some correction of the lowest bass strings (1F, 2G, 3C) which all have larger stiffer core wire can be achieved by giving these strings a downward bend over the bridge, also.

This problem is present but to a lesser degree in the fine tuners/anchor bar system of Oscar Schmidt because of the large radius of the stop as compared to the small bridge rod. It will, however, still have some of the same effect of giving play-through of the small wound strings and may need leveling to a lesser degree.

On at least some hand made 'harps, the correction for the very large bass strings is built in by lowering the bridge under the several largest wound strings.

All of this of course assumes a level 'harp body and bridge system. A badly warped or bent out of shape 'harp will require major surgery, and then only if the instrument is worth it.

If you are restringing and not re-felt-ing, which is most likely the case, you should be sure that the new strings are exactly in the same place as the old ones. At the tuning pin end of the string, they will be exactly where the old ones were, but at the dead pin/fine tuner end, the strings may be as much as " out of place horizontally. When you put the strings on, before you tune it up, try a slightly worn bar in place and see if the strings are lined up with the grooves of the bar felt. If they are not, loosen the string and align it; then tighten it up again. This way, the new strings will be pre-seated in the chord bar felt and you won't have a break-in period of zips and sizzles.

Last but not least, tune it up as soon as you restring it. Don't leave it in a random tuning. Tune it again the next day.

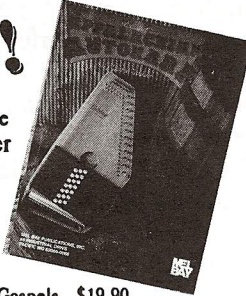
Now it's time to fix a mess of dandelion and poke greens - or collard greens and bacon, so we can be sweet and healthy - just like our 'harps!



## APPALACHIAN AUTOHARP

NEW!

**Book & Cassette by Carol Stober**  
 Publisher, Mel Bay \$20.90



**Autoharping the Gospels...\$19.90**  
 Book/Tape Set by Carol Stober & Steve Kaufman, Mel Bay - Publisher

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

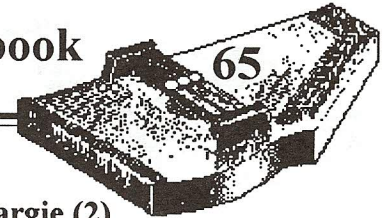
Down Home Family Band ..... 8.00  
 (Children's Songs)

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



## On Top of Old Smoky (3)

✓  
 C C C C F // F // //  
 On top of Old Smo-ky  
  
 F F C F C // // // //  
 All cov-ered with snow,  
  
 C C C C G7 // G7 // //  
 I lost my true lo - ver  
  
 C G7 C G7 C // // // //  
 From court - ing too slow.

2. For courting is pleasure, and parting is grief,  
 And a false-hearted lover is worse than a thief.  
 3. A thief will just rob you, and take what you save,  
 But a false-hearted lover will lead you to the grave.  
 4. The grave will decay you, and turn you to dust.  
 Not one girl in a hundred, that a poor boy can trust.  
 5. They'll hug you and kiss you, and tell you more lies  
 Than the cross-ties in a railroad, or stars in the skies.  
 6. So come all you young fellers, and listen to me.  
 Never place your affection on a green willow tree.  
 7. For the leaves they will wither, and the roots will all die.  
 You'll all be forsaken, and never know why.  
*Submitted by Ray Sipes*

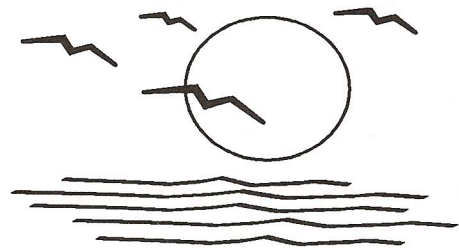
## White Coral Bells (2)

*Verse 1.*  
 ✓  
 C / G7 F C // C F ✓ FC G7 C //  
 White co-ral bells u-pon a slen-der stalk,  
  
 ✓ C C G7 G7 C C C C ✓ G7 / G7 / C //  
 Lil-ies of the val-ley deck my gar - den walk.  
  
*Verse 2.*  
 C / G7 F C // C F F C G7 C //  
 O, how I wish that I could hear them ring.  
  
 C C G7 G7 C C C C G7 / G7 / C //  
 That will on-ly hap-pen when the fair - ies sing!

Note: This is a four part round. Each part starts when the leader gets to the check [ ✓ ] mark.

## Margie (2)

✓  
 C D7 G7 C / C // //  
 My lit - tle Mar-gie  
  
 C] [D7 C] [F C] [C G7] F / F // //  
 I'm al - ways think-ing of you, Mar-gie,  
  
 F] [G7 F] [F F] [Bb B7]  
 I'll tell the world I love you,  
  
 C C D7 C [A7 A7] [A7 A7] /  
 Don't for-get your pro-mise to me,  
  
 D7 D7 E7 D7 [G7 F] [F G7] [F C] [D7 G7]  
 I have bought a home and ring and ev'-ry - thing for  
  
 C / C // // [C] [D7 C] [F C] [C G7]  
 Mar-gie, You've been my in-spi - ration,  
  
 F F F G7 E7 //  
 Days are ne-ver blue.  
  
 [C G7] [C F] [C F] C [C G7] [C F] [C F] E7  
 Af-ter all is said and done, There is real-ly on-ly one,  
  
 A7 G7 G7 [G7 C] // [G7] C //  
 Oh, Mar-gie, Mar-gie, it's you.  
*Submitted by Vic Gray*



## White Wings (3)

✓  
 G // G / D7 C D7 C D7 C  
 White wings, they ne-ver grow wea-ry,  
  
 C G G D7 G C G A7 A7 G D7 //  
 They car-ry me ten-der-ly o - ver the sea.  
  
 G // G / D7 C D7 C D7 C  
 Night falls, I long for my dea - rie,  
  
 C G G D7 G C G A7 A7 D7 G //  
 I spread out my white wings, And sail home to thee.



# Autoharp Songbook

© 1997, Limberjack Productions

## Memories (3)

▼  
F/ E7 C//A7/A7D7//C/ G7G7/G7 C//C7//  
Mem-o - ries, mem-o - ries, Dreams of love so true -

F/ F F/G7C/ FC/C D7/D7D7/D7G7/////

F/ E7 C//A7/A7 D7//  
Child-hood days, wild-wood ways,

D7C/ G7G7/G7 C//C7//  
A - mong the birds and bees -

C7 F G7F G7/F C D7 C F  
You left me a - lone, But still you're my own

C C D7 D7C G7/G7C/////

## Toyland (3)

▼  
Dm//Dm//Am//Am//  
Toy - land! Toy - land!

Bb Am Bb Am/C7 Bb//F//  
Lit - tle girl and boy - land.

Bb/ C7 Bb/ C7 F F//  
While you dwell with-in it,

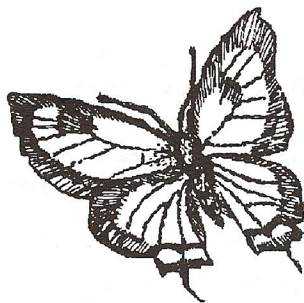
G7 F G7/G7G7 /F C7/////

Dm//Dm//Am//Am//  
Child -hood's joy - land,

Bb Am Bb Am/C7 Bb//F//  
Mys - tic mer- ry Toy - land!

Dm/C7 G7/C7F F/  
Once you pass its bor-ders,

D/ D Gm Am Gm C7/Am F/////



## Meet Me in St. Louis

▼  
C/ G7C/G7C/ C C C/  
Meet me in St. Lou-is, Lou-is,

F/ F G7/F C//G7//  
Meet me at the fair -

C/ G7C/G7C/ C C C/  
Don't tell me the lights are shin-ing

D7/D7 D7/ C G7//  
a - ny place but there,

G Bb E7/ E7 Am/ E7 A7 A7//  
We will dance the Hooch-ee Kooch-ee

E7 A7 D7/D7 G7/ D7G7 G7/////

C/ G7C/G7C/ C C C/  
Meet me in St. Lou-is, Lou-is,

D7/ D7G7/G7C/////

## When You Were Sweet Sixteen (2)

▼  
[/C]C C C CC CD7 C7F/ A7/Dm//  
I love you as I nev-er loved be-fore - -

Dm G7 G7G7 G7 G7F G7F C//G7//  
Since first I met you on the vil-lage green - ,

G7 CC CC C CD7 C7F/ A7/Dm//  
Come to me or my dream of love is o'er - - ,

Dm F G7 G7FF C  
I love you as I loved you,

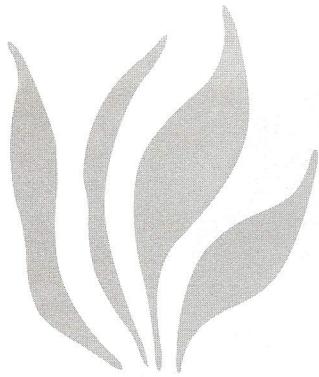
Am E7 Am C///  
When you were sweet,

C] [G7 C] Dm Bb7 G7 [/C] C//  
When you were sweet - - six-teen.

This page is perforated for your convenience.



# SOME THINGS CAN'T GET ANY BETTER

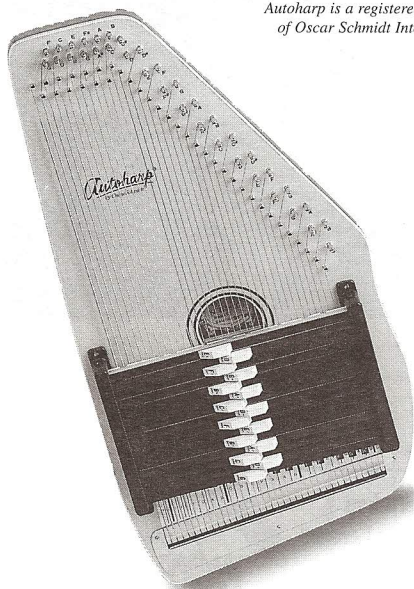


*Oscar Schmidt has over 100 years of history, quality and tradition in building truly professional Autoharps. An instrument invented 110 years ago by Charles Zimmerman, our Autoharps combine the finest in tuning systems, smooth action chord assemblies and beautiful appearance. And as far as tone,..."some 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®

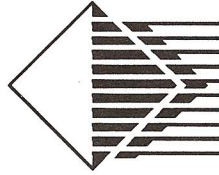
A decorative flourish consisting of a central scroll-like element with two curved lines extending outwards and upwards, positioned below the Oscar Schmidt logo.

*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>

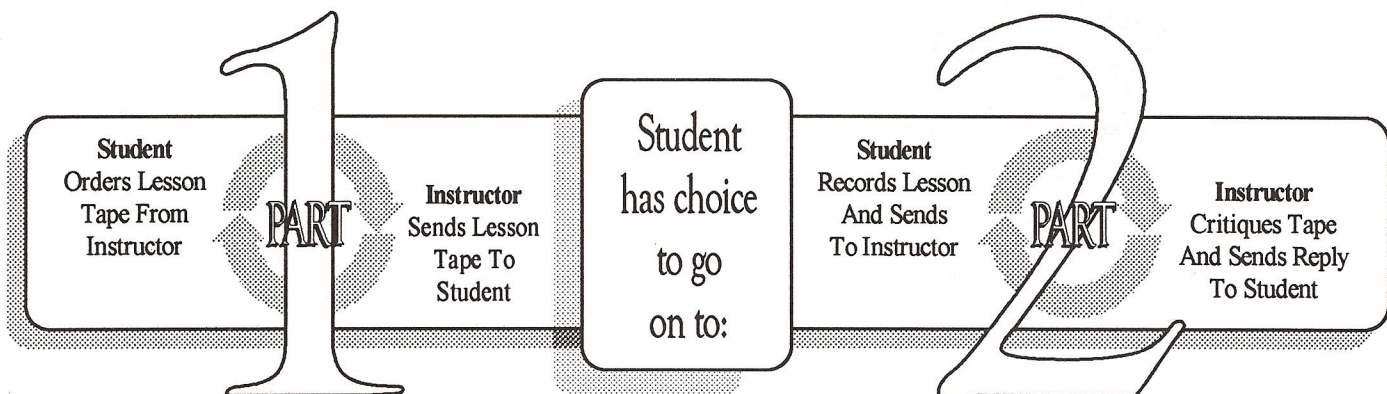
# Interaction



## YOU ARE INVITED TO PARTICIPATE IN AN INTERACTIVE LESSON WITH JULIE DAVIS

Julie Davis has been one of the cornerstones of the vibrant autoharp community in Colorado as performer, teacher, and mentor. She tours nationally and is part of the autoharp community at the Walnut Valley Festival in Winfield, Kansas every year. Julie will be a featured storyteller (with autoharp cradled in her arms) at the prestigious Rocky Mountain Storytelling Conference and will be at Winfield in September. She describes herself as a “happy autoharp player learning a gazillion new songs.”

Julie has two recordings – a cassette entitled “Heart Full of Song,” and “Traveling Light” available in cassette or CD.



*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: "MARY, QUEEN OF SCOTS"

I first learned this hauntingly beautiful tune from hammered dulcimer player Walt Michael at Winfield several years ago. Walt was given the tune by Lindsey Porteous of Culross, Scotland. This is the tune that was played for Mary as she walked to her execution, which she reportedly did without protest or display of anguish. Mary was one heroic lady. If you're ever feeling down, just read any chapter of her life and you'll feel like you don't have it so bad.

Although it would have historically been played on Highland Pipes and drums,

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

it is a slow expressive tune that almost plays itself on autoharp. It is straightforward and flows easily using a basic pinch on the quarter notes and your index or first finger on the second of the eighth notes when they are paired. As is often the case, something out of the ordinary is both the beautiful and the tricky part of the song and in this case it is the quick change to the D chord on the last eighth

note of the tenth measure of the B section.

The beauty of this tune for an interactive lesson is its openness to expression and interpretation of feeling. It can be courageous or hesitant, defiant, regretful, forlorn or proud, a steady slow march, or a gentle farewell depending on your interpretation. Walt Michael makes an unexpected hesitation, almost a stumble, the last time through, then pairs this with *Down the Brea*, a spritely tune that in imagination whisks her away from her death.

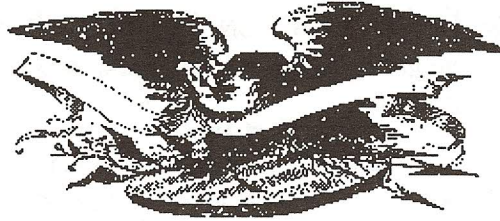


## MARY, QUEEN OF SCOTS

Traditional

A

B



## BATTLEFIELDS, CAMPGROUNDS, & THE HOME FRONT Songs of the Civil War

by Alice Ann Whitehill

Being a Civil War history buff for quite a few years, I decided to research some of the songs that my husband, Earl, and I have been performing. While doing this research, I found that every song we've been playing has a story behind it. Every song had a meaning. Some were written in memory of a certain loved one, some were written to keep spirits high, both at home and on the battlefield, and some were written just to tell a story. And there were many stories to be told. I could go on forever, but I'll highlight only a few songs that I recently featured in a Civil War Music workshop.

In the spring of 1861 our great young country was very busy coming apart at the seams. One after another, southern states were seceding from the Union and banding together to create a new government, The Confederate States of America. In April, 1861, the War Between the States began.

No one ever expected that it would last four years, and no one expected so many casualties. The middle of the 19th Century was a dark period in our country's history. But out of this darkness came a wealth of music. Music that was important to the war effort, music that would live on far beyond 1865.

### ☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆ Patriotic Songs

After the war was over, it was often said that George F. Root, a composer from Illinois, was "As important to the Union effort as any general." His song, *The Battle Cry of Freedom* was probably the most inspiring song of its time.

This song was first heard at a war rally in Chicago on April 24, 1862. It was an instant success. Union soldiers took up the *Battle Cry* and sang it with gusto throughout the war. The publishers, Root

and Cady, claimed a sale of over 350,000 copies by 1867.

The rousing patriotic songs were an important part of the war. Both sides had them: *Dixie*, *The Bonnie Blue Flag*, *Yankee Doodle*, *The Battle Cry of Freedom*. They all helped keep up the spirits of the soldiers as well as the folks at home.

No article about Civil War music would be complete without *Dixie*. It is said that when General Robert E. Lee heard a brass band playing one day, the sound was so inspiring that he remarked, "I don't believe we can have an army without music." The brass bands followed the troops into battle. Listen, in your mind, you can still hear a southern band playing *Dixie*.

"Dixie" is actually a slang title by which the song became commonly known. The piece first appeared under the title *Dixie's Land* in an 1859 songster published in New York. The author, Daniel Decatur Emmett, was an Ohio-born minstrel performer and composer whose life time spanned almost a century. Emmett was with Bryant's Minstrels in New York from 1858 to 1866, serving as a singer, violinist, and resident composer, and it was for this troupe that he composed *Dixie*.

The song became a hit, but for some reason was not immediately published in New York. It traveled to New Orleans first, and was published there in a pirated edition early in 1860. The first authorized edition was published in June of that year by Firth, Pond and Company in New York.

Its early appearance in New Orleans was an important factor in its rapid and widespread popularity in the South. After the outbreak of the Civil War, *Dixie* became synonymous with the Confederacy. It actually became the "unofficial" an-

them and a great battle cry for those who would "take their stand to live and die in Dixie."

### ☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆ Ballads

The soldiers didn't enter into combat during the winter months, but resided in winter camps. In some camps, singing school was held every night. Besides the patriotic songs, their favorites were often sentimental ballads popular before the war. Soft, low pieces like *Juanita*, *Home Sweet Home*, and Stephen Foster's *Gentle Annie*. *Home Sweet Home* was said to be the most popular song of both sides. These songs reminded the soldiers of their homes, their mothers, wives, and sweethearts.

One of the most popular songs to come out of this era was the haunting *Lorena*. It was loved by many during the Civil War and beyond. *Lorena* was the creation of two 19th Century men who shared the same last name but weren't related. Rev. Henry Webster, author of the poem, and Joseph Webster, the tune's composer. (The latter was also the composer of the ever-popular *In the Sweet By and By*.)

The verses of *Lorena* were based on a romantic episode from the author's earlier years. The name of the minister's lady was Mary Ellen Blocksom. (Ella for short.) Webster initially used the name "Bertha" for her in his poem, but it didn't fit the musical syllables the composer wanted. So changes were made as he took components from the girl's real name and combined them with Edgar Allan Poe's "Lost Lenore" and created "Lorena," a beautiful name not in existence prior to the song. Perhaps "Lorena" wouldn't have attained such fame if she had remained "Bertha."

So many songs of the period were based on true life stories. One such song,

written by George Root (with the help of Henry Washburn) was *The Vacant Chair*. It was written in November, 1861 in honor of Lieutenant John William Grout of the 15th Massachusetts Volunteer Infantry, referred to in the song as "Our Noble Willie." Lt. Grout was mortally wounded at the Battle of Balls Bluff, Virginia in October of 1861. When the Grout family gathered for Thanksgiving the following month, there was a vacant chair.

*"We shall meet, but we shall miss him  
There will be one vacant chair  
We shall linger to caress him  
While we breathe our evening prayer."*

Benjamin R. Hanby, an Ohio teacher/minister/song writer, composed about 80 songs. But only four attained popularity, two of which were *Ole Shady*, an early Civil War song, and *Darling Nelly Gray*, his first and greatest success.

*Nelly Gray* opens with scenes of an old Kentucky shore, a little red canoe, and a banjo sweetly playing. Perhaps, another gentle ballad written for the minstrel stage. But later the verses become ominous as "they have taken her away." The white man bound her with his chains: "They have taken her to Georgia for to wear her life away." *Darling Nelly Gray* was often referred to as the "Uncle Tom's Cabin" of song. As with the characters in this book, the song's hero and heroine find satisfaction only in death.

This song, too, has a real life background. It involves a runaway slave named Joseph Selby, who died at the home of the author's father, while on his way to Canada to earn money to buy the freedom of his beloved, a slave woman, named Nelly Gray.

One of my personal favorites from this era, (I have many favorites), is Stephen Foster's *Hard Times Come Again No More*. After reading Charles Dicken's "Hard Times," as legend has it, Foster was moved to "pause in life's pleasures" and write this most enduring tribute to those sorrowful, poor souls who lingered at his very doorstep. In the polite society of Foster's day, the issues of such displaced people were not even discussed. The song, written prior to the war, took on a new meaning for families that were torn apart and suffered economic strife because of the war. By this time, almost everyone had suffered hard times.

Nearly four years to the day, after the war began, it was over. Although the South had fought hard, it had nothing left.

Almost no food, the entire Mississippi River belonged to the Union, and each southern port was blocked by Union gun boats. The crowning blow was struck by Union General William T. Sherman on his march to the sea. Henry Cay Wrok's *Marching Through Georgia*, although despised at the time in the South, is played and sung at the present time probably more than any other song of the war. We even square dance to it!

As I stated earlier, this history was used as a Civil War music workshop. Most of the songs featured here were played on an autoharp, dulcimer, hammered dulcimer, and guitar. As a finale, the hammered dulcimer played this historic piece.

The 11,000 soldiers killed in the "Seven Days" battle near Richmond in 1862, prompted General Dan Butterfield to direct that a tribute be made to those killed on both sides. Butterfield hummed a tune to his bugler, Oliver Norton, who then developed the simple sequence of notes and performed them for the first time after the battle. *Taps* went on to take its place in history as one of the most poignant pieces of military music. Our final tribute to fallen comrades. ❖

*Alice Ann and Earl Whitehill reside on a 63-acre farm in southern Beaver County, Pennsylvania. They both enjoy music. Together they have won many trophies in mountain dulcimer competition. They own a "houseful" of instruments: autoharps, dulcimers, guitars, and a piano. They have recently celebrated their fourth wedding anniversary, and music is what brought them together. But that's another story...*

Mary Ann Johnston



### A WORLD OF MUSIC is as close as your mailbox!

#### With our FREE CATALOGS\*!

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

**Elderly**  
INSTRUMENTS

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

(517) 372-7890

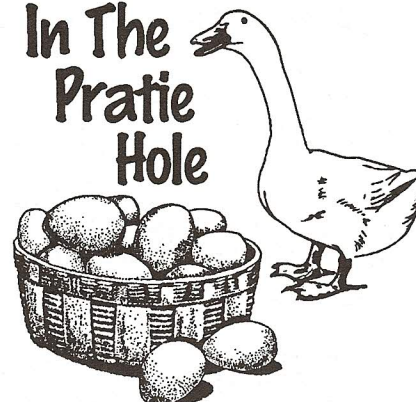
Fax (517) 372-5155

http://www.elderly.com



\*\$2 overseas

## 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

## FOLK ARTIST NEWS

Don't miss another issue  
Subscribe Now!

This exciting and informative quarterly magazine has been enthusiastically received by readers from coast to coast. FAN features special interest columns on Club news, festival news, album reviews, editorials, and regular lessons and arrangements for Autoharp, Dulcimers, Folk Harp, Whistle and more.

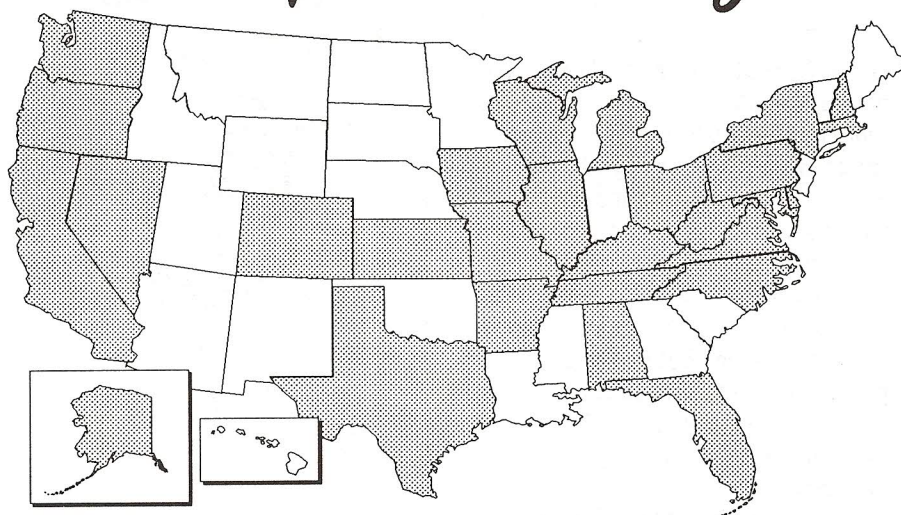
Our editorial staff is proud to offer you a subscription (4 issues) for just \$20!

If you love folk music  
you'll love Folk Artist  
News!

For subscription and advertising  
information contact:  
Folk Artist News

16142 Hexham Dr. • Spring, TX 77379  
(281)370-8993 • email: Folknews@aol.com

# 'Harpers-At-Large



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

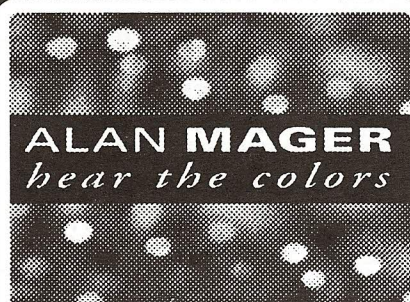
## **Bryan Bowers Concert**

Place: Des Moines, IA

**Reporting: Dora Miller**

Newton, IA

Monday night, March third, my son



**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](mailto:afmager@erols.com)

Steven and I were waiting anxiously at the beautiful Ingersoll Dinner Theater in Des Moines for the doors to open. This being our first time there, we weren't sure what it would be like. We met several autoharp friends in the lobby. Then the doors were opened and we were seated at a table near the stage. After eating a delicious buffet supper, it was eight o'clock and time for the show.

Bryan opened with a Bill Staines song, *Crossing the Water*, followed by a couple of Carter songs – *Wildwood Flower* and *Gold Watch and Chain*, and of course, his standard *Battle Hymn*. On the humorous side, Bryan did *Dog, Zen Gospel*, and *Life is Hard*. He finished the set with some tunes on the mandocello. After a short rest and visiting with folks, he opened the second set with *This Old House*, which is one of my favorites. It will be on his new tape, which will come out some time this year. It was a very enjoyable evening for everyone. Not only good food, but the best in good music and stories.

## **Bill and Laurie Sky Workshop**

Place: Newton, IA

**Reporting: Dora Miller**

Newton, IA

Saturday March 15, Laurie Sky did a wonderful workshop at the Best Western Newton Inn for the Happy Hearts Autoharp Club.

The workshop was called "Playing Melody on the Autoharp." The most im-

portant requirement of melody playing, we were told, is to have the tune firmly established in your mind, so that you can hum every note.

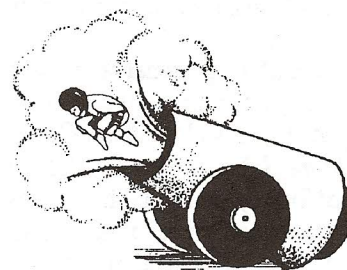
It is also very useful to use a cassette recorder, especially if you are playing by yourself. When playing the tape back, can you hear every melody note? Are you playing up to speed after you have learned the song?

Laurie also shared different right hand techniques by using drag notes, glissandos, triplets, and patting the strings. To help hit high and/or low notes, you can mark the strings with a permanent marker. This will wear off, and won't hurt the strings.

There was time for a short jam session after the workshop.

Bill and Laurie then held a concert, opening with two Carter Songs, *Jealous Hearted Me*, and *Worried Man Blues*. Laurie then played the *Atlantic Quadrill*. That song will be on their new tape that will be out in six or eight weeks. They did several more songs that will be on the tape. For a change of pace, Laurie played three tunes on the mountain dulcimer.

We had a surprise visit from a local TV station in Des Moines. They filmed part of the concert and did an interview with Bill and Laurie that will be on in about two weeks. It was a most enjoyable concert.



## **ERRATA:**

In the last issue, Volume IX, No. 2, a mistake was made in Alan Mager's article, "Optimizing the Chromatic Autoharp." Chords in the article marked with an × with the explanation "×=Double Sharp" should have been marked with a +, denoting an augmented chord.

# 'Harpers E-Mail

*This is an update of the list of addresses for autoharp players and enthusiasts published in the AQ Winter '97 issue.*

## NEW E-MAIL ADDRESSES

### Ellice Brahms

ellice.brahms@mail.mercantile.net

### Dion Dostaler

Dion\_Dostaler@qmail2.sp.trw.com

**Kathy Ferguson** kathybf@erols.com

**Guptill Music** BG Banjo@aol.com

**Joanne Johnson** jomjo@tu.infi.net

**Marti Knauer** mknauer@intrcom.com

### Barbara J. Penn

74140.2214@compuserve.com

**Sally Schneider** bubbas3@juno.com

**Korey Thompson** ThompKM@aol.com

**Charlene Thomson-Myers**

Charlenetm@aol.com

## CHANGED E-MAIL ADDRESSES

**Carey Dubbert** dubbert@compuserve.com

**Mark and Linda Fackeldey**

markoharps@mindspring.net

**Phil Passen and Barbara Gregorich**

Hammerwrite@compuserve.com

**Eileen Roys** esroys@aol.com

**Sharon Skaryd** skaryd@dulcimers.com

**Neal Walters** nealw61449@aol.com

## NEW WWW PAGES

### PERSONALITIES

#### Judy Austin

www page <http://www.mindspring.com/~blukanga/judy/>

### FESTIVALS AND MAJOR WORKSHOPS

#### Swallow Hill

[http://www.usa.net/~swallow\\_swallow.html](http://www.usa.net/~swallow_swallow.html)

### LUTHIERS

#### Timbreharps

<http://www.musicstores.com/tlm>

## CHANGED WWW ADDRESSES

#### John and Sharon Skyard

<http://www.dulcimers.com>



# 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

### Past/Presence

Autoharp: Meryle Korn

5256 NE 47th Avenue

Portland, OR 97218

### The Best of Mike Fenton 1984 – 1996

Autoharp: Mike Fenton

Heritage Records

Route 3 Box 290

Galax, VA 24333

## INCLUDES AUTOHARP

### It's Almost Day!

Autoharp: Wanda Degen

PO Box 6187

East Lansing, MI 48826

### The Same Old Surprise

Autoharp: Rob Lopresti

1225 Undine Street

Bellingham, WA 98226-2224

### Livin' The Dream

#### Bill Barwick

Autoharp: Roz Brown

601 S. Forest Street #217

Denver, CO 80222



# 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

### Prairie Strings

2nd Sunday each month, 2:00 PM

c/o Kay Stivers, Box 211

Otis, CO 80743

246-3256

## CLUB NEWS

**Taylor Finlay** reports that **Valley of the Moon Autoharps** (recently changed from Anachronistic Autoharps) has decided to have a short discussion on some autoharp related subject at each meeting in addition to the usual circle jam. Subjects for the fall '97 meetings are: August 21, "Tradeoffs on the Various Tuning Systems;" September 18, "The Bel Canto Attitude in Autoharpistry;" October 16, "Sensual Aspects of Autoharperry;" November 20, "Appropriate Instruments for Ensemble Playing with Autoharps;" and December 18, "Fugue Possibilities for Autoharp." ❖

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**

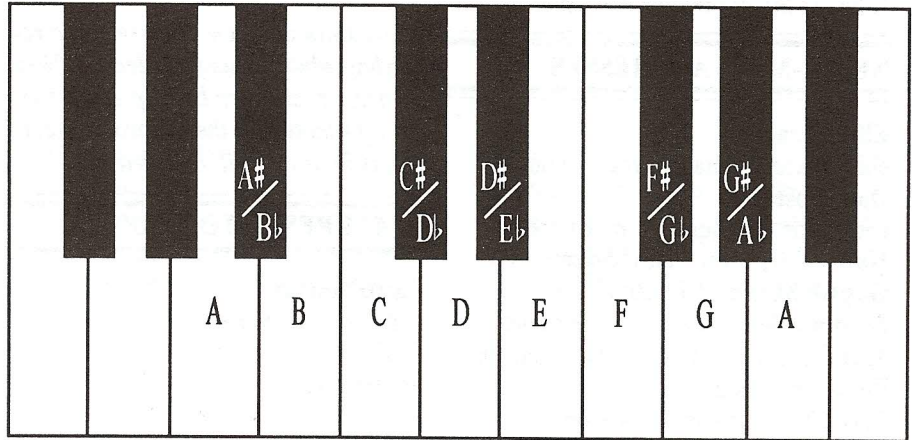
To pay by VISA or MasterCard, call or fax  
(919) 490-6578 with card #, name as it  
appears on card and expiration date, or  
send charge information to above address.



# Theoretically Speaking

by "Hooter" the Owl as told to Becky Askey

## LESSON EIGHT



Now let's check your theory homework. I'm sure that you all did it. (Yeah, and the Publisher's Clearinghouse Van is coming into my driveway.) You were *supposed* to find the remaining relative minors for the keys of A $\flat$ , D $\flat$ , G $\flat$ , and C $\flat$ . Well, for you good kids that did your homework and you dumb clucks that didn't, here are the answers.

The relative minor for the key of A $\flat$  is F minor. The scale would be: F, G, A $\flat$ , B $\flat$ , C, D $\flat$ , E *natural*, B $\flat$ . The Fm chord would be F, A $\flat$ , and C.

The relative minor for the key of D $\flat$  is B $\flat$  minor. The scale would be: B $\flat$ , C, D $\flat$ , E $\flat$ , F, G $\flat$ , A *natural*, and B $\flat$ . The B $\flat$ m chord would be B $\flat$ , D $\flat$ , and F.

The relative minor for the key of G $\flat$  is E $\flat$  minor. The scale would be: E $\flat$ , F, G $\flat$ , A $\flat$ , B $\flat$ , C $\flat$ , D *natural*, E $\flat$ . The E $\flat$ m chord would be: E $\flat$ , G $\flat$ , and B $\flat$ .

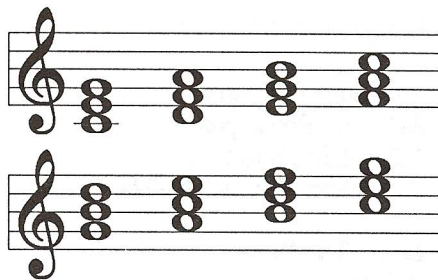
And lastly – the relative minor for the key of C $\flat$  is A $\flat$  minor. The scale would be: A $\flat$ , B $\flat$ , C $\flat$ , D $\flat$ , E $\flat$ , F $\flat$ , G *natural*, A $\flat$ . The A $\flat$ m chord would be A $\flat$ , C $\flat$ , and E $\flat$ .

Now, as I promised, I will show you how to figure out all the chords in each scale. However, you have to have been doing your homework from the beginning and have your major scales all constructed. If you can recall how you constructed major scales with the whole, whole, half, whole, whole, whole, half steps, you can do this next procedure eas-

ily. If you can't remember, well, look it up baby, because you are gonna need it.

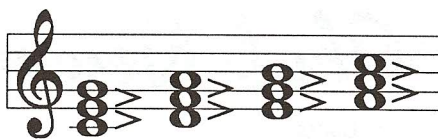
First of all you are going to stack three notes, for each note of the scale. Space them out a little so that you have room to do the progressing steps, like so:

### Key of C



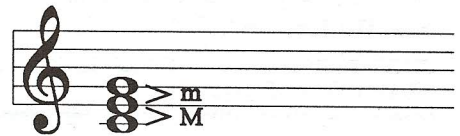
Now, go up and put little "connectors" as shown in the following example on each group of chords.

### Example:

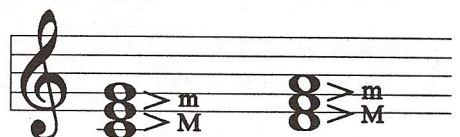


When you have these connectors on every group, you will figure out whether it is a major chord or a minor chord in the following manner. Looking at your major chord construction (from the first lesson) you will determine how many steps are between the connected notes. For in-

stance, you have three notes stacked up, C, E, and G. How many steps do you have between the C and the E. You see that you have two full steps. That makes that part of the chord a *Major third*. Then from the E to the G, you will see that you have only 1½ steps. This makes this part of the chord a *minor third*. Now, the section that is on the bottom is the boss, so, if it is a Major third on the bottom, the entire chord is a Major chord.



The first grouping of chords in the key of C is a C Major chord. Now, go to the second note in the scale. Your little stack of notes is D, F, and A. Your first set of connectors connects D and F. (Since you are in the key of C, you have no sharps or flats.) So, between D and F, there are only 1½ steps. Now, looking at the grouping at the top of the chord, you have F and A connected. Between F and A, you have two full steps. But, since the grouping at the bottom of the chord is boss, this chord is a Dm chord.



C Major chord

D minor chord



If you do the same for the next four notes in the scale, you will find that you have an Em chord, an F Major, a G Major, and an Am. But when you come to the B note you have a horse of a different color. When you stack these three notes, you have B, D, and F. Between the B and the D you have 1½ steps, right? Which makes this a minor third. Then when you look at the next connected notes, you have D to F. Huh? Another 1½ steps. What the heck is that? Well, what it is called a *diminished* chord. (Diminished, meaning smaller.) So you have a minor third on another minor third. This is correct and each Major scale that you do will have one.

So, your assignment, if you care to accept it, is to construct the three-note chords in each of the *Major* scales. Just remember when you are doing them to put in your sharps or flats and pay attention to your whole and half steps that you used to construct your major scales in the first place.

Isn't this exciting? Doesn't it make you want to run out into the street and shout for joy and kiss your neighbor's cat? Do it anyhow, give yourself a treat. ❖



## TINA LOUISE BARR

**R**enowned 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

## Autumn Wind

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

- Waterproof nylon Cordura shell, pack lining (tougher than canvas)
- Padded with ½" 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

**Bring in your  
 pets and lock  
 your doors.  
 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 hurdy-gurdy. Plan a workshop and/or house concert for your group today.

Ivan Stiles  
 1585 State Road  
 Phoenixville, PA 19460  
 610 935-9062  
[pickeringbend@worldlynx.net](mailto:pickeringbend@worldlynx.net)

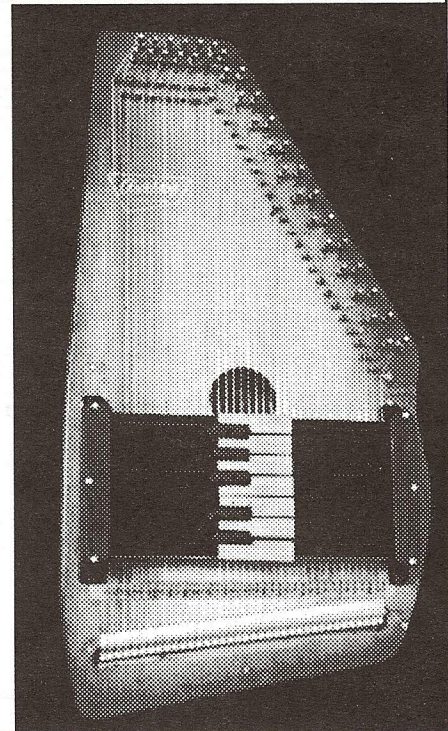
## ATTENTION! AUTOHARP PLAYERS

Why be happy playing only 12 or 15 chords. I can modify your 12 or 15 chord autoharp to play **ALL** the chords there is!

*For details contact me.*

**Bill Newton**

6012 Green Valley Rd.  
 Knoxville, TN 37914  
 Phone: (423) 522-3227  
 Fax (423) 525-2876



# NO MORE DISCLAIMERS

Rob Lopresti

## Introduction

D G D A7

## Verse

D G D A7 G

Well, I guess you know it's scar - y to get up here and sing. It's like look - ing at the

D A7 D G

ju - ry box to find out if I'll swing! But most of you look friend - ly and the

D A7 G D G A7 D

rest don't have a noose. So, I guess I'll make it through if I can find a good ex - cuse...

## Chorus

G D G D A7

No more dis - claim - ers! What you hear is what you get. It's the

G D Bm G A7 D

best that I can do right now, but I'm not fin - ished yet.


D G A7 D

do right now, but I'm not fin - ished yet.

\* Play as discordant a sound as you can, i.e. without initially depressing a chord bar, then stop the sound by pressing a couple of chord bars as though you just realized you made a mistake.

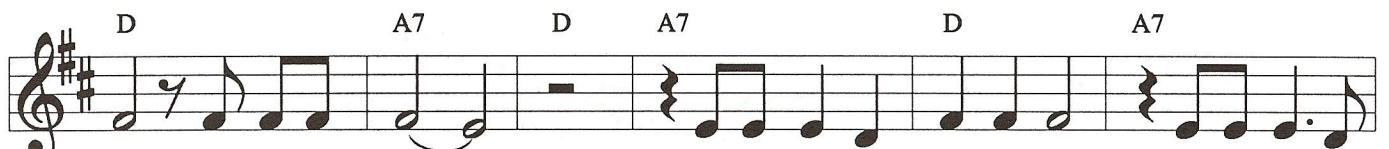
## Interlude

A7 D A7 D G



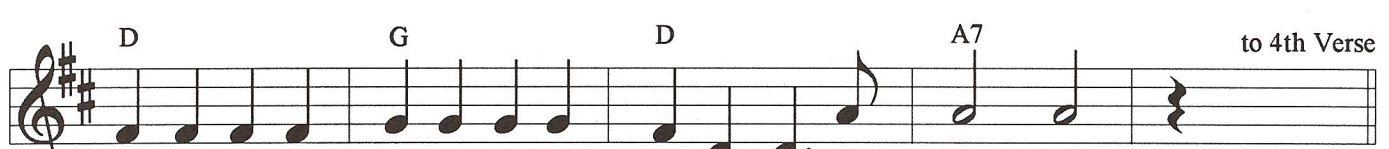
No ex-cuse, no al - i - bis. I'm not up here in dis-guise and "sor - ry" won't im -

D A7 D A7 D A7



prove with re - pe - ti - tion. When I'm done, tell me no lies. May-be I'll a -

D G D A7 to 4th Verse



pol - o - gize. I'd rath - er ask for - give-ness than per - mis - sion. So, I won't say  
(spoken)



Verse 1 Well, I guess you know it's scary to get up here and sing  
It's like looking at the jury box to find out if I'll swing!  
But most of you look friendly and the rest don't have a noose.  
So I guess I'll make it through if I can find a good excuse.

Verse 2 Well, excuses and disclaimers, I start out every time  
Just as if it's not a song, but the confession of some crime  
These strings are old, I lost my picks, it works best as a poem  
These strings are new, the dog ate my notes, it sounded better at home.

Chorus No more disclaimers! What you hear is what you get.  
It's the best that I can do right now, but I'm not finished yet.

Verse 3 Well, you'll figure out if the music stinks without a hint from me  
And the song won't go down sweeter chasing my apology.  
So, I won't raise the white flag before the battle has begun  
If I have the nerve to play this stuff, I should have the speed to run.

Chorus (1x)

Interlude No excuse, no alibis. I'm not up here in disguise  
and "Sorry" won't improve with repetition  
When I'm done, tell me no lies, maybe I'll apologize  
I'd rather ask forgiveness than permission.

Verse 4 This song's brand new, not quite worked out, I haven't played it in years  
My canary's got leukemia and I can't see through my tears.  
My shoulder's sore and this ear infection's spoiled my sense of rhythm  
I just washed these strings last night and I can't do anything with 'em.

Chorus (2x)

## DISCLAIMER:

It's impossible to capture the feel of this tune with written music only. *No More Disclaimers* is available on the recording, **ROB LOPRESTI** *The Same Old Surprise*.

Rob Lopresti  
1225 Undine Street  
Bellingham, WA 98226-2224  
360 671-3480  
lopresti@memes.com

# Erratic Luthier Learns to Read



by Ray Sipes

Okay, I admit it. I've been wrong for 30 years about developing and exclusively using my own tablature for autoharp and dulcimer. It is still useful for collecting songs I've only heard, and for transposing tunes written in weird keys like E or B<sup>b</sup>, where I can't play them on the autoharp anyway.

However, my fiddle-playing buddy, Ken Catto, has absolutely swamped me with good fiddle tunes to try, all written in standard musical notation. I finally got too lazy to transcribe them all, and just

learned to read the music instead.

So far, I only read songs in G, but play them in any key available. I'm having a ball leafing through Ken's books, discovering all the beauty and liveliness I've been missing.

My big mental breakthrough was to realize that standard notation, just like tablature, does not require a formal approach. All I really needed was to figure out the chord bar for each note. From previous transcribing experience, I knew that timing wouldn't be much of a problem.

I started with a handy, crib sheet of chord bars, listing just the normal bars for each key. Now was not the time to confuse myself with all the possible bars for each note. I even kept the associated minor off to the side for future experimenting.

I wrote the crib superimposed over a staff diagram, staying within the limits of a standard autoharp string layout, and within treble clef notation. After a few days, the crib was only useful occasionally for notes I hadn't used much yet. Of course, I'm still a very slow reader.

CHORD BARS FOR **Key of G**

<del>C</del>	Em
G or D7	
<del>C or D7</del>	
G	Em
<del>D7</del>	
G or C	Em
D7	
C	Em
G or D7	
C or D7	
G	Em
D7	
G or C	Em
D7	
C	Em
G or D7	
<del>C or D7</del>	
G	Em
<del>D7</del>	
G or C	Em

CHORD BARS FOR **Key of C**

<del>C</del>	Am
G7	
<del>C or F</del>	Am
G7	
<del>F</del>	Am
C or G7	
F or G7	
C	Am
G7	
C or F	Am
G7	
F	Am
C or G7	
D7	
C	Am
G7	
<del>C or F</del>	Am
G7	
<del>F</del>	Am
C or G7	

CHORD BARS FOR **Key of D**

<del>A7</del>	Bm
G	
<del>D or A7</del>	
G or A7	
D	Bm
A7	
<del>D or G</del>	Bm
A7	
G	Bm
D or A7	
G or G7	
D	Bm
A7	
D or G	Bm
<del>A7</del>	
G	Bm
<del>D or A7</del>	
G	

I'm going to wait a few days before learning any more keys, although I can see off-hand that some bars will be the same. It probably won't hurt to develop the cribs, though. Here they are for the keys of A and F.

**CHORD BARS FOR Key of A**

A7 F#m  
E7 F#m  
A or D F#m  
E7 F#m  
D F#m  
A or E7 F#m  
D or E7 F#m  
A F#m  
E7 F#m  
A or D F#m  
E7 F#m  
D F#m  
A or E7 F#m  
D or E7 F#m  
A F#m  
E7 F#m  
A or D F#m

**CHORD BARS FOR Key of F**

F or C7 Dm  
Bb or C7 Dm  
F Dm  
C7 Dm  
F or Bb Dm  
C7 Dm  
Bb Dm  
F or C7 Dm  
Bb or C7 Dm  
F Dm  
C7 Dm  
F or Bb Dm  
C7 Dm  
Bb Dm  
F or C7 Dm  
Bb Dm  
F Dm  
C7 Dm  
F or Bb Dm

Toward finding a general rule for any key, it's quickly obvious that the pattern of "same name" or "tonic" chord bar (like the C bar for the key of C, or the G bar for the key of G) usage is:

Home note, like C for the key of C.

Tonic bar } Group of three notes separated by only one "other" bar note at a time

Tonic bar } Two "other" bars separating the groups of three.

Tonic bar } Another group of three

Tonic bar } Two "other" bars separating the groups of three.

Home note.

Tonic bar } Another group of three

Tonic bar } Another group of three

The result could be shown:

Tonic } (5th)  
7th } Minor  
Tonic } Minor  
7th } Minor  
Tonic } (5th)  
7th } Minor  
Tonic } Minor  
7th } Minor  
Tonic } (5th)  
7th } Minor  
Tonic } Minor  
7th } Minor

For future use, I've also added one good alternate and the minors, which have their own groups of three, placed two notes higher than those of the tonics. I need to stop now. My brain hurts.



Then, we can finish any group of three with just 7ths:

Tonic bar }  
7th }  
Tonic bar }  
7th }  
Tonic bar }

Finally, we can fill in the two odd bars between each group:

Tonic bar }  
5th }  
7th }  
Tonic bar }

**Zephyr Hill**  
AUTOHARPS

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

MARK FACKELDEY, LUTHIER  
206 West Flora Street • Tampa, FL 33604 • 813 237-5832  
Web Site: <http://members.aol.com/fackeldey/zephyrhill.html> • E-mail: [markoharps@mindspring.com](mailto:markoharps@mindspring.com)

**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

# 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

### Fifty Miles of Elbow Room

Autoharp: Judie Pagter

Rt. 1, Box 280

Barboursville, VA 22923

*Fifty Miles of Elbow Room • Home of Green • Roses in the Snow • Gold Watch and Chain • Old Log Cabin for Sale • Southern Medley • School House on the Hill • Book of Life • Love's Sweet Song • Beneath the Sweet Magnolia • Poplar Log House on the Hill • Morningtown Ride*

As I look out into the audience of Judie Pagter's fans, I can see mouths curled up in little grins, eyes closed in bliss, and feet lazily wagging at the ankles. Judie's got them entranced again with her fully self-confident rich voice and energetic, plunge-ahead musical style.

Fortunately for those of you in the audience, Judie's put thirty minutes or so of it on tape to enjoy at home or wherever.

The title tune kicks off the first side and is Carter family tradition at its best. Judie plays a very simple but clean melody break on the 'harp in the quintessential pinch-pluck style. As in most of the tape, the tempo doesn't drag and, alternatively, does not feel like we're off to the races. Judie and her musician accompanists play well within their capabilities and plug ahead with a controlled and smooth feel.

Smoothly speaking, the transitions in the medleys are seamless – these folks have played together quite awhile. The fiddle and mandolin harmonies are kept as relatively subdued accompaniments in the mixing, but the talent is there and you will enjoy them. Likewise, the voice

harmonies are sweet and heartfelt, adding rather than detracting with their presence. In contrast, Judie's 'harp is showcased unabashedly and prominently out-front. Kudos for your courage, Judie!

On the downside, there were a few minor glitches in the mastering that picked up my ears, but the overall sound was better-than-average. My only real gripe comes with the J-card, which *only* has the mandatory picture, name of tape and tune-list. Oh well...

Finally – the real enjoyment you will get from this tape is Judie's presence – that sparkling, innocent, country-girl presence her audience has been and will be quick to wholeheartedly embrace.



### Stewed Mulligan – “Repeat Offenders”

Autoharp: Pat McIntire

Stewed Mulligan

Rt 2 Box 229

West Union, WV 26456

*Einstein The Genius • Phoebe Ash • Raise A Roughhouse • Heavily Into Jesus • Diamond Joe • Boo Boo • Don't Cry Baby • 5 Guys Named Moe • Saturday Rollin' Around • Squeaky Clean Lady • Be Good • My Window Faces the South • Boom In Appalachia • Jimmy Sutton • Sin Tax • John Brown's Dream • Sunset on the Sage • Growling Old Man • Grumbling Old Woman • Blue-Eyed Gal • Elzie's Farewell • Grasshopper Rock • Sally Ann • Hangman's Reel*

Well, about all I can say about this CD is that I sure wish the autoharp played a bigger role and was more prominent. You see, I truly love this band and their music is *so* entertaining that I'd love to write a big ole juicy review filled with all sorts of admiring adjectives and slurpy phrases. I'd go on and on about how simply incredible the fiddle playing of

Keith McManus is, and how silly and wonderful the lyrics of Stump and Pat strike me. This hoot of a group from north-central West Virginia really knows how to put on a good time, and I'd love to pay them their much-deserved homage. But unfortunately, neither the focus nor the spotlight are placed on the autoharp and I'd be misleading the purpose of this quarterly if I was to take up too much space for an un-autoharp recording. The place of the 'harp in this band is a barely audible rhythm backup, so unnoticeable in many cuts that its presence is even in question at times. The harper is Pat McIntire, who contributes much more to the group doing vocals and playing percussion, trumpet, and the harmonica.

So, the worth of Stewed Mulligan lies far more in their excellent musicianship as an old-timey band, with a gallon o' West Virginny humor and frat-house level of irreverence thrown in for good measure. The CD is very worthwhile in your music library but don't buy it expecting any exciting new ground from the autoharp to be heard.



### Past and Presence – Songs and Tunes by Meryle Korn

Autoharp: Meryle Korn

5256 NE 47th Avenue

Portland, OR 97218

*Becky's Grandmother • Cocoon • The Odd-Eyed Cat • Cod Liver Oil • Lessons • Nellie's Hambo • Traveling Back • Apple Pies • Babe • Hoibert • Planxty Mona • Bag Lady • The Squire's Whimsy/Lavender Wand • The Galland Sailor Lad • An Ode to the Humble Geoduck*

Surprise! Just when you thought you'd heard most of the “known” autoharper, up pops a real talent like Meryle Korn. She's written a whole fist-full of songs

and tunes, including a hambo, two waltzes and even a "planxty." The songs tell wonderful stories from Meryle's family history as well as painful experiences from her own life. Very gutsy and from the heart.

First – the instrumentals. *The Odd-Eyed Cat* is a catchy toe-tapper with an intriguing chord line. It's well-paced with a good arrangement and Meryle uses those under-utilized quarter-note triplets for variety and spice. My ultimate compliment: I will learn that tune. Likewise, *Nellie's Hambo* (a Scandinavian couples' dance) is very pretty and fanciful and is played at just the right tempo. I'll bet Meryle can dance the hambo, as there's also just the right bounce and lilt to this tune.

*Planxty Mona* is cute, but not as distinctive in character as her two waltzes, *The Squire's Whimsy* and *Lavender Wand*. These last two are tricky and not easy to play, but Ms. Korn waltzes right through them in her confident, strong style. All of her 'harp playing is clean, not flashy, but right there, predominantly front and center. She is apparently self-taught and shows the mature qualities of playing in a deceptively easy-sounding style, but you know that single-note picking takes oodles of practice.

The other musicians accompanying Meryle consist of George Chudacoff on very tasty flat- and finger-picking guitars and banjo; Joseph Siegel on very, very tasty 5-string violin (really?, I never...); Brenda Pleasance on triple tasty cello in the haunting/sad *Bag Lady*; Dan Pettits, zesty backup keyboard in *Lessons*; and Jonathan Lay on the essential rhythm – defining bodhran of *The Gallant Sailor Lad*. The sound engineer, producers, and mastering techs all deserve special mention for creating a very equal mix and excellent balance to the voices and instruments. Well done! We in the autoharp world demand that "our" instrument be given the spotlight it deserves and Meryle has made sure her courageous work is not to be outshone by her accompanists.

And now – the songs! To say I'm impressed is putting it mildly – some of these works are funny and whimsical, others just great stories, but all are sincere, deep from the heart, and leave a lasting impression. You'll learn of two elderly women who give their love freely to abused infants; of the allegorical coon and the unknown world beyond; of a

daddy who didn't like to kiss his daughter goodnight after she'd taken her nightly cod-liver oil, of the pain from rejection and the difficulty in allowing oneself to feel again; of an embarrassed dad who had to admit he ate nearly all of the carefully-stored home-made apple pies; of a wonderfully gritty, adventurous great-aunt named Babe; of a pet frog Hoibert, the desperate and frightening bag lady, the gallant sailor lad, and lastly, the tongue-in-cheek bawdiness of *An Ode To The Humble Geoduck*. In all these Meryle sings with a slightly husky timbre and even sounds a bit Bryan Bower-esque at times.

I think the most impressive aspect of this CD is the amount of work that Meryle has successfully brought together in the music, the lyrics, the autoharp playing and the support from the accompanists. The song writing workshops have paid off, the thirty years' harp-picking experience (that's more than Tom Schroeder and mine together!) is bearing fruit and Ms. Korn deserves to have her well-exposed neck draped in a beautiful string of pearls.



**Bob's  
Choice**  
Bob Woodcock

### Living With Memories

A Book by Janette Carter

The Carter Fold  
Hiltons, VA 24258



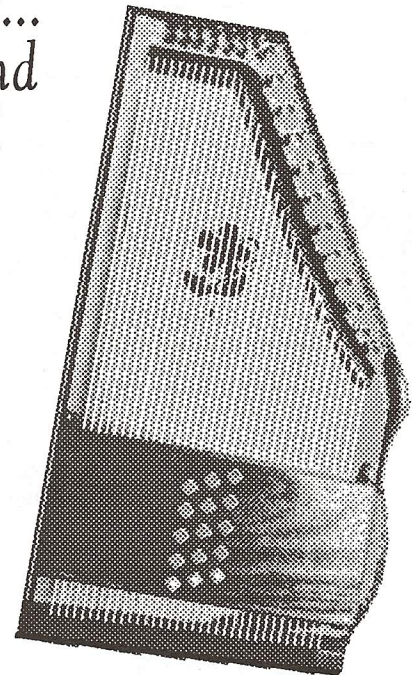
There seems to be an air of mystery associated with the Original Carter Family. I have led a number of

Carter Family workshops and many of the same questions are asked: "Where did they live?" "Who was married to whom?" "Did A.P. really write all those songs?" "What was a Carter Family performance like?"

There are precious few references currently available that shed light on the life, times, and music of Sara, Maybelle, and A.P. Carter of Maces Springs, Vir-

## Orthey Autoharps... Unsurpassed Sound and Guaranteed Craftsmanship Since 1963

Single-Key Diatonic from \$942.  
21-Bar Chromatic and Multi-  
Key Diatonic from \$1140. All  
instruments include fine tuners.  
Customized to meet your needs.  
Normal delivery within 2 weeks.  
Instrument shop closed from  
November 1st through April 1st.  
Christmas orders should be  
placed by October 15th.



**Orthey Instruments**

RD1, Box 34A • Newport, PA 17074

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

SUPERIOR  
SOUND ♦ BEAUTY  
WORKMANSHIP



FLADMARK  
WOODWORKS  
717 286-5044

RD 2 Box 437 • Sunbury, PA 17801

gina. A handful of scholarly papers and magazine articles exist for those willing to put in time at the library. Two hard-back books, now long out of print and very difficult to find ("Anchored in Love" and "The Carter Family") have been written. And, after 13 years, Janette Carter has re-released "Living With Memories."

Janette is the middle child of A.P. and Sara Carter. She has been involved with her parents' music since her earliest days. She usually went with her daddy on his frequent song-collecting trips. She was part of the early Carter Family stage shows, first as a five year-old dancer, later as a singer. She appeared regularly on the border radio programs and recorded, with the three elder Carters, on the Acme recordings of the early 1950s. Currently, she runs the Carter Family Fold and the Carter Store Museum in Hiltons, Virginia, presenting live old-time and bluegrass music every Saturday night.

When I try to describe Janette, I am reminded, appropriately, of the phrase "diamond in the rough." She lives in Poor Valley, in a house built, in part, by her father. She has simple, straightforward,

rural, and kind mannerisms. But she is a shrewd businesswoman, notable historian and archivist, and talented song writer and singer. Her contribution to the preservation of old-time music is monumental. Her book is a model of simple, honest emotion and documentation. It is filled with family photographs and lyrics to her songs. It, too, is a diamond.

About two-thirds of "Living With Memories" talks about the Original Carter Family. Janette's writing style makes it easy for me to picture myself in a living room, hearing the old family stories. She talks about her daddy and his life. She tells the story of how the very pregnant Molly Carter was surrounded by a ring of lightning, and shortly thereafter giving birth to Alvin Pleasant. He was born with a tremor in his hands and voice that continued until the day before he died. "Grandma claimed he was marked."

She writes about the first meeting of her parents: "He was selling fruit trees and stopped by the farm of Mr. Milburne Nichols in Midway, Virginia. He heard a beautiful voice singing *Engine 143*. She was playing an autoharp. "She was the most beautiful girl I ever saw."

The final one-third of this book talks about Gladys and Joe, Janette's brother and sister, her schooling, her deep faith and love of God, and the early days of the Carter Family Fold. She talks about her promise to her dying father to do her best to keep the music alive and her struggle to establish the Fold. She talks about her children, Don, Dale, and Rita and her song writing. There is a sense of continuity. Janette sees her musical heritage as a dynamic process, not a phenomenon of the 30s and 40s.

I feel that this book is a mandatory addition to the library of anybody with an interest in early country music. It is written with genuine feeling; more than once I developed a lump in my throat, even during later re-readings. It is a wealth of documentation, both verbal and visual. It is a gem. And if that's not reason enough to buy it, all of the money from the sale of this book goes to the Carter Family Fold, not Janette Carter.



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 Schroedoer, 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

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.



# LEAD ME GENTLY HOME, FATHER

Simply

Will Thompson

C F D7 C F C / F / G7 F C

1. Lead me gent - ly home, Fa - ther, Lead me gent - ly home.  
 2. Lead me gent - ly home, Fa - ther, Lead me gent - ly home.

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

When life's toils are end - ed, And part - ing days have come.  
 In life's dark - est hours, Fa - ther, When life's trou - bles come.

G7 / / / C G7 C F / / / C

Sin no more shall tempt me, Ne'er from Thee I'll roam,  
 Keep my feet from wan - d'ring, Lest from Thee I roam,

G7 / / / C / / / G7 / / / C

If Thou'lt on - ly lead me, Fa - ther, Lead me gent - ly home.  
 Lest I fall up - on the way - side, Lead me gent - ly home.

C / F / G7 / / / C / F / G7 / / /

Lead me gent - ly home -, Fa - ther, Lead me gent - ly home -, Fa - ther,

C / / / F / / G7 C / / G7 / C

Lest I fall up - on the way - side, Lead - me gent - ly home.

## AQ

## Postscripts

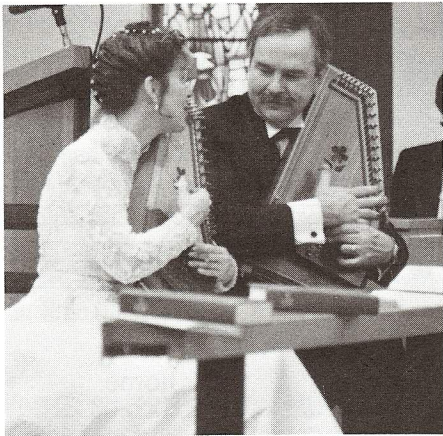
FROM HARPLAND

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

Mary Umbarger  
144 Umbarger Road  
Harmony, NC 28634

**P.S.**

The Autoharp Wedding of the Year took place last March 8th when autoharpers **Lucille Reilly** and **Steve Hinds** were joined in matrimony in Basking Ridge, New Jersey. As expected, there was lots of music. From the half hour of chamber music prior to the ceremony to the "open stage" at the reception, there was hardly a time when you weren't singing along to a song, or tapping your foot to a tune. Steve and Lucille played duets during the cer-



emony and each performed a song during the reception that was written for the other. (A tune Lucille wrote for Steve will be published in the next issue of AQ.) The unexpected part was the calm, relaxed bride who seemed to be totally in control. We can only suspect that the *true* Lucille Reilly was hiding there somewhere under the beaded bodice or caught up in the train of her wedding dress. Autoharp friends in attendance were **Margaret Crowl**, **Mary Lou** and **George Orthey**, **Drew Smith** and **Pat Bogert**, and **Ivan Stiles**. The newlyweds shared a Caribbean honeymoon and are residing in Denver, Colorado. Congratulations to the happy couple!

**P.S.**

Aren't you really ready for summer?

**Carol Spicer** says she thinks Alpena, Michigan is the Snow Capital of the USA. They had 50.3 inches of the stuff in February alone!

**P.S.**

**Janice** and **Vernon Stockslager** are getting adjusted to their new life-style in Greencastle Pennsylvania. They are enjoying a slower pace, doing more music.

**P.S.**

**Fluffy Clark** has no more papers to grade, no more early mornings – he's retired, and a happy camper! He and **Marion** report only 7½ inches of snow in Ohio, and they're not complaining!

**P.S.**

**Neal Walters** has recently retired from the software business, and is now ready to devote his full time to publishing, recording, and music. Just think – with all the contributions Neal has already made to the music world – the best is yet to be!

**P.S.**

A thirty-year Ozark tradition came to an end this past year when **Wilma Naugle Fish**, "The Apple Doll Lady," sold her business in Gainesville, Missouri. She and her husband, **Charles**, started *Wilma's Apple Dolls* in 1966, but have given up the dolls to pursue their interest in folk music.

**P.S.**

The **Shreveport Autoharp Society** of Shreveport, Louisiana (**Glenn Flesher**), The **Horse and Buggy Harpers** of Galt, California (**Melva Gass**), and The **Happy Hearts Autoharp Club** of Newton, Iowa (**Dora Miller**) have been doing a lot of entertaining this fall/winter season, and have been receiving a lot of publicity for their good works!

**P.S.**

The **DeBusk-Weaver Family** is working on two new recordings. One will feature the Family and the Phipps Family, and will be called "The DeBusk-Weaver Family Sings in Remembrance of the Phipps Family." It will include conversations with the Phipps, as well as several musical selections with them. The other recording will feature songs in the modern and old tradition of folk... The Family is also working on a commercial recording for railroad buffs and Amtrack. These recordings will all feature autoharp, and should be out later this year.

**P.S.**

There is a new **Maybelle Carter** CD (Vanguard 77021) called "Wildwood Pickin'." It is Vanguard 77021 and is one

of six or so new releases in their "Classic Pickin's" series. Quote: "Maybelle Carter is the woman who introduced an entire new range of picking and strumming techniques." I haven't heard this yet – I hope there's lot's of autoharp on it from the woman who taught us to pick up our autoharps and hold them next to our hearts.

**P.S.**

Word has it that **Betty Waldron** is planning another tape in the near future. Hurry up, Betty. Your fans await.

**P.S.**

From the grapevine, I hear that **Joe Riggs** is out to win all autoharp contests this year since he attended the "Tanya Harding Workshop." Oh, well – where there's a will, there *is* a way.

**P.S.**

Mountain Laurel Autoharp Gatherers lost a friend this year when **Chuck Wall** passed away suddenly last February 24th. We will miss his enthusiasm for the autoharp which was expressed in his volunteer work at the Mountain Laurel Autoharp Gathering. Our condolences go out to wife, **Marti Hudak**, and Chuck's extended family.

**P.S.**

**Wanda Degen** had been very busy performing Celtic music with Catkin, and folk music with **Kitty Donohoe**. She also is the music teacher for 15 classrooms of children which range in age from 18 months to fifth graders. Recently, she released her first CD (see Recordings listing).

**P.S.**

Winners of the autoharp contest at the Old-Time Florida Music Championships were as follows: **Philip (VGO) Terry**, 1st; **John McClure**, 2nd; **Rima Olson**, 3rd; and **Pete Peterson**, 4th.

**P.S.**

**Karen** and **Chuck Daniels** announce that there will be a Prairie Dulcimer Festival Pre-Festival Potluck and Jam at their home at 6 PM on Friday, 30 May. Y'all come! (Bring your chairs and a potluck dish.)

**P.S.**

**Bob Woodcock's** band, Hobo Pie, came in second in the old time band finals at the New Jersey Folk Festival in late April. Bob plays the autoharp in this band. Congratulations, guys!



# 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

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

## PUBLICATIONS

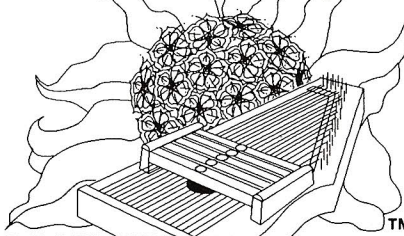
**DULCIMER PLAYERS NEWS**, established in 1975, is a quarterly journal for players, builders, and enthusiasts of hammered and fretted (mountain) dulcimers. Subscriptions for 1 yr. (4 issues): US, \$18; Canada (surface), \$20; Other countries (surface), \$21. 2 yrs. (8 issues) in US, \$33. Inquire about special rate for hardship. Dulcimer Players News, PO Box 2164-AQ, Winchester, VA 22601

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

**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](mailto:autoharp@pa.net)

Andy's Front Hall .....	38
Autumn Wind .....	31
Barr, Tina Louise .....	31
Bluegrass Festival Guide & Handbook .....	7
Colorado Case Company .....	4
Davis, Julie .....	4
Doofus Music .....	17
Elderly Instruments .....	27
Fladmark Woodworks .....	38
Folk Artist News .....	27
Great All-American Autoharp Emporium .....	18
Great Plains Folk Festival .....	7
Guptill Music .....	18
Herr, Mike .....	27
Houston Area Acoustic Music Society .....	5
Jean's Dulcimer Shop .....	15
Limberjack Productions .....	15, 35, 38, IBC, Back Cover
Mager, Alan .....	28
Melody Music and Harp Center of Houston .....	10
Meryle Korn .....	17
Music Workshops, Ltd. ....	10
Newton, Bill .....	31
Note-Ably Yours .....	18
Old-Time Country Music Contest & Festival .....	8
Old-Time Herald .....	29
Orthey Instruments .....	37
Oscar Schmidt International .....	23
Ozark Wilderness Dulcimer Club .....	8
Stiles, Ivan .....	31
Stober, Carol .....	20
Walnut Valley Association .....	6
Willamette Valley Autoharp Gathering .....	10
ZephyrHill Autoharps .....	35

**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**

**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 SPRING 97,  
THIS IS YOUR LAST ISSUE!



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



Home Of  
The Mountain Laurel  
Autoharp Championship!  
Over \$4000 In Cash  
And Prizes!

Friday, July 4, 7:30 pm.  
Sanctioned by the Walnut Valley Association

PERFORMANCES AND WORKSHOPS BY  
Bryan Bowers • Mike Seeger • Tom Schroeder • Bob Lewis  
Patsy Stoneman • Mike Fenton • June Maugery  
Helen Carter Jones • Bob & Eddie Hiebert

Plus: Wanda Degen • Alan Mager • Neal Walters • George Orthey • Kelly Williams • Karen Daniels  
Mike Herr • Les Gustafson-Zook • Mary Umbarger • Alex Usher • Heidi & John Cerrigione

**July 3 - 6, 1997 • Newport, Pa.**

**Four-Day Weekend Ticket: \$55**

**includes camping**

**July 4: \$20 • July 5: \$25 • July 6: \$15**

The Four-Day Weekend Ticket is the only pass good for camping, and is the only ticket which also includes Thursday, July 3. Sorry, no refunds. Due to insurance restrictions, we

cannot accommodate children under 16. Fully self-contained and primitive camping on the grounds, which will be open at noon on July 1. No alcohol, drugs, or dogs. Send check to:

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

autoharp@pa.net

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

Card subject  
to change

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