

Autoharp Quarterly®

Fall, 1997
Volume Ten, Number One
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The International
Magazine
Dedicated to the
Autoharp Enthusiast

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Instrument Shop**
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Our Sara
by Stella Bays Morris

My Cousin Janette
by Stella Bays Morris

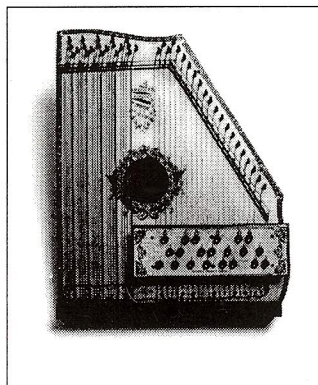
**The Marketplace is
back**



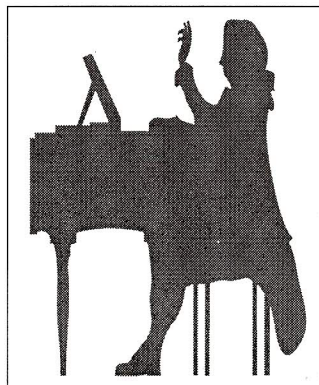
Tom Schroeder is a well-balanced 'harper

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Autoharp Quarterly
The International Magazine Dedicated to the Autoharp Enthusiast

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To And From The Editors



Dear Readers:

Nine years ago two people started what was to become a highly-respected, much-read publication. Throughout those nine years, they have spent countless hours helping bring music, information, and enjoyment to autoharpers around the world. To Mary Lou and Ivan, I think we should all say "Thanks" and "Great job."

Both have promised to continue "visiting" with you from time to time via *AQ* and we promise to prod them if they don't.

There is *no way* Alice Ann and I would have even considered assuming this new responsibility if Mary Lou and Ivan had not agreed to mentor us. And they have done so above and beyond what anyone could expect. So, we offer our public thank you to two good friends.

Some of you know me from Mountain Laurel Autoharp Gathering or Winfield or the Pro-Files column. Others are new friends. I am a wife/mother/grandmother who likes oldtime and country music and who has a passion for teapots. Autoharp is the only instrument I play, although I did have a lap dulcimer for a year or so. My husband, Jack, and I love to travel and since our children are grown and our grandchildren are two thirds grown (a 24-year-old, a 19-year-old, and a 12-year-old) we are hard at work spoiling a pound puppy we got last year.

I always tell senior citizens it is never too late to play an instrument, as I started when I was past 50 and had no previous music experience. Although I am by no means contest material, I do enjoy playing and singing for myself and others.

Who is Alice Ann Whitehill? Where did she come from? Is she an autoharp player? I can hear these questions being asked all over the autoharp world. Well, if you live outside the Upper Ohio Valley, you probably have never heard of me. As a teen ager in the 60s, I grew up with folk music. Peter, Paul, and Mary, and Joan Baez taught me many songs, and when all my friends went wild over the Beatles, my favorite guys were the Kingston Trio. Music has always been a part of my life. At age ten, I learned to play the piano, at age fourteen, it was the guitar. Later in life, I

transferred the old English ballads I loved to do on my twelve string guitar, to the mountain dulcimer and autoharp. I am married to a Pennsylvania farmer who also loves to play folk instruments. We have a houseful of guitars, mountain dulcimers, hammered dulcimer, banjo, five autoharps, piano, mandolin, and a violin that no one plays yet. I have a son 23 years old and a daughter in her first year of college.

This is quite a large step for me at this time, from a practically unknown farm wife from western Pennsylvania to co-editor of an international magazine. *Wow!!* Thanks, Mary Lou and Ivan, for the opportunity of a lifetime!!

Dear Editors:

OF 'HARPS AND TUNES

A special "thank you" to Dr. George for his information on diatonic autoharps. It was very helpful, as I built two this winter.

I enjoy all of *AQ*, but I think I'd enjoy the *Songbook* more if I knew the melody to all of the songs...

Lyle E. Behrend

Lyle, could you share a good, clear picture of you and your 'harps with us?

As for the AQ Songbook, pick a song you "don't know." Note the number of beats per measure, and follow the chords exactly to the beat (each chord or slash equals one beat). Chords inside a set of brackets are to be played in one beat. Do this, and you might "hear" the melody. You may recognize the tune from your past – these tunes are all copyright-free.

Editors

I'M LOST

Just a few notes about Lucille Hinds beautiful song "Hinds' Sight" in the summer '97 issue. She wrote it for diatonic autoharp, but it is perfectly playable on a chromatic instrument, too. ... I noticed what I hope are several typos – because if they aren't I'm lost. In line 3, the first chord bar should maybe be a B^b; in line 4,

the second measure looks like a solid run of eighths, with the blank filled in with a "C;" and I have a question about the chord listed as (Csus4C) – what notes are in it? I know what a Csus4 is, but is this just a way to make sure the octave C will be played?

I know this is all trivial, and I hasten to add that *AQ* is a wonderful magazine – easily my favorite. Thanks to the previous regime for all the hard work, and good luck to the heirs apparent.

Ray Sipes

We appreciate your letter, Ray, and so does Lucille as this gives her an opportunity to reply with the following corrections and explanations. We apologize for any inconvenience caused by the miscue.

Lucille responds: I wrote "Hinds' Sight" by hand, so something got lost in electronic translation. The *AQ* staff and I apologize for these errors, and I offer the following corrections.

The first chord in the third line is an F, not a C. In line 4, second measure, the large space between the first and second notes should be filled in with a C (to match the eighth-note measure in the second line). The confusion over (Csus4 C) isn't trivial at all. This notation at the end of the second and sixth lines represents two separate chords. They are in parentheses because that's what I play on the repeat each section. By the way, if I wanted to make a point of a C bass note for Csus4, I would have written the chord like this: C₄ C).

I gave the tune a once-over and found one more correction: In the second measure of the last line, play F on the first two beats and Dm only on the third beat.

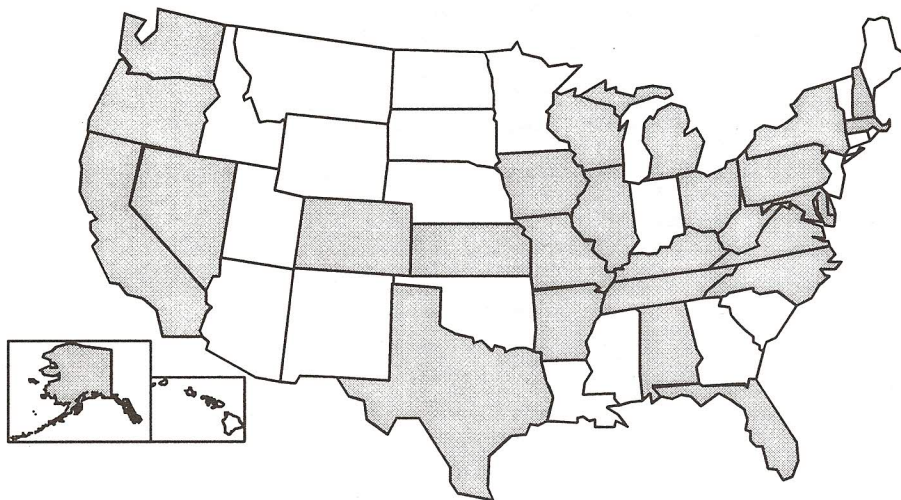
Now, if none of this makes sense, I do solemnly swear that I will perform this tune at next year's Mountain Laurel Autoharp Gathering. Y'all be there!

Thanks for your interest in "Hinds' Sight."

Lucille



'Harpers-At-Large



Bristol Sessions Tribute

Place: Paramount Center, Bristol, TN
 Reporting: Mary Lou Orthey
 Newport, PA

On Friday, September 5, a SRO crowd was treated to a concert dedicated to the 70th anniversary year of the Bristol Sessions. The tribute took place in a beautifully renovated Victorian theater, but the surroundings were soon outdone by the activities on stage.

As in the history of the sessions, (the celebrated beginnings of country music), The Stoneman Family was first on the program. Patsy, Donna, and Jimmy represented their family extremely well with four songs written by their father, Pop, and played by him at Bristol. They requested to be the first formal act because Pop was the first to record at the original sessions.

Janette Carter, Joe Carter, and Dale Jett (Janette's son) followed the Stonemans, representing the Original Carter Family. Their music was wonderful, and well-received by the audience. Their selections, also, were indicative of the songs A. P., Sara, and Maybelle recorded at Bristol. I especially enjoyed Fifty Miles of Elbow Room.

Following the Carters, Wayne Henderson took to the stage with his guitar and great talent. It was a joy to hear him play, and he wowed the crowd with his expertise.

The final stage performer was the legendary Doc Watson. Doc played, sang—and yodeled his way into the hearts of the folks present, performing many of the songs Jimmy Rogers made famous.

Mike Seeger, virtuoso of so many in-

struments and a fine old-time music historian emceed the event with smatterings of stories and tunes. He was perfect in this role, and was the glue that held the historical occasion together with great timing and expertise.

This celebration was the first time The Stoneman Family and The Carter Family appeared on the same show, and during the course of the evening the B.C.M.A. presented them with plaques marking their most important roles in American country music. The evening was an absolutely unforgettable one for old-time music lovers.



Willamette Valley Autoharp Gathering

Place: Albany, OR
 Reporting: Mary Lou Orthey
 Newport, PA

Camelot; Great Company; Garden of Eden; Good Food; Snow-Capped Mountains; Great Company; Perfect Weather; Fine Music; — and did I mention Great Company?

The Willamette Valley Autoharp Gathering is a well-run gathering with something for everyone. From the autoharp performers (Karen Mueller, Ivan Stiles, Tina Louise Barr and John Gwinner, Mark and Linda Fackeldey, Les and Gwen Gustafson-Zook, Meryle Korn, Richard Scholtz, and Jon ten Broek), to the weather, to the idyllic setting, the three-day weekend couldn't have been more perfect.

All of the performers but three were familiar to me, and every one played in his

usual exemplary fashion. The folks I hadn't heard played before were Meryle Korn, Richard Scholtz, and Jon ten Broek.

Meryle plays an old black box that has not had "modern improvements" imposed upon it. The chord bars clack, the finish is gone from the edges, and you have to listen real hard when she plays, but she's a feast everyone should experience. She plays with one finger and one highly-trained thumb. Carter songs to fiddle tunes—anything you want. And she does it well. Further, she has an unusual sense of humor which she incorporates in her song writing, and which I relish. Meryle Korn is not only a treat to listen to on stage, but an unforgettable personality to know.

Richard is a musician's musician who enjoys playing lead and/or accompaniment with single notes rather than full chords on his 'harp. He is a user-friendly soul, trying to get everyone "into the act" and just about did!

Jon is another great, smiling individual I feel honored to have met and to have heard. Although guitar is his main instrument, he is a fine autoharp player, a most enjoyable performer, and an all-around talent. Sandy Smith, a gal with a lovely voice, accompanied Jon on many of his vocals, and backed up his 'harp music with her guitar.

The music was great, and the workshops well-panned with content diversity to spare. But above all, in my rather festival-jaded mind, I'll remember the people. There really is something wonderful about the autoharp that makes the folks that play them stand out from the common herd.

Congratulations to John Arthur, Les

Gustafson-Zook, Jon ten Broek, and Cathy Britell, the movers and shakers of this highly-recommended, well-run autoharp event. Gregg Averett (our traveling companion), George, and I had a memorably marvelous time. We'll be back! Wild horses couldn't keep us away.

❖ ❖ ❖

Galax Old Time Fiddlers' Convention
Galax, VA
Reporting: Kathie Hollandsworth
Christiansburg, VA

As we do every year we can, we traveled to the Galax Fiddlers' Convention, which is about an hour from us. It's the oldest and largest event of its kind; this was the 62nd annual. We drove our camping equipment there on Sunday morning the 3rd and got in line with our friends when the gates opened at 8:30, and we were set up in our "complex" by noon. (Campers must arrive by Sunday night or risk not getting into the park.)

The convention officially started on Wednesday evening with Drew Smith playing the National Anthem on 'harp. Later that night the autoharp contest was held. Thirty-four people competed, many local and some from far away, and everyone did a creditable job, no matter what their level. On Saturday night the winners were announced, and here is the list:

1. John Hollandsworth, Christiansburg, VA
2. Bill Birchfield, Roan Mountain, TN
3. Glenna Anderson, Christiansburg, VA
4. Jackie Ferguson, Salem, VA
5. Drew Smith, Ho-Ho-Kus, NJ
6. Robert Higgins, Galax, VA
7. Betty Menius, Concord, NC
8. David Kilby, Peach Bottom, PA
9. Gilbert Suitt, Mouth of Wilson, VA
10. Bobbie Roberts, Roanoke, VA

John Hollandsworth also won the "Best Performer" Award, meaning his score was the best among the winners of the ten individual categories judged.

On Friday morning, Drew Smith hosted what is always a highlight of the week: the annual round-robin autoharp workshop. It was attended by about 30-40 'harpers (many of whom weren't in the contest but play for themselves or play other instruments) and another 20-30 onlookers and people who just seemed fascinated by the instrument. The crowd just about filled the big circus tent. Everyone told about themselves, offered a tune if they wished, and found out about each other and things like the Mountain Laurel and Willamette Valley Gatherings,

tain Laurel and Willamette Valley Gatherings, *Autoharp Quarterly* and Autoharp Clearinghouse.

By the way, the Galax Moose Lodge, sponsors of this event, announced some changes for next year. The competition will begin on Tuesday night, and each of the three nights will have three individual contests. The autoharp contest will fall on Thursday.

❖ ❖ ❖

Ivan Stiles Workshop
Chester, WV
Reporting: Judy Allison
Chester, WV

On September 25, 1997, Ivan Stiles made a stop in Chester, WV on his way home from Winfield KS. It was my privilege and great pleasure to attend a workshop that was quickly put together.

What I know about playing the autoharp you could put into a flea's teacup and still have room for cream and sugar. My knowledge of music in general is scant. Yet, I am an avid listener/toe tapper who fell so in love with the sweet sound of the autoharp, that I aquired one this summer.

There were nine attending the workshop. Four of them had driven about 90 minutes just to get here. With the exception of Alice, Mary Ann, and one other, most of us were 'newcomers'.

Within a few minutes, Ivan had all of us pickin', pluckin', and strummin'. By the end of the session, we were even singing. What a great way to spend an evening. Ivan Stiles has a wonderful talent as a player. The concert that he did here in August as part of the Open House for AQ was terrific. But, he is truly gifted as a teacher. Ivan has this knack of making the student feel comfortable and confident enough to join in with someone of his experience. Thanks, Ivan. We are looking forward to future visits.



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Walnut Valley Festival
Winfield, KS
Staff report

The 26th annual Walnut Valley Festival in Winfield, KS has come and gone for another year. It is definitely one of the high points of the year for acoustic music lovers. Again this year, our hat is off to the many volunteers and staff who work so hard to produce a great festival. Autoharp was represented on stage this year by Roz Brown, Julie Davis, Ron Wall, and John McCutcheon. Workshop leaders included Alex Usher, Les Gustafson-Zook, Alan Mager, George Orthey, Drew Smith, Julie Davis, Roz Brown. On Thursday, the International Autoharp Championship contest resulted in Karen Daniels of Overland Park, KS topping the field with Les Gustafson-Zook of Portland, OR capturing second and Drew Smith of Ho-Ho-Kus, NJ rounding out the top three. JoAnn Smith of Bartlesville, OK and Alex Usher of Webster Springs, MO also made the first 'cut'. All in all, another great year in Winfield visiting with old friends and making new ones.



AQ Grand Opening
Chester, WV
Reporting: Bill Schilling
Salem, OH

The Grand Opening of Stonehill Productions (new publishers of *AQ*) was held on Saturday, August 16 in the office located in a craft store, Just For You, in downtown Chester, WV. (That's as far north as one can go and still be in WV.) Special guests of the day, Mary Lou Orthey and Ivan Stiles, and their respective spouses, George and Nancy greeted folks as did Judy Allison, new Clubs and Events editor for the magazine.

In addition to door prize drawings and the chance for us locals to meet some celebrities of the autoharp world, other special events of the day included live broadcasts by radio station WELA from East Liverpool, Ohio including interviews with some of the notables present. Ivan was featured in live performances over the air.

Some members of the Canton (OH) Folk Song Society held our regular monthly meeting in the office and later joined everyone else in the store for some impromptu jamming. Mary Ann had 20 or so of us out to her home (surrounded by an incredible teapot collection and some vintage instruments) for dinner before going on to the concert. It was a great chance to spend more time with the special guests.

For the evening concert, Earl Whitehill (husband of Alice Ann), did an opening set with singing and lap dulcimer. He claimed he was only playing to make sure the sound system was operating properly. Ivan Stiles then did two sets with voice, three autoharps, lap dulcimer, bowed psaltry (using two bows), saw (using only one bow), and hurdy-gurdy. We got the chance to sing along on some great songs. Naturally, at such an event, the autoharp was the featured instrument, but the other instruments added great variety. I heard comments from some folks who went away wanting to know where to get a hurdy-gurdy, while others talked about using two bows on a psaltry or playing a saw. Most agreed that they didn't stand a chance of sounding like Ivan on the autoharp.



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



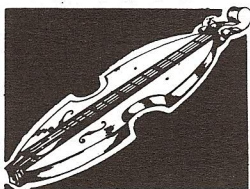
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'Harpers E-Mail

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

Kelly Williams
williams@RedRose.net
Jo Ann Smith
davenjo@ionet.net
Nancy James
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ewall@cbu.edu
Neal Walters NealW61449@aol.com

NEW WWW ADDRESSES

Autoharp Quarterly
www.fmp.com/aq

CHANGED WWW ADDRESSES

Mitch Pingel
www.timbreline.com



If you would like us to list your email address, or if you have changed your email address for any reason, please let us know. We want to help you keep in touch with your 'harp friends. Likewise, if you have a new web site or a changed web page address, please notify us.

Clubs

Clubs Editor:
Judy Allison
450 Carolina Avenue
Chester, WV 26034

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 Editor. We also welcome club news.

NEW CLUBS

The Redwood Autoharpers
Redwood Elementary School
Fontana, CA
Meetings are held at the school on the second Tuesday of each month.
Bob Palmer
909 357-5740 (school)

CLUB NEWS

Bob Palmer, president of the **Redwood Autoharpers**, reports from Fontana, California, "I have started a new autoharp club at the school where I teach. We currently have five members who are all teachers at the school. Oddly enough, all but one of the autoharps were 'in the closet' until I started the club. Now, the teachers are actually playing for the students in their respective classrooms. I have invited three other teachers from two other schools to our next meeting – so we're growing.



Bill Schilling of the **Dulci-more Club** in Salem, Ohio reports on a busy summer. Dulci-more Festival 3 was held on Memorial Day weekend and a sizeable crowd enjoyed a variety of workshops and concerts. They also 'played out' for a dozen events this season. The regular meetings, which are held twice a month, are a sort of song circle with members taking turns sharing songs. A number of the members attended the *AQ* open house in August. For more information check Bill's web site at <http://members.aol.com/sssbill/mw>. You may add to that: [/dmhp.htm](http://dmhp.htm) or dmfest.htm.

Events

Events Editor:
Judy Allison
450 Carolina Avenue
Chester, WV 26034

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

CODE:

AC	Autoharp Contest
AP	Autoharp Performance
AW	Autoharp Workshop

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
▶ **Winter Jam '97 World Expo**; Nov. 24-30; Opryland Hotel Convention Center in **Nashville, TN**; Code: **AP, AW** (Bryan Bowers, Alan Mager, Karen Mueller, Will Smith, Ron Wall, Charles Whitmer; Contact Chuck Stearman at Rt. 5, Box 84, Kirksville, MO 63501
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Recordings

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VIDEOS

Includes autoharp

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Autoharp: Evo Bluestein
The Bluestein Family
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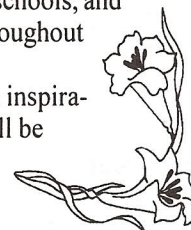
Marie Coulson Wells
January 1, 1932 – October 1, 1997

We are saddened at the loss of a friend of *Autoharp Quarterly*, a personal loss to everyone who knew her, and a great loss to the autoharp community. Marie Wells passed away on October 1 after a long and courageous bout with cancer.

Marie was a valuable asset to the autoharp, and to her community as well. She, her husband, Loren, and Merle and Rosie Zimmerman were the founders of the "Harps Plus" autoharp club in Wichita, Kansas. This organization has, under Marie's direction, grown from its day of inception to a large and active one.

"Harps Plus" brings to Wichita and the surrounding area a message of hope and love, and the sound of the autoharp. They perform regularly at the Wichita Children's Museum, churches, church schools, and nursing homes throughout the community.

Marie was an inspiration us all, and will be sadly missed.



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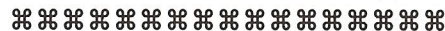
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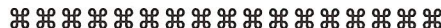
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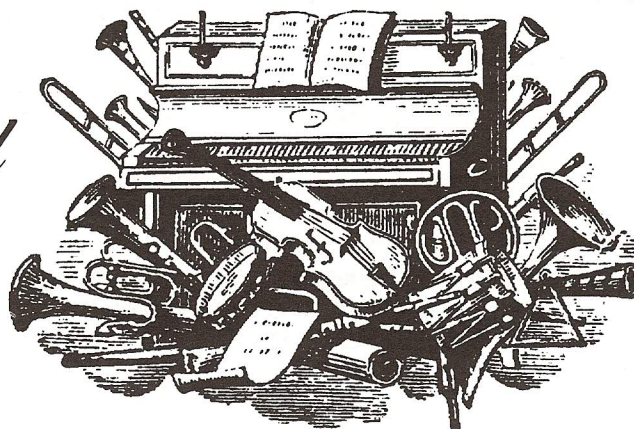
Have you ever wanted to be a cover girl? Or boy? Do you have an incredibly cute kid? Is your dog-cat-bird-pet snake musically inclined? What about your mother-in-law? If you can answer yes to any of the above, AQ wants you for a cover spread.

Our cover photo contest is an ongoing feature. If we use the picture you submit, you will receive a one year subscription to AQ. So get those cameras rolling, and good luck.



The Neighborhood Instrument Shop

by Kelly Williams



It's a pleasure and an honor to continue this series of articles after Leonard Reid's fine and interesting work. I believe his experience led him past a much larger variety of unusual and novel instruments than I've enjoyed seeing, but I've been hunting and studying, and it'll be fun to bring you what I can.

This time we're looking at one of the seemingly endless varieties of the guitar-zither, which was touched on by Leonard in AQ Vol. 2, #3. Briefly, this type of instrument is characterized by groups of strings organized in chords, together with a section of individual strings on which the melody is played. I'll return to the basic instrument in more detail in the future after some more research into Frederick Menzenhauer, the man who held the most important American patent on the instrument (the May 29, 1894 date which appears on the one in the picture).

This particular form of the instrument appears under a number of different names. I usually call it Mandolin-Guitar-Zither, after the appellation given to it in the 1909 Sears catalog. The one in this photograph corresponds in almost every detail to the instrument illustrated there. The shape and all the decals are the same, but this one has a fascinating pale metallic green color on top, rather than being "ebonized" (i.e. painted black) as stated in the Sears catalog.

Plenty of other names have been attached to instruments like this, including Victor Harp, Paramount Concert Harp, Bell Harp, and Deweylin Harp. It held that last odd name around the turn of the century, while that hero of the Spanish-American War was popular. ("Dewey-lin"...). There was even a picture of the good Admiral on the soundboard. It was one of a number of attempts to cash in on well-known popular events, particularly the big expositions of the first few decades of the 1900s. You can find guitar-zithers with decals that say St.

Mandolin-Guitar-Zither

*Three instruments combined
at the price of one
The greatest musical instrument
that has ever been placed
before the public.*

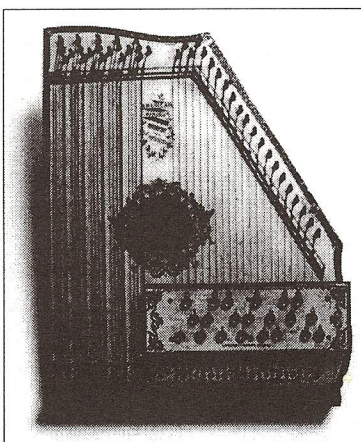


PHOTO COURTESY OF KELLY WILLIAMS

The mandolin, guitar, and zither, three of the sweetest toned instruments, are combined in this harp, which is so simply constructed that anyone may become master of it in a very short time, without the aid of a teacher. No picks or rings are required to play the instrument, a patent keyboard being used instead. As you will see in the illustration, the instrument is made after the style of the guitar zither, having treble strings on which the air is played and accompaniment strings for the accompaniment. The keyboard, which is placed over the strings, is the greatest feature with which the mandolin effect is produced. These mandolin-guitar-zithers are made of selected material beautifully ebonized and decorated with decalcomania ornamentations around the edges. \$4.35

—Sears, Roebuck Catalog, 1909

Louis, Jamestown, Hudson-Fulton, and Panama 1915. It makes it pretty easy to come up with a fairly close date for the instruments, although I've seen one with the Panama decal that had the words cut off—apparently the decal supply lasted longer than the Panama-Pacific Exposition.

The label in the soundhole reads:

AMERICAN MANDOLIN HARP STYLE-B

Patented May 29, 1894.

September 26, 1899.

Sept. 27, 1899. June 5, 1900.

Manufactured by

OSCAR SCHMIDT

Jersey City Berlin

36-50 Ferry Street Spittelmarkt No. 2

Oscar Schmidt moved from 36 Ferry Street to 87-101 Ferry Street about 1909, so it's pretty safe to date this one from about that time. The various decals—border, soundboard, soundhole, and note label, are all applied with a silver leaf under them, which gives them a nice depth and metallic appearance. The soundhole decal is one which was used on Schmidt instruments for many years.

The main feature, of course, is the attachment mounted over the melody strings. Let me quote a little more, this time from the 1900 edition of the Sears catalog. "The keys, which are made of ebony placed on spiral springs, extend through the cover or keyboard, which is mounted on rubber rollers, actuated by springs which, when moved rapidly, trill the strings, imitating the mandolin perfectly; in fact, a better trill can be made than with the hand. This improvement

also keeps the instrument in better tune as the strings are picked evenly at all times." So, autoharpists take note – try to play each of your strings evenly, and then you won't have to tune so much! (I think not...)

Each of the buttons you see on the "keyboard" corresponds to a melody string. Each button has a small, tight spring extending from its bottom which grips the upper end of a little pick, shaped much like the end of a piece of pencil lead. The spring allows the pick to flex back and forth when it meets the string. The entire keyboard is mounted on rollers, as mentioned above, with some

additional light springs to keep the keyboard in its right-most position. So you can press a button, move the keyboard to the left, and get a single picked note. Releasing the button allows the keyboard to roll back to the right, ready for the next note.

The buttons are spaced closely enough that you can press several of them at once, providing quite a bit of flexibility for producing varying chords in the melody section. The inclusion of most of the accidental notes in the C-major scale enhances this flexibility considerably over the simple guitar-zither. And for accompaniment you get C, G, F, D, and A major chords, which again is an improvement over the simpler guitar-zithers which are only set up to accompany in C.

But the big draw, the one which undoubtedly sold the multitude of instruments which found their way into the attics of America (or at least around my area) was that trill. If you hold down a button (or buttons), and rapidly roll the keyboard back and forth, you get repeated picking which sounds like a mandolin. (Well, maybe if the mandolin had big steel strings, under high tension, stretched over a shallow box.) This wasn't the only attempt to get a mandolin sound – flexible hammers like those on the Celestaphone (see AQ Vol. 5, #4), and separate spring hammers, reminiscent of dulcimer hammers, aimed toward the same thing.

The aforementioned Frederick Menzenhauer received the patent for this spring-pick-roller idea on September 26 and 27, 1899. He foresaw one of the problems with the concept – the feel and picking behavior varies from button to button if the picks don't extend downward to the same level. If they go down too far, they catch on the string instead of picking it, and as they wear, they don't touch the string any more. His patent called for tiny screws under each button for height adjustments. Apparently this required more manufacturing sophistication than was justified by that \$4.35 price, so in reality, the buttons just press against a piece of felt.

Menzenhauer went on in 1900 to patent a rather startling extension to his concept. It took the form of a crank with gears (or a spring-powered motor) and a connecting rod to the keyboard. A drawing shows the mechanism located where the accompaniment strings would be. Since your left hand no longer has any tedious picking to do, it's free to turn the crank, setting up a continuous oscillation of the keyboard. Your right hand then has merely to press the melody buttons, and a high-speed mandolin

trill is produced on your behalf. I've never seen one of these in real life, but I shudder (or my hand shudders) to think what it must have been like to play.

How might one go about obtaining one? I've found them at the standard venues – flea markets, antique shops, estate sales. It's hard to say what you should pay – fortunately for the buyers of such things, there's no established price guide. The one in the photograph is in pretty good shape – the decals and soundboard are nice, the mechanism is complete and works smoothly, but the end joints have come unglued and the back is split. I paid \$20 for it about two years ago at a local co-op and thought I got a pretty good buy.

So how about if you want to bring one of these back to life? There are a number of issues common to all old zithers and autoharps – open glue joints, loose tuning pins, working with the surface of the soundboard, finding strings – which I'll pass over for now. Here are some tips which apply specifically to the Mandolin-Guitar-Zither.

First, tune it up. The feel of the pick on the string can be correct only when the string is at its proper tension. Then check the action of each pick. As it goes across the string, it should contact it with more than just a touch, but not heavily enough to greatly impede the smooth motion of the keyboard.

Then, set the action, which is controlled in two ways. A coarse height setting is obtained by the use of shims under the roller housings. Sometimes they'll have thin metal shims in place; I've also made shims of thin cardboard. If almost all of the picks drag, or if few of them touch, you can move them all at once this way.

Fine control of the height must be obtained by moving the individual picks. Grip one lightly with pliers, and while rotating it, move it into or out of its flexible spring mount. Make your direction of rotation such that the spring "unwinds" a little bit, and it will release its grip on the pick enough to allow it to move in or out more easily.

I have a few extra parts left from past repair jobs, so if you need something, or if you want to chat about some interesting old-timer, you're welcome to contact me:

Kelly R. Williams
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From Start to FINISHED

by Jim Hudson

I've suffered a lot of grief with inferior finishes on my instruments. It's taken a lot of years and a lot of mistakes to finally find something that works for me. This is going to be a long one, so just be prepared.

I'd like to, as usual, get my two cents worth in on this. I want to share with you all the different finishes I've used, and how they have looked and responded. This way, you have a choice as to what you want to try and what end result you might hope to expect.

I'll start with the easiest and worst, and go from there. That way, you only have to read as far as you want to before you get started. If no one objects to me doing this, I would enjoy sharing fairly in-depth building experiences, the problems and the successes. There are a lot of things I can't explain, a lot of questions I have unanswered, and I think an exchange of experiences might be found more helpful than a lot of conflicting advice. If I've learned nothing else over the years, I've learned that somehow or other, I always seem to do it the hard way. Maybe, someone out there can help me do it an easier way, a better way, a faster way. In the meantime, we all enjoy the sharing.

So here goes *Book One* from Jim Hudson. *Book Two* will only be written if there are no objections (or at least the positive outweighs the negatives.)

Finishing is one of the toughest areas of the instrument building process to get right. I had my basic joinery down fairly quickly, say after the first 30 instruments. Of course that improved constantly. But finishing? Still learning, folks, and we're talking a lot of instruments. I really wish I could sit back and smile with pride

when I think about my early efforts. I sometimes have nightmares that I'm being chased by the poor souls that bought them. But one thing they all had in common, an ugly finish. Here are all the things that helped move them through varying degrees of ugly.

Wax

This was probably my worst mistake. Wax gives a soft luster to the wood, provided you sand to at least 220. Problem is, it dries out. It's impossible to re-wax a fully strung instrument, and it has to be

re-waxed to maintain the finish. I wasn't aware of this at the time I sold them, so all you folks, I'm sorry to cause you this extra trouble, but it's not a major thing, and you need to replace your strings once in a great while. Let your maintenance time include a fresh coat of wax. I recommend Bri-Wax and have the address if anyone needs it. Looks good, not durable.

oil

I was able to get a real nice finish with oil. If I had known to fill the grain, I could have had a pretty nice look. Problem is, it's terribly slow to work. You have to allow ample time for each coat to dry. I didn't know that, so I was putting on a fresh coat every day. Since I wanted a *really* nice look, I put on about 10 to 12 coats. I'm happy to announce to the folks who bought those instruments, you will never have any trouble proving your right to the Lifetime Warranty. My finger prints are on your instruments. In fact, I wouldn't be surprised if your finger prints aren't on it too. You can get good results, but you have to take your time. And remember, it will, now and forever, be a dust magnet.

Polyurethane

Fortunately, the soundboard split on this instrument before it ever made it to the unsuspecting public. I tried brushing, didn't know much about sanding between coats, but the finish is much too heavy for an instrument. Save yourself some grief and just forget this one, as far as I'm concerned. I couldn't find one good thing about it.



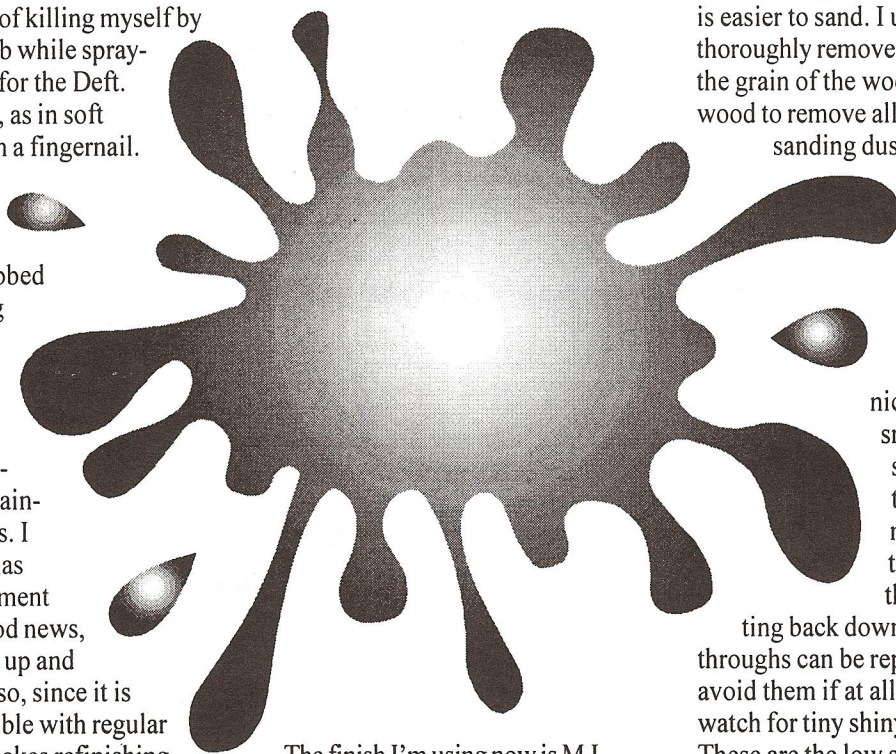
Deft

I got the best result when I moved to Deft. I tried several different methods which delivered varying degrees of appeal. At first, my reasoning behind finishing was to get a good protection on the wood. I was spraying three or four coats of Deft from an aerosol can. I sprayed, sanded by hand with 220, sprayed, sanded, until I had a coat with no rub through. The grain of the wood was unfilled, so the finish looked like the wood, open and grainy. After the last coat, I used 0000 steel wool to bring up a luster.

As my desires changed, or I saw something that I liked better, I tried to get a more "finished" look. I moved to Water-Bourne Lacquer, out of concern for the environment and fear of killing myself by doing something dumb while spraying. I also didn't care for the Deft. The finish is very soft, as in soft enough to scratch with a fingernail. It obscures the grain in the wood and lacks clarity and luster. It can be easily rubbed out into a nice looking finish, but lacks durability. It also is destined to have white spots on it, because God has a sense of humor, and delights on raining on our instruments. I know he must, for it has rained on every instrument I've ever had. The good news, it's very easy to touch up and keep looking nice. Also, since it is a lacquer, it's compatible with regular Nitrocellulose, so it makes refinishing a dream. Just have to sand really well with 320 to remove wax and oil, shoot it, steel wool it, and restring. Easy to keep looking nice.

While using the Water-Bourne, I started pursuing the "Mirror" or "Guitar" finish that I'm using now. The results weren't worth the effort. The products just couldn't deliver. I was very displeased with the results, but it was still the nicest finish I had ever gotten. Out of fairness, the M.L. Campbell Water-Bourne was better looking than the Hydra-Cote. The M.L. Campbell doesn't "burn in" as in melting into the previous coat. This resulted in about six people getting instruments with an adequate if somewhat

flat looking finish, or a high gloss finish that looks pretty good. However, there are witness lines, swirls, sanding scratches all buried under successive layers of finish. It doesn't hurt anything, it just isn't as good as it can be. I had trouble using grain fillers with the Water-Bourne. Finish adhesion was a major issue when using oil-based fillers. The latex or Water-Bourne grain fillers were unacceptable. They dried white and quite unattractive in the grain. Really gives an exotic look to walnut. Yuckkk! By the way, you can achieve a much nicer finish much more quickly if you fill the grain on any of your open pore woods like red oak, ash, walnut, mahogany, rosewood, and wenge to name just a few.



The finish I'm using now is M.L. Campbell High Build Amber Lacquer, both high gloss and satin. This is a nitrocellulose lacquer. This, or any other finish, should be treated as potentially harmful if not fatal. Folks, don't use this stuff in your house, your basement, your attic, anywhere where you will be without adequate ventilation, and a double charcoal respirator. Be prepared for a lot of dust, a lot of work, and a lot of patience. Here are the steps I take, what I'm seeing, the results I'm getting.

I sand to 120, refine my edges with 220, fill the grain according to the instructions on the can. I have found it better to fill, let it sit for 48 hours to dry, sand with 120, refill, let dry for 48 hours,

sand and start finishing. I spray in the attic space of my workshop, a three-car garage. It's a real hoot climbing up and down the ladder with a freshly finished instrument. I have an outside vent fan running at all times when lacquer vapors will be present. After spraying, I turn on an electric fan to blow across the room. This aids in the drying process and greatly improves drying times as well as helping to clear the room of vapors.

I use M.L. Campbell (no, this isn't an advertisement, and no, I don't get kickbacks, but brands do make a big difference, and these are working for me). Anyway, I use M.L. Campbell Sanding Sealer. This prepares the wood to accept the finish, fills the remaining open pores of the wood, is cheaper than lacquer and is easier to sand. I use compressed air to thoroughly remove any loose dust from the grain of the wood. I tack rag the bare wood to remove all the tiny particles of sanding dust. Then I spray two

coats of sealer. I use a DeVilbiss HVLP, operating at about 22 lbs. at the nozzle.

Then I sand with 320. My Porter Cable 1/4 Sheet Pad Sander is nice for this. I had a small, much lighter sander, but it seemed to leave a lot of swirl marks. The idea here is to level the surface of the finish, without get-

ting back down to bare wood. Sand throughs can be repaired, but I try to avoid them if at all possible. As I sand, I watch for tiny shiny spots on the surface. These are the low spots in the finish that are going to have to be filled with finish. It's faster to do this with sealer. The sealer sands nicely and fairly quickly. I blow it off with compressed air, but don't fret over the white residue. It will "burn in" or melt back into the next coat. I try to spray a uniform wet coat, being careful to spray all outside edges and corners. I shoot two more coats of sealer, not sanding between them unless there is debris in the finish.

Next I sand with 320 until there are no shiny spots. I repeat this process until all the low spots are filled. Usually the last two coats are ample. This leaves about a two-coat layer of sealer. The sealer is softer than the lacquer, and might cause

the topcoat to crack if I get it on too heavy. Fortunately, these facts were discovered before I made this mistake. I try to keep the sealer to a minimum.

At first, I didn't use the sealer, because the lacquer instructions said it was self-sealing. And it is, but it's much more work to sand lacquer than the sealer. Not to mention, expensive.

I try to observe a very strict spray schedule. Timing is important because of drying times. In my attic, I find it best to let the instruments dry overnight with the circulating fan running 24 hours a day. I've tried rushing Nitrocellulose, and it's a waste of time. Deft can be re-coated often enough to completely finish an instrument in a day or so. I usually plan to allow two weeks for the finishing process.

Deft can be sanded after 30 minutes and it sands very well. Lacquer sands after 12 hours in my shop, and then it's a constant struggle. It blobs up and clogs the paper. I have found Open Coat sandpaper is a must for sanding back. I always use 320 to sand back with. I've had swirls from 220 that were deep enough they didn't melt back.

At first, I was under the impression that everything was going to disappear because this stuff melts itself. Not true. I had to do a lot of hand sanding on an instrument I just finished for my daughter, because of sanding swirls buried in the finish. One thing really nice about lacquer. The answer to most every problem I have faced is sand back, and re-spray. This takes care of dust, flies, gnats, spiders, spider webs, lint, string, beard hair that might be trapped in the finish. All of the above have shown up in my shop at one time or another. I just sand 'em out and re-spray. (For those animal activists among you, I assure you that so far, any creatures accidentally captured were dead upon discovery.) Had this not been the case, I most surely would have dispatched them in a rapid and hopefully painless fashion.

I usually spray four coats in one day. Never more and on humid days, fewer. I allow a minimum of two hours between coats for drying purposes. In the past, I've tried working it like Deft and it just won't work. I change sandpaper as soon as I notice a swirl from my sander. The lacquer clumps up. To continue without changing paper just mars the finish and prolongs the task. I will usually spray four coats without sanding between unless there are unwanted creatures stand-

ing in my finish. I sand back, leveling the lacquer, being careful not to rub through. I don't usually attempt to get the dulcimer to no shiny spots at this point, just trying to get the low spots filled.

Then I re-spray. The first four coats are thinned about 10% with, you guessed it, M.L. Campbell Lacquer Thinner. The next four coats are thinned about 10% with retarder. This allows the finish to flow out smoother, minimizing sanding time. I do all sanding by hand from this point on, using the trusty 320. I use Silicone Carbide Wet/Dry paper designed for the automobile industry. This is readily available at most hardware or automotive stores. The next part was frightening and almost painful for me to experience. After years of fighting water spots with Deft, and the inherent struggle to protect the instruments at all costs, (which is a loosing proposition, cause God's bigger than I am) it was almost traumatic to pour a solution of a few drops of dish soap and the dreaded *W* word, *water*, across the soundboard of one of my creations. It's now so common place for me I seldom think about it. Wet sanding is faster, easier, cleaner from a dust standpoint, (no face mask) and gives a more scratch free finish.

I wet sand starting with the 320, using a felt backing pad, water/soap and a lot of time, patience, and a good light source to bounce off the finish. I sand until there are no shiny spots anywhere on the instrument. At this point, if there are no rub-throughs, then I finish rubbing out by wet sanding with 400, 600, then rubbing out with synthetic steel wool, starting with green, to gray, to white, a coat of 3M Micro Finishing Glaze, a coat of Mequires Automotive Wax, a good rub and it's ready to go. The only thing I am dissatisfied with at this point, is a tendency toward rough edges and I will be so glad when I can get beyond the rub-through stage.

I also found out the hard way, the lacquer really does accumulate around the pin holes. The first one I did with this high build finish, as soon as I drove a pin in, the lacquer buckled around the pin. I corrected this problem by using a countersink bit to chamfer the edge of the holes.

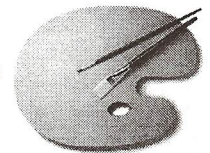
I did some high gloss, but found it not as desirable as I thought it might be. I use Satin Lacquer or Semi-Gloss for the last four or so coats, and rub it for a nice

satin finish with a high lustre, a warm amber glow, a lot of depth, clarity, protection, and a very tough finish that won't spot up when it gets wet. In fact, I enjoy being able to wash off some of the more persistent substances that have found their way onto my instruments.

I have found I need to allow drying times as follow: two hours minimum between coats, 12 hours for sanding, 48 hours after final coat before wet sanding, 24 hours drying time to rubbing out, five days before final rub and stringing. Anything sooner than this has resulted in substances reacting to the lacquer. Things like leather on my display rack, felt on my display rack, rubber on the peg of my stand, rubber nails in stands, a glasses case left on the instrument, carpet, a sheet, a terry cloth towel, masonite, the inside of a case and the palm of my hand, that I can think of off the top of my head. Any reaction experienced has to be wet sanded until it's gone or sprayed and sanded, sprayed and sanded.

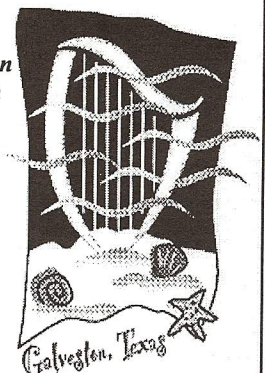
I'm still struggling. In fact, I think that quite possibly my eternal punishment may be to finally learn to put a finish on. The result from this last mentioned process is essentially the same as you can expect to find on any finely crafted instrument. As you build, you'll find your sound will get better, the joinery will get better, and along with that, you'll want your finish to get better.

If there is anything you know of that can improve my process, speed things up, make it look better, improve the quality, whatever, please tell me what you can. I'm tired of having to learn the hard way. Maybe this will help us all. ❖



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SIMPLY. Classic

by Linda Huber

Peter Ilitch Tschaikowsky was a Russian composer of the Romantic Period.

He had a conventional education and received some piano lessons as a child. He studied law and at the age of 19, became a law clerk. When he was 22 years old, he decided to make music his career, so he entered the conservatory at St. Petersburg.

He studied under Anton Rubenstein who later engaged Tschaikowsky to teach harmony at his new conservatory.

Besides teaching, Tschaikowsky traveled and composed. Later, he became a famous conductor.

The Concerto for Piano and Orchestra in Bb minor No.1, Opus 23 was composed

in a month. The theme that is presented here is from the long introduction, and is one of the most deservedly renowned of all Tschaikowsky melodies.

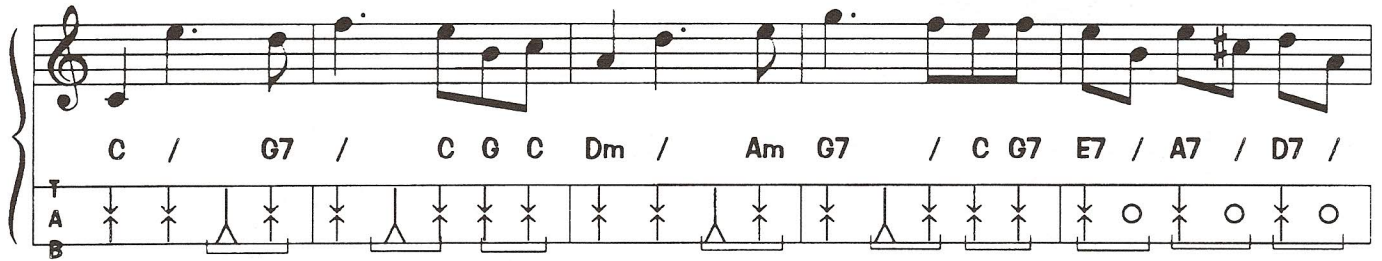


TABLATURE							
Pinch	Roll Like on a drum	Strum/ Pluck	Strum	Down Scratch	Rhythm Bracket	Long Strum	Sustain

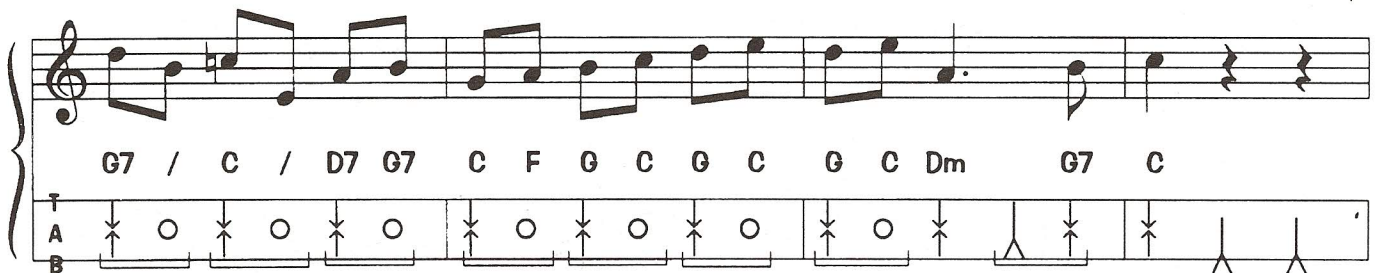
THEME FROM TSCHAIKOWSKY'S CONCERTO No. 1

ANDANTE NON TROPPO MOLTO MAESTOSO*

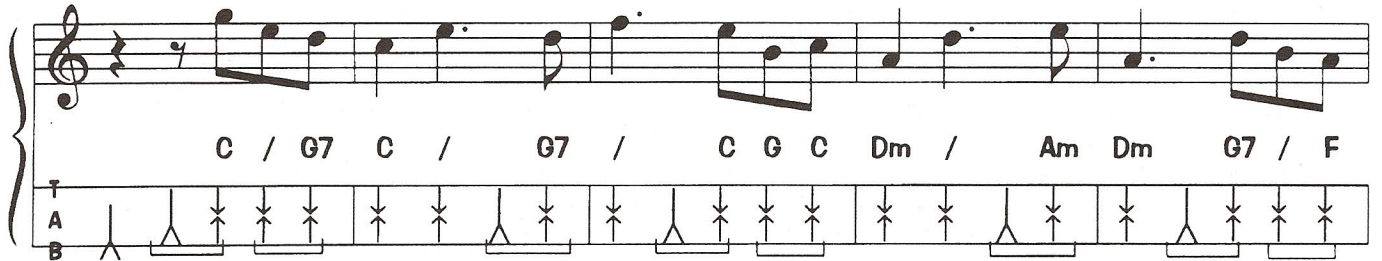
The musical score is presented in two systems. Each system consists of a treble clef staff with a 3/4 time signature, a guitar tablature staff, and a chord progression line. The first system covers measures 1 through 6, and the second system covers measures 7 through 12. The tablature uses various symbols defined in the 'TABLATURE' box, such as strumming, plucking, and rolling. The chord progression includes C, G7, F, and Dm.



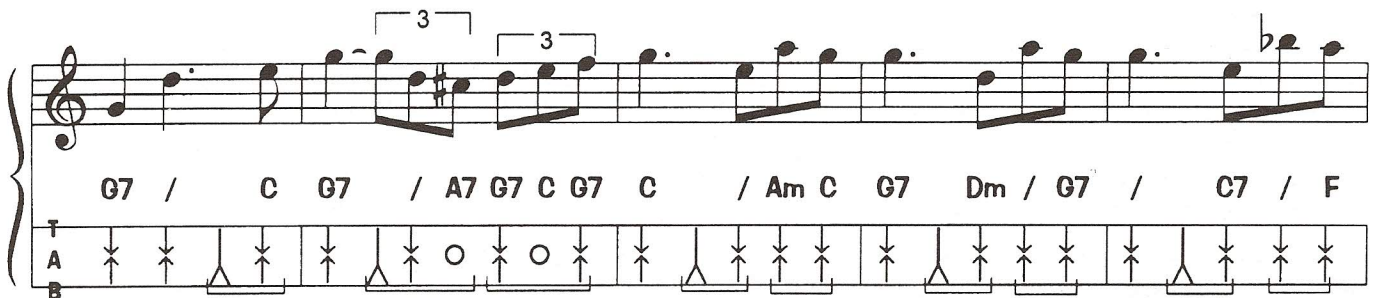
C / G7 / C G C Dm / Am G7 / C G7 E7 / A7 / D7 /



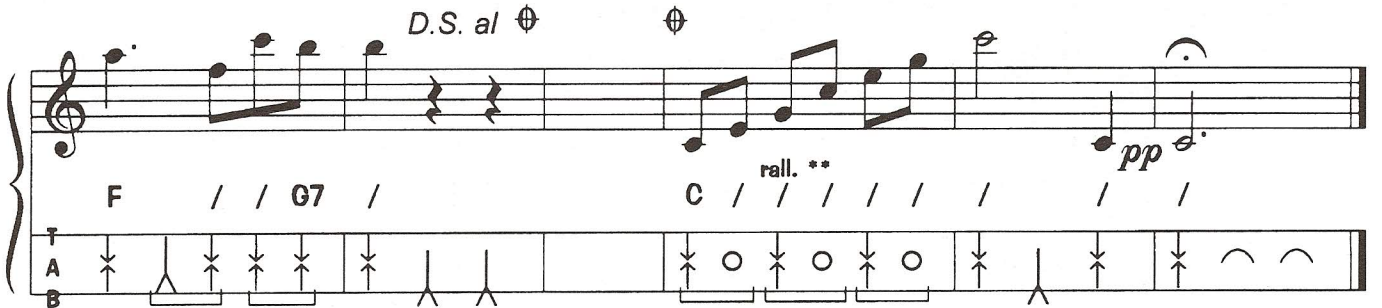
G7 / C / D7 G7 C F G C G C G C Dm G7 C



C / G7 C / G7 / C G C Dm / Am Dm G7 / F



G7 / C G7 / A7 G7 C G7 C / Am C G7 Dm / G7 / C7 / F



F / / G7 / C / / / / / / / *pp*

D.S. al ⊕ ⊕

*rall. ***

Arrangement ©1997 by Linda Huber

* walking tempo not too fast and very majestic
** rallentando - freely slowing down

Our Sara

In memory of my devoted and sweet sister-in-law, Sara

by Stella Bays Morris

Sara Carter was a light and inspiration in our home from the time my brother Coy Bays and she married in Texas in 1939. She was family to us long before this, having been married to A.P. Carter, my dad's eldest sister Mollie and Bob Carter's son. Sara was like a protective sister of mine. She and I shared many things – her fan mail, her many records that were sent to her complimentary from other artists.

She loved to have other artists produce the Carter family songs. She loved the McClain Family, and at her funeral they played, at her request, *Angel Band*, which was her favorite. Another of her favorites was *Fifty Miles Of Elbow Room*, which the Red Clay Ramblers recorded and then sent the album to her. They were also present at her funeral and sang the song by request of the family. Sara had also asked F.M. Bays, a first cousin of A.P.'s, and his band to sing.

Another of her favorite albums was the one done in Japan of Carter Family songs, called the "Nasher 107 Song Book." It was given to her by Ralph Peer of Peer International. When presented with this album, she clapped her hands and said "tell them to make

of art, and she wanted to meet them and tell them so. She was always kind to young artists on the way up the ladder, searching for success. She answered their questions and advised them in a way she knew best. Foreign artists who paid the Carters several visits were the Ed Romaniuk Family from Canada. Another was Mike Fenton from England.

Sara gave many interviews to news media and college students in California. She loved the plain and simple things of life. Baby animals, small creatures, birds, and flowers. Her mother-in-law, Mary Bays, was very special to her. She was very sorry that she couldn't attend Mary's 100th birthday party, since she was in the hospital. So, Mrs. Bays spent the afternoon of her birthday, December 5th 1978, at the hospital visiting Sara.

She loved her fans and received many lovely gifts from them. One in particular was a stained glass picture of Sara and Maybelle given by Daniel Sparks. Another gift, a miniature marble guitar presented to her at the Carter Festival in 1977, was put into the museum at the Carter Fold.

The last re-union of the two great ladies, Sara and Maybelle, was in my

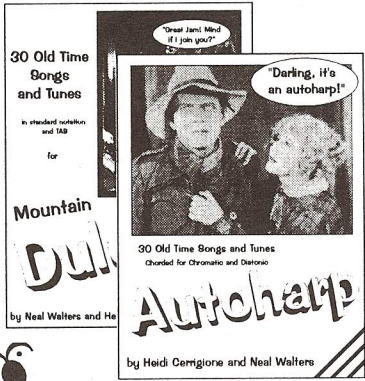
home in August of 1978. Maybelle came out to Lake Tahoe with the Johnny Cash Show. I drove up and she and her companion, Peggy Knight, came home with me for three days here in Lockeford. They visited with Coy and Sara in their travel home. Neither Sara nor Maybelle was feeling good. The visit was over, it was a sad farewell. The passing of her cousin and singing partner, Maybelle, was a great shock to Sara. She grieved much over this. Sara had been in and out of the hospital many times during 1978.

Her neice's sisters, June, Helen, and Anita came to see Sara in the hospital in November of 1978. They spent several hours with her. June held prayer at her bedside before leaving. Sara's remark at one time was that she wanted to be put away like Maybelle. "I want Johnny (Cash) to hold my services". (She held the greatest regard for this man.) "I want June and the girls to be there too". They were all there, and many more. Johnny said to me the day of the funeral, "I would have cancelled every appointment I had to be here".

Sara was put away with the dignity and honor becoming and deserving of the Queen of Clinch Mountain. The services went off like a rehearsed performance. There were Carter Family melodies, spiritual hymns, prayers and poems. We left her there in the shadow of Clinch Mountain, in God's care, among the flowers that she sang about – so often – in her native home. ❖

Stella Bays Morris is a delightful lady who resides in Stockton, California. She grew up along with her Carter cousins in the shadow of Clinch Mountain. We thank her for these insights into her family.

Mary Lou Orthey



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My Cousin, Janette

by
Stella Bays Morris

As I know Janette Carter, we had many long talks when she and her sister Gladys visited us here in California just before the passing of their mother, our dear beloved Sara. They had made many trips out here while she was so sick. They were attentive to their mother whom they loved dearly.

While she was visiting here, we had the pleasure of having Janette as a guest in our church. When called upon to sing, she cradled her autoharp in her arms, arose, stepped up to the mic with much dignity and charm, and said "I'm always happy to sing for my Jesus." Then she would sing *Diamonds in the Rough* – a religious song pertaining to many of Jesus' disciples. She warmed the hearts of the congregation with her clear, distinct southern voice, and warm friendly smile. They loved her.

Janette came from a family that was talented in music from several sides – from her father's side, Bays and Carter; from her mother's side, Dougherty and Addington. Her great, great grandfather, Billie Bays was known as "The Entertainer." He played the fiddle and danced. Her great uncle F. M. Bays, my father and

Janette's great uncle, played fiddle from whom A. P. Carter learned his background of fiddle playing. Uncle Grant Carter, A. P.'s brother, was also a good fiddle player. Her great uncle Willie Bays sang in church and choirs.

But Janette is an original. She doesn't need anyone to make up her mind for her. She is strong-willed, determined, and warmhearted.

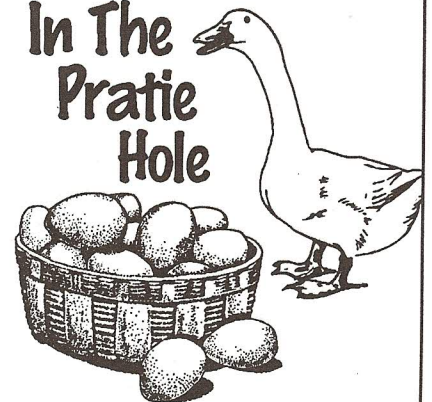
Janette had a dream and a goal. The little A. P. Carter store, now the Carter Museum, was being used as a music house, and was bulging at the seams. Janette, realizing the need for a larger building, talked it over with her mother Sara, sister Gladys, and her brother Joe. A new music house was born which seats 800. They call it the Carter Fold.

It is here at the Carter Fold that the side of Clinch Mountain comes alive every Saturday night with Janette as the master of ceremony. Janette books her own artists, answers her answering service, and composes many of the songs she sings. How does she do it? In the background is her family - daughter Rita, son Dale, and her little brother Joe.

Keep pressing on, Janette. I love you.
– Stella ❖



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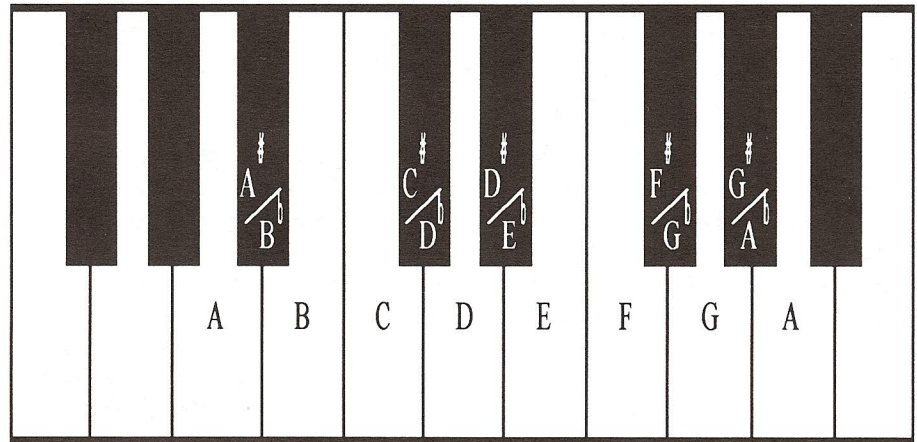
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Theoretically Speaking

by "Hooter" the Owl as told to Becky Askey

LESSON NUMBER

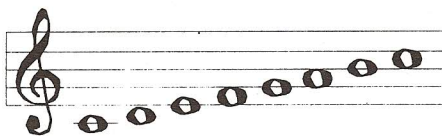


Now that you have finished all the Major and minor scales and chords, we are going to learn how to construct the 7th chords. YEA !!!!!!! I hear the cheers echoing through the countryside. Tears of thanks are flowing from mothers and fathers and children dance joyously through fields of daisies and poison ivy. 7th chords! 7th chords! Oh, the JOY and Wonder of it all !!!! HOORAH!!

Now that you are properly prepared, go back and look at your C scale.

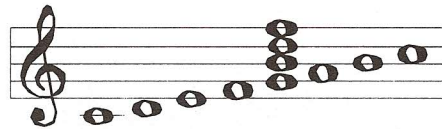
Each note in the scale has a name. Just so you have them, I will list them here but you probably won't remember them. The 1st note in the scale is the TONIC. The 2nd note is the SUPER-TONIC. The 3rd is the MEDIANT. the 4th is the SUB-DOMINANT. The 5th is the DOMINANT. The 6th is the SUB-MEDIANT, and the 7th is the LEADING TONE. The one that we will be using to construct the 7th chords is the DOMINANT or 5th tone in the scale.

Key of C



Looking at the key of C, the 5th tone in the scale, the Dominant, is a G. This is where we build our 7th chord in each scale, the 5th tone. The chords are extremely easy

to build, just keeping in mind that you are staying right within the key signature and that the 7th chord will have four (4) notes in it instead of the usual three. Looking at the G, you will see that it is on a line of the staff. Stack up three more notes on the lines above the G. You will have G, B, D, and F natural. (You have skipped over the notes on the spaces.) If you remember making a plain old G chord in a former lesson you will see that the first three notes (G,B,D) are exactly the same in both the G and G7 chords. But adding the last note, the F natural, is what makes it a G7 chord.



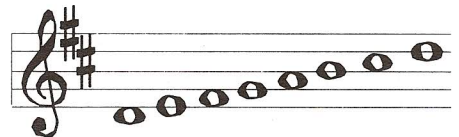
Wasn't that easy? You always build a 7th chord on the 5th tone of the scale. The rule is "The Dominant 7th is built in the key of which it is the 5th", which actually sounds much harder than it is.

I know what you're asking, "Why the heck is it called a 7th chord if it is built on the 5th tone of the scale?" Well, I'll tell you. It's because as you stack them up, you number them from the bottom. G is 1, B is 3, D is 5 and F is 7. Remember, you skipped the notes on the spaces.

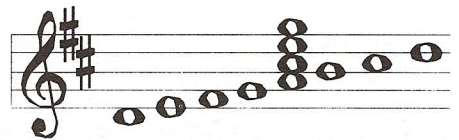
Now we'll do another one and do it the

same way. Take the key of D which, if you remember has 2 sharps (#).

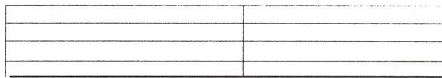
Key of D



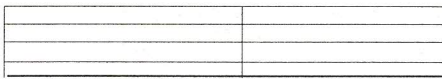
The 5th tone in the D scale is an A so we will build our Dominant 7th chord there, making it an A7. Here, the A is on a space so you just stack 3 more notes up on the spaces above A and you have A, C#, E, G.



Now, does that mean that every time you see a 7th chord it is stacked up like that? No, not any more than with any other chord. You can use the notes that are in the chord in various and numerous combinations. For instance, you may see a G7 or A7 chord written like this.

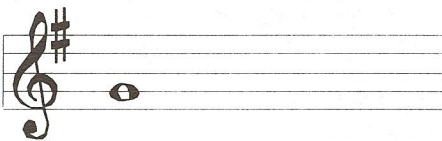


You will even see a 7th chord that leaves out the 3rd tone or the 5th tone looking something like this.

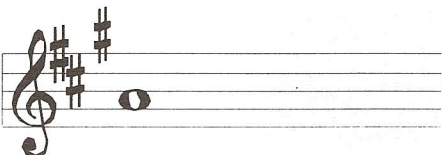


For your homework, try constructing the 7th chords in the G scale, the A scale and the E scale. I will be so proud of you.

Key of G



Key of A

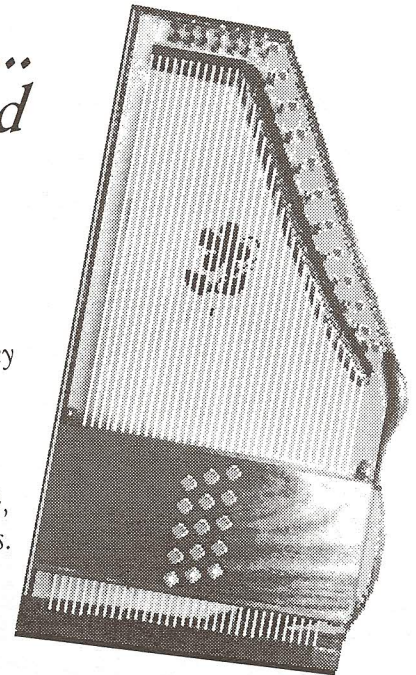


Key of E



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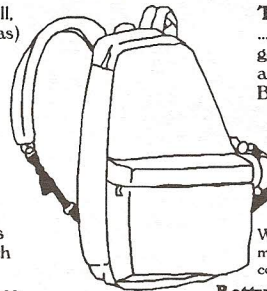
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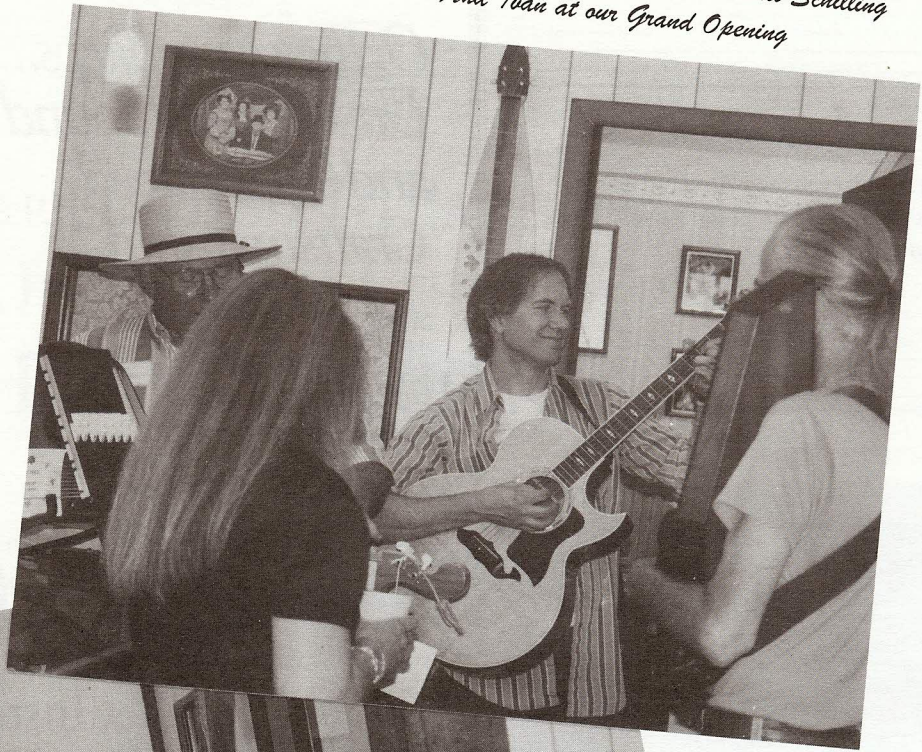
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*Earl Whitehill, Carol Ellis, Bill Schilling
And Ivan at our Grand Opening*

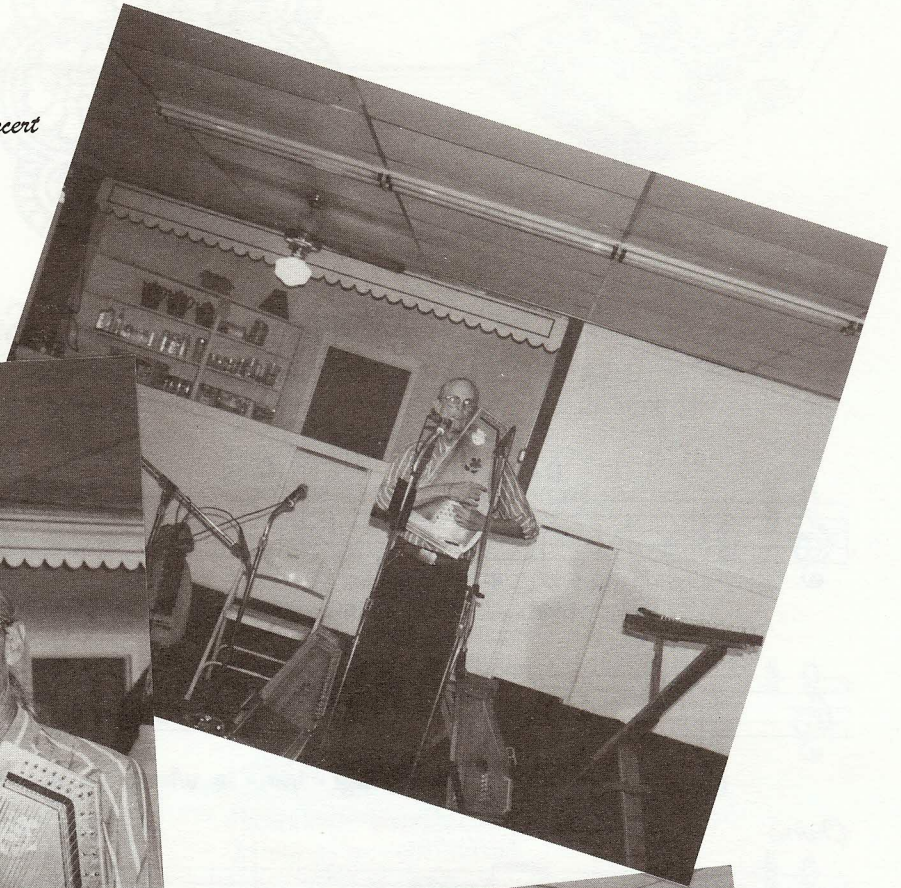


*Alice, her daughter Rachel Huff,
Debbie and Kristy Boyd listen to
Ivan as he broadcasts on the radio*



*Bill Schilling, Earl and Alice,
Mary Ann and Mary Lou,
Jamming after the concert*

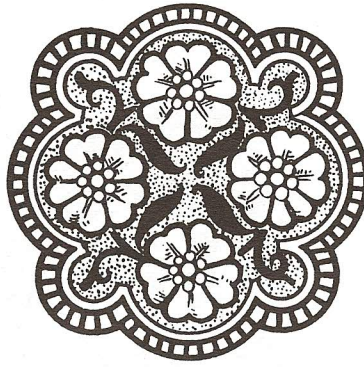
*Ivan takes center stage
At the Grand Opening concert*



*The maker and the player
George Orthey and Ivan Stiles*



*Our new Clubs and Events editor
Judy Allison, her daughter Ginna
And Ivan at the concert*



MOUNTAIN LAUREL SONG

(to the traditional tune, "Little Creek")

Words by Tom Schroeder

G C G D7 G

I've met man-y an au-to-harp play-er who told me I should know a-bout a

C G D7 G

fes-ti-val in Penn-syl-van-ia where all the play-ers go They told me

Chorus D7 G

Moun-tain Laur-el is the place to be where au-to-harp play-ers grow on trees they

D7 G

e-ven spit those wa-ter-mel-on seeds and play the tunes all night

2.

They even toss an autoharp just to watch its flight
They have a player's contest to see who gets bragging rights. That

Chorus

3.

You can camp out in an open field with two hundred of your very best pals
Or you live the life of luxury and stay at the Park Motel. They said

Chorus

4.

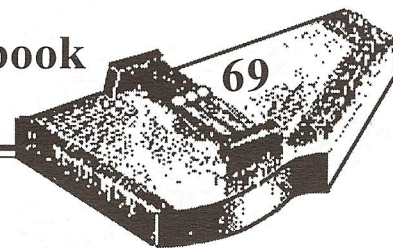
They told me about thunder storms and told me about people I knew
They told me about the people from the Grange, who serve up that gourmet food. Ya

Chorus

5.

This year's festival has to end so Sunday we'll depart
But for the next 365 days when you see an autoharp, you can tell them

Chorus



John Riley (2)

▼
Dm / / / G [/] Dm / / /
Fair young maid all in a gar-den

Dm / / / G [/] Dm / / /
Strange young man, pas-ser by

Dm F / / / / C [/ /] C /
Said "Fair maid will you mar-ry me"?

C Gm // [Gm /] / / Dm
This, then sir was her re-ply

"O, no kind sir, I cannot marry thee!
For I've a love who sails all on the sea,
He's been gone for seven years,
But, still no man shall marry me."

"What if he's in some battle slain?
Or drown-ed in the deep salt sea,
What if he's found another love,
And he and his love both married be"?

"If he is in some battle slain,
I will die when the moon doth wain,
And if he's drowned in the deep salt sea,
I'll be true to his memory".

"And if he's found another love,
And he and his love both married be,
I wish them health and happiness,
Where they dwell across the sea".

He picked her up all in his arms,
And kisses gave her, one, two, three
Saying, "Weep no more, my own true love,
I am your long lost John Riley".



Banks Of The Ohio (2)

▼
D / A7 D / / / D / / A7 / / /
I asked my love to take a walk

A7 / D D7 / / / [D /] / A7 D / / /
To take a walk just a lit-tle walk

[D /] D7 / / / [D7 /] / / D G / / /
Down be-side where the wa-ter flows

G D G D / / / [D /] A7 / D
Down by the banks of the O-hi-o

Chorus:
And only say that you'll be mine,
In no other arms entwined,
Down beside where the water flows,
Down by the banks of the Ohio

I held a knife against her breast,
As into my arms she pressed,
She cried, "O, Willie, don't murder me,
I'm not prepared for eternity".

I started home 'tween twelve and one,
I cried, "My God, what have I done?
Killed the only woman I loved,
Because she would not be my bride".



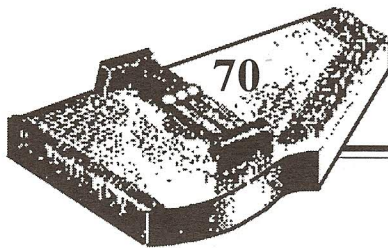
Brahms' Lullaby (3)

C / / / / / [C /] F G7 F / G7
Lull-a-by and good-night with ros-es be-dight,

[G7 A7] G7 / [G7 A7] G7 / [G7 /] [G7 /] / G C /
Cre-ep in-to thy bed, there pil-low thy head

C / F F / C / / [G7 /] / / C
If God will, thou shalt wake, when the morn-ing doth break

C / F F / C / / [G7 /] [/ /] / C
If God will, thou shalt wake, when the morn-ing doth break



Autoharp Songbook

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O Christmas Tree (2)

∨
G G / / D G / /
O, Christ-mas tree, O, Christ-mas tree,

G Am / / D7 / G /
Thy leaves are so un-chang-ing,

G G / / D / / /
O, Christ-mas tree, O, Christ-mas tree,

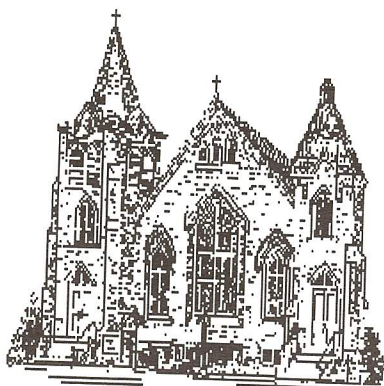
G Am / / D7 / G /
Thy leaves are so un-chang-ing.

G /G7 C G / D7 /
Not only green when sum-mer's here,

D7 / / D D7 / G /
But, also when 'tis cold and drear.

G G / / D G / E7
O, Christ-mas tree, O, Christ-mas tree,

E7 Am / / D7 / G /S
Thy leaves are so un-chang-ing.



The Cherry Tree Carol (3)

∨
F / / / [B^b F] [/ /] / / B^b F C C7/
When Jo-seph was an old man, an old man was he,

[C7 /] B^b / / / F / / / [/ /] C A7
He mar-ied Vir-gin Ma-ry, the queen of Gal-i-lee

A7 / B^b / / / F / / / [/ C7] / F
He mar-ied Vir-gin Ma-ry, the queen of Gal-i-lee.

Joseph and Mary walked through an orchard green,
There were berries and cherries as thick as might be seen,
There were berries and cherries as thick as might be seen.

Then Mary spoke to Joseph, so meek and so mild,
"Joseph, gather me some cherries, for I am with child,
Joseph, gather me some cherries, for I am with child".

Then Joseph flew in anger, in anger flew he,
"Let the father of the baby gather cherries for thee,
Let the father of the baby gather cherries for thee".

Then up spoke baby Jesus, from in Mary's womb,
"Bend down the tallest branch that my mother might have some
Bend down the tallest branch that my mother might have some"

"And bend down the tallest branch 'til it touch Mary's hand".
Cried she, "Oh, look thou Joseph, I have cherries by command",
Cried she, "Oh, look thou Joseph, I have cherries by command"

Annie Laurie

Traditional

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

1. Max... wel- ton's braes are bon- nie Where ear- ly fa's the ...
 2. Her ... brow is like the snow drift, Her throat is like the ...
 3. Like ... dew on the ground ly- ing, Is the fa' o' her fair- y ...

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

dew; And 'twas there that An- nie Lau- rie Gave me her prom- ise
 swan; Her ... face it is the fair- est That e'er the sun shone
 feet; And like winds in sum- mer sigh- ing, Her voice is low and

C / / / G7 / Am C / / G7 /

true. Gave me her prom- ise true, And ne'er for- get will
 on. That e're the sun shone on, And dark blue is her
 sweet. Her voice is low and sweet, And she's the world to

Am / G7 F G7 F / / C / G7

I, But for bon- nie An- nie ... Lau- rie, I'd
 e'e, And for bon- nie An- nie ... Lau- rie, I'd
 me, And for bon- nie An- nie ... Lau- rie, I'd

C / / G7 / / / G7 / Am C

lay ... me doon and dee. Gave me her prom- ise true, And
 lay ... me doon and dee. That e're the sun shone on, And
 lay ... me doon and dee. He voice is low and sweet, And

Am C / / G7 / Am / G7

true, And ne'er for- get will I, But for
 on, And dark blue is her e'e, And for
 sweet, And she's the world to me, And for

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

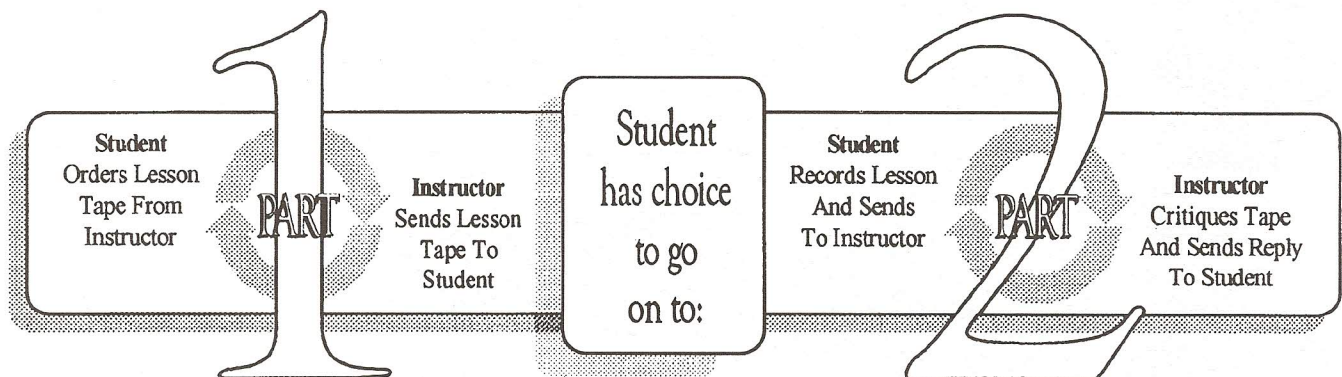
bon- nie An- nie... Lau- rie, I'd lay ... me doon and dee.

Interaction



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Heidi Cerrigione has been teaching autoharp in north-central Connecticut for the last seven years. She has enjoyed music all her life and in addition to the autoharp, she plays piano, hammered dulcimer and mountain dulcimer. This summer Heidi entered her first autoharp contest at the Mountain Laurel Autoharp Gathering and placed second! Her husband John also plays autoharp, guitar, banjo and bass. Together they perform as "Cabin Fever" playing mostly old-time string band music. Recently, they've joined forces with Neal & Coleen Walters of Silver Spring, Maryland and perform together as "Doofus". Neal & Heidi have published a book for autoharp and a companion book for mountain dulcimer entitled "30 Old Time Songs/Tunes". The autoharp book is chorded for chromatic and diatonic playing and includes some old standard tunes plus some lesser known gems.



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THE INTERACTION LESSON: "SILVER AND GOLD TWO-STEP"

I first heard this tune from my cousin, Jacob Trueb, who at the time, was ten years old. Jacob is an exceptional violin player whose attention was wandering from his classical training when he was encouraged to check out the Bristol fiddle club. He came away with this tune in his head and then played it for me one night. It's a catchy tune that is bound to have you tapping your foot before long.

I basically forgot about it until a music camping adventure at Cedarville State Park in Maryland last year. Dulcimer friends, Doug & Susan Hood brought some boxes of old music books they had been given from an estate and told everyone to go through them and help themselves! One book that was pulled aside was Don Messer's "Way Down East Fiddlin' Tunes" dated January 1948. In the introduction, Mr. Messer describes the tunes as ones that "have been passed from ear to ear" but the first time they were set down in published form.

Always in search for new tunes, my friend Neal Walters and I sat down with our G-D-A autoharps and started playing through several tunes in the book to see if any caught our fancy. We came across "Silver and Gold Two-Step" and then I realized it was the same tune Jacob had played for me. The version in Don Messer's book is slightly different in the second half, and I've taken the liberty of writing it out here the way I first heard it played. Also, the notation in the book does not have any chords indicated - just a straight melody line, so I've chosen the chords here. I'm not certain everyone would use the Em in the last phrase, but I like the sound of it leading into the A7 chord before resolving back to the D.

So let's get started. The chords

Heidi Cerrigione
Doofus Music
56 Egypt Road
Ellington, CT 06029

indicated above the notation are for back-up chording. The chord names you see written under the notation are the ones you need to play for the melody notes. The slash (/) simply means you repeat the preceding chord.

Take a scan through the tune and you'll see mostly D, G and A7 chords. In addition, on line #2 you'll need a quick E7; on line #4 you'll need a quick B7; and on the last line you'll need to reach for that Em. Get comfortable with the position of these chords on your 'harp so you can easily reach for them.

Now as far as pinches and strums, there is a very easy pattern you can follow. Take a look at the note value. If it is a quarter note, make a pinch. If there is a half note, add a thumb strum after the pinch. So the first measure would be played:

Pinch, Strum, Pinch, Pinch

On the third line, fourth measure, we have a half note D, tied to an eighth note D, plus some eighth notes. Since the eighth note D is held, add another thumb strum to keep the rhythm. You can count: 1, 2, 3 + 4 + to get those eighth notes at the end of the measure. I

use my fourth, middle and index fingers as plucks on the eighth notes. If you're only used to wearing a thumb and two finger picks, just alternate your index and middle fingers. My version looks like this:

Pinch, Strum, Strum, 4th, 3rd, 2nd

Now for my favorite part of the tune! I think of it as the "B" section or second half and it starts on line #4 with four quarter notes. Instead of full pinches now, try using a thumb strum alternated with a pluck of your third finger. So use your thumb on the first note A, and then a pluck on the high F#. Continue this pattern for the next syncopated measure. Count this rhythm as 1 + (2) + 3, 4 +. The (2) is silent and the accents are on the "+". It looks like this:

Thumb, 3rd, Thumb, 3rd, 3rd, 4th

That rhythm is a little hard to describe in words, but will be easier to hear on the tape. Enjoy the tune!



Silver and Gold Two-Step

Traditional

Strum Chords

Melody Chords D A7 D / / / / / / / A7 D A7 / D A7 / /

/ / / G D E7 D / A7 D / / / / / / / A7 D

A7 / D A7 / / / / / / / D A7 D A7 D / A7

D / / / / / / / A7 D A7 / B7 A7 / D A7 / / /

/ / / / / D A7 D / A7 D / A7 D / / / / / / / / / / /

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

DISCOVERING THE iii CHORD

PART TWO

by Lucille Hinds

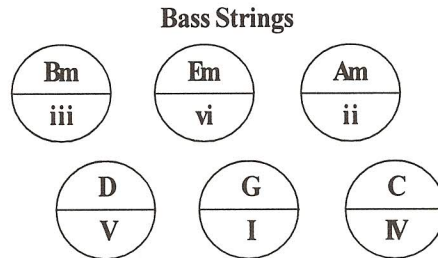
Part I introduced the minor iii chord, its placement in the major-scale chord series, its location in most autoharp-button setups, and gave a brief example of iii serving as a "passing chord" in a scale.

Part II: All Those Endearing Young Charms

Now let's watch as iii struts its stuff through a tune!

This is a lovely old tune that takes us back to yesteryear. Once upon a time, I played this tune with the chords shown below. Doubtless a lot of *AQ* readers come close to this! Play the tune as shown, keeping in mind these two points from Part I:

1. If those Roman numerals look Greek to you, their "translations" and placement on the autoharp are:

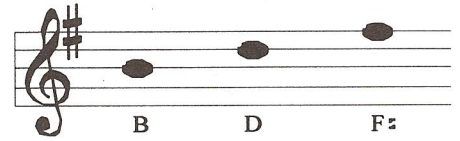


Treble Strings

2. Pluck all circled noteheads (●) with the chord bar released.

The iii chord can move certain early appearances of I and V back where they belong, while making us think we hear I or V. And iii does it with a flavor all its own.

How do we know when to play iii in a tune? First, know which notes on the staff are in iii ; in G major, they are B, D and F#:



Then, let the written melody and your ear tell you where iii fits. Whenever you play a melody chord that sneaks in ahead of its matching backup chord, look at the

ALL THOSE ENDEARING YOUNG CHARMS

VERSION 1

A back-up: I I IV IV 2 I V I V 4
melody: I I IV IV V I V I V I

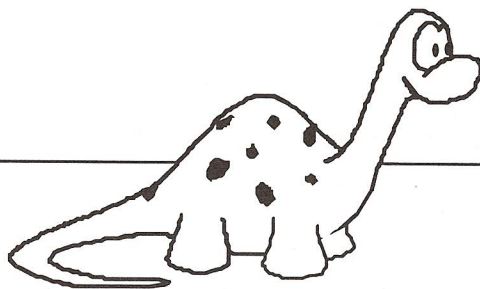
B I I IV IV 2 I V I V 3 I V I

I I IV IV 2 I V I V I

Arrangement © 1997, Lucille Hinds.

Footnotes:

1. A pickup – The first note is a chord tone of iii . But at the beginning of the tune, I'd play the I chord to establish the key.
2. A4 & 12, B4 & 12 – iii is a chord tone on this downbeat note, too, but V makes more harmonic sense. (Try both chords for yourself.)
3. A9, B9 – Here is where iii makes us think we hear V for the entire measure. Aaaah.
4. B pickup – Version 1 sounds a I chord here, but V lifts the pickup into the downbeat. This is a refreshing change between two measures of I in A15-16 and two more in B1-2.
5. B7 – If you play the alternate chord, vi , for this measure, release it at "o" to play D, a non-chord tone.
6. A pickup – If you play the tune again, begin it this time with iii to break the long sound of I in B15-16, extending into A1-2.



melody note. If it's in iii, bump the early chord to match the backup chord, put iii in the early spot, and listen. If you like iii in the midst of the other chords (be honest about this), great. But chorder, beware! The iii's chord tone is also part of these other chords:

With these thoughts in mind, can you find where else iii might go in Version 1 before you play Version 2? Take time now to experiment.

Version 2 includes iii, plus a second line of chords for alternate chords, all shown in parentheses; the choice to play them is

yours. (Note: Ib7 in m. A10 is the G-major chord with F natural as the seventh. Plain I7 is G-B-D-F#.) Again, footnote explanations follow the tune.

CONCLUSION

The iii chord is a great way to prevent early chord changes by being the early chord change, and it contributes smoothness to the tune's overall sound. Next time you reach for that I or V chord ahead of its time, stick iii in the early spot and see if it doesn't smooth the harmony. My guess is, it probably will! ❖

ALL THOSE ENDEARING YOUNG CHARMS

VERSION 2

Arrangement © 1997, Lucille Hinds.

Footnotes:

1. A1 – Every time you see a measure with this rhythm, brush your thumb on the “hidden” second downbeat. This measure also shows a pinch only on beats 1 and 3. Pinch this way throughout the tune for a smooth sound and a nice lift.
2. A4, A12, B4, B12 – V is the only choice for this two-note pick-up; it's a passing chord between IV and I. A beat-3 chord change gives the tune what I call lift. Hear it drive the tune forward?
3. A6, B6 – A smooth-playing hint: Pluck (do not pinch) this note with V released, and give the notes on either side the old 1-3 pinch!
4. A8 – The I chord sneaks in a beat early because V damps the first eighth note (B). I's early appearance to open the B sounds unsettling because we expect to hear V for the whole measure, as we do in the backup chords. But wait! What about the iii chord? (I'm so glad you asked!)

Critics' Choice

If you have a recording you would like to have considered for review, please send it to Autoharp Quarterly, PO Box 336, New Manchester, WV 26056. Submitted recordings cannot be returned.



Mike's Choice

Mike Herr

It's Almost Day!

Wanda Degen and Friends –
Family Christmas Music
Autoharp: Wanda Degen
PO Box 6187
East Lansing, MI 48826

Angels We Have Heard On High • It's Almost Day • Deck The Halls • Santa Claus Is Coming To Town • Jingle Bells • O Come Immanuel • Jolly Old St. Nicholas • Rudolph The Red-Nosed Reindeer • Silver Bells • Frosty The Snowman • The Christmas Song (Chestnuts) • Silent Night

Christmas in September; Easter in January; Thanksgiving in July. The world hasn't really warped its' time by ninety degrees, but it sure feels like it reviewing a Christmas tape at Labor Day.

The overall mood of the CD feels like an evening in front of the fireplace with snow falling outside. The first pass brings thoughts of simple but intriguing music. The second and third pass bring on the realization of the depth of intricate harmonies and arrangements. Someone spent a lot of time working up the accompaniment to the melodies and these collectively make up the real strength of this work. In spite of the totally familiar tunes, the interplay of the flute, especially, with the other instruments helps keep up the interest.

Wanda Degen plays above-average, fairly clean, but not flashy autoharp on about half the tunes. She also demonstrates competent fretted and hammered dulcimer and sings all the lead vocals. The sweet flute

and sax are the inspired work of Daniel Giacobassi. Pooh Stevenson brings ever-mellow cello as well as mandolin, and Kitty Donohue rounds out the group with harmony vocal and guitar on "It's Almost Day."

Though there's really no new ground broken by this CD, the recording is well-done. The arranging is so thoughtful and this is a most pleasant option for the holiday season.



Shining Bright Like Gold Autoharp: June Maugery

Corliss Institute
292 Main Street
Warren, RI 02885

Rivers Keep Rolling • The Trees They Do Grow High • High On A Mountain • Beaucatcher Farewell • Shady Grove • Broom of the Cowdenknowes • Sweet Sorrow In The Wind • Big-Eyed Rabbit • Darlin' Corey • Dona Dona • Let The Mystery Be • Midnight On The Water • John O'Dreams • Anchored In Love • Farewell To The Hollow • Way Out There

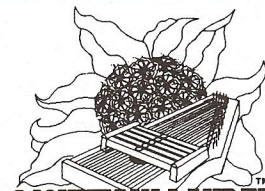
A celebration of friendship. A lifetime of joyful collaboration. A maturation of grade-school playfulness into the confidence of middle age. This is the background against which the brilliant autoharp, oboe, English horn and vocals of June Maugery and Betsy Doriss shine ever so brightly.

The first offering, *Rivers Keep Rolling*, sets the tone of the whole thing by joining June and Betsy in a gentle harmony full of joy and hope. Betsy's wonderful, wonderful oboe blends entrancingly into June's autoharp next in *The Trees They Do Grow High*. Sweet, oh, so sweet.

Peter Even provides tasteful old-timey style banjo on *High On A Mountain*, *Shady Grove*, *Big-eyed Rabbit*, and *Let The Mystery Be*. Peter also very capably backs up the group on guitar in both rhythm and flat-pick styles. Ronnie Crutchley's soft, pleasant voice leads us through a 270-

year-old song from a border area of England and Scotland, *Broom Of The Cowdenknowes*. He also sings *John O'Dreams*, a slow, sweet melody taken from Tschaiakowsky's *Pathetique* symphony, as well as helping with that all-important rhythm guitar. The last member of June's gifted back-up, Ives Cassagnettes, not only provided a stand of needed bass occasionally but also engineered the sound and helped with the arrangements. This is a very solid group of seasoned musicians.

June has been gradually developing a cluster of tunes and songs that are immediately identified with her, in my mind, no matter how many other folks play them. One of these is *Anchored In Love*, always sung with the deepest of heart-felt convictions and always reminiscent of the jams with Marty Schuman. There are so many others: the ethereal, majestic, absolutely



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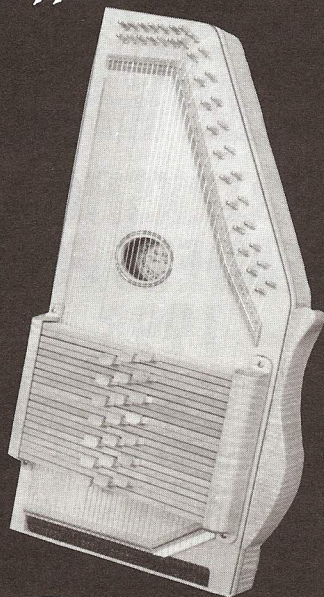
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beautiful *Beaucatchers Farewell*, the full rich rendition of *Dona Dona*; the pentatonic *Sweet Sorrow In The Wind*; quintessential June-harp on *Farewell to The Hollow*, sounding like two instruments at once; and the exciting intriguing version of *Darlin' Corey*.

Through all of these June has developed that most sought-after characteristic of music making—a unique style. She combines some of the two-finger picking with her own version of thumb lead, using a clipped off Kelly speed-pick to essentially flat-pick intermittently in the melodic line. June then combines her fingering styles with great variety in playing all over the surface of the harp to allow better expression of the 'harp's voices. Her over all arrangement of color-chords, melodic phrasing and timing are classy to behold. The best example of this, is the only solo piece, *Midnight On The Water*, in which June puts the full range of the 'harp to simply stunningly beautiful use.

To come full circle, the other most magnificent aspect of this tape/CD is the professional symphony-level English horn and oboe of Betsy. She provided all the harmony arrangements and these interplays with June's harp are ear-opening and simply exquisite. Likewise the vocal chord harmony between the two is strong and confident.

June ends the work with the upbeat *Way Out there*, using a chromatic 'harp with open chord drag-notes and strums to lend a "kind of wildness" to this piece. I can think of no better phrase to describe this truly well-rounded champion of the autoharp, June Maugery. Stay "way out there" and sing and play for us now and then, my friend. By the way, keep coming to the States every summer too...It wouldn't be summer without you.



Bob's
Choice

Bob Woodcock

Gentle Bird

Richard Scholtz—Autoharp, lap dulcimer
Frank Jackson—Recorders

Hector the Hero • *Halting March/Bonaparte*
Crossing the Rhine • *Priadeaux Haven* •
Papirossen/Sameach T'samach (Rejoice in
Your Rejoicing) • *Boliviantina* • *Chaquita*

Linda • *Lea Rig* • *Gentle Bird* • *St. Anne's*
Reel • *An Italian Air* • *Cradle Song* • *Ovinu*
Malkenu (Our Father the King)

Late Night Conversation

Richard Scholtz—Autoharp, lap dulcimer
Eric Schoenberg—Guitar

Wild Mountain Thyme • *Peacock Feathers* •
Auld Lang Syne • *Bye Bye Blues* • *Heart Like*
A Wheel • *Captain O' Kane* • *Afofuni* • *Ki Ti*
Nam • *Straw That Broke the Camel's Back* •
In The Csitari Mountain Foothills • *Planxty*
Irwin

I would bet that the name Richard Scholtz rings very few bells among the readers of *AQ*.

He has gotten a few tips-of-the-hat on the Cyberpluckers computer group, but I suspect that that is about it. So what can I tell you about this guy? Alas, not too much, as the liner notes on these CDs are somewhat lean. I can tell you this: he is a fine autoharp player, and he makes a unique contribution to recorded autoharp music. I can also tell you that he has a wonderful sense of melody and counter melody.

Richard plays a 70s Oscar Schmidt 21 bar chromatic. His right hand works in a straightforward pinch-pluck style, very gentle, very controlled. His harp achieves an almost growly texture that is not rough, but a perfect foil to a recorder. He has an ability to weave in and around a melody like a thread in a tapestry. This is most evident in the recorder/dulcimer pieces, less so with the harp. As a solo harper, he is quite good. Take a listen to "Lea Rig" and "Peacock Feathers" (aka Peacock Reel).

The autoharp is present on roughly 50% of the cuts. The dulcimer, guitar, and recorders are well played. The selection of tunes is notably eclectic, from classical to klezmer to O'Carolan.

Many of the tunes are played with a fresh interpretation. The klezmer standard "Ovinu Malkenu" (Our Father the King), usually a joyous, almost raucous dance tune, is herein played thoughtfully and with grace. It becomes a different tune and I like it.

The recording and mix down was very well done. Each instrument stands out clearly and distinctly. "Late Night" was recorded in Scholtz's living room, yet it comes across as a quality studio recording. Many engineers have no concept of how to record an autoharp; these fellows deserve a lot of credit. These are recordings for a quiet

Sunday afternoon. They are not high energy dance recordings. The collection of tunes is a bit too eclectic to recommend it as a good source of new pieces. It's a mellow work, well worth owning, if only to hear how Scholtz is able to use the harp to move in and around a melody like a butterfly around a flower. Recommended.



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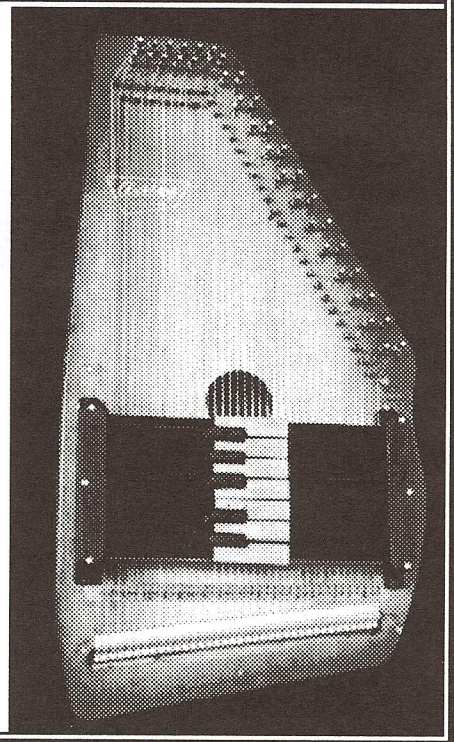
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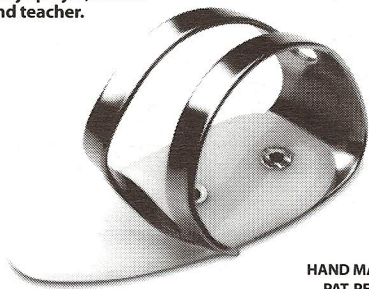
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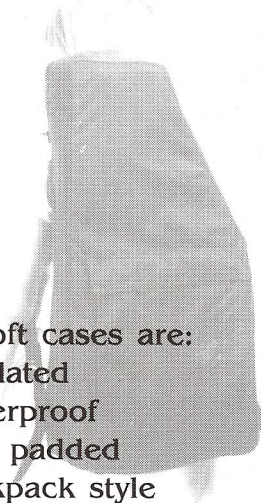
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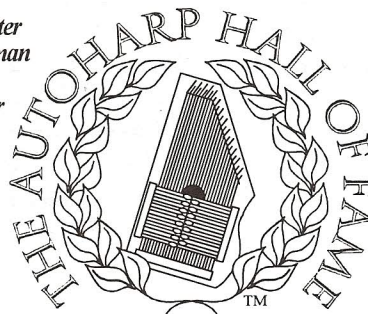
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1998 NOMINATION FORM

Nominations for the 1998 inductees into The Autoharp Hall of Fame will be accepted by Limberjack Productions from September 1, 1997 until May 1, 1998. Nominees should have had a significant, long-standing, positive impact on the autoharp community. Any individual wishing to submit nominations may do so by completing this form. Copies of this form are permissible. Names may be submitted for one posthumous and one contemporary nomination. Posthumous honorees must have been deceased for three years to be eligible.

The honorees will be selected by a panel composed of knowledgeable autoharp musicians and enthusiasts who

are proficient in autoharp history. Envelopes must contain nominations only, and should be addressed to: **The Autoharp Hall of Fame**, Limberjack Productions, 18 Burd Road, Newport PA, 17074. These envelopes shall be forwarded, unopened, to the panel. Limberjack Productions shall be informed of the decision of the panel by the third week of May, 1998. The honorees shall be installed into The Autoharp Hall of Fame at the 1998 Mountain Laurel Autoharp Gathering, and announced in the Summer 1998 issue of *Autoharp Quarterly*. **When describing a nominee's contributions, specify their significance, and the nominee's leadership role in the autoharp community.**

POSTHUMOUS NOMINEE

Name of nominee: _____

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

CONTEMPORARY NOMINEE

Name of nominee: _____

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

Name, address, telephone number of person submitting nomination:

NAME _____ TELEPHONE _____

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I am an AQ subscriber.

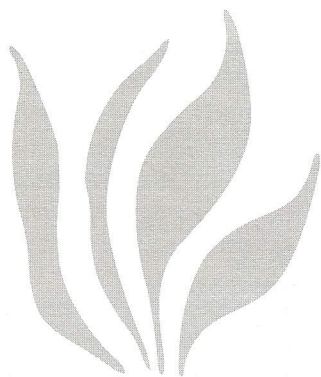
I am not an AQ subscriber.
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IMPORTANT

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

SOME THINGS CAN'T GET ANY BETTER

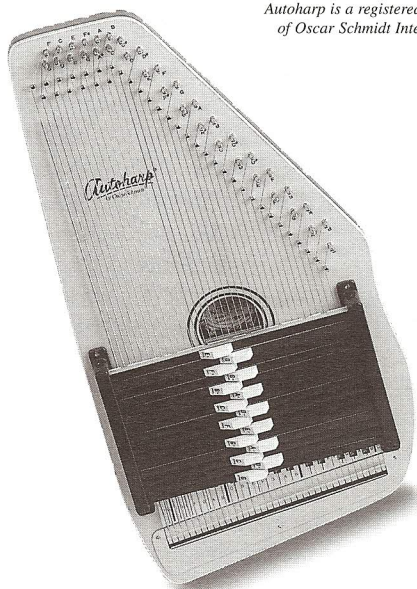


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Pro-Files

If you are a professional autoharper and wish to be featured, please send photo, biography, and schedule to:

Karen Daniels
9002 Grandview Drive
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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:

November 22

CA State Univ., Hayward, Extended Education
Beginning Autoharp
510 885-3605, email info:
csuzuki@csu Hayward.edu

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:

November 7

Colorado Music Hall, Bluegrass Festival
Colorado Springs, CO

November 22

Bonner Auditorium
Fresno, CA

November 28, 29, 30

Winter Jam '97

Nashville, TN

December 19

Crossroads Shopping Center
Bellevue, WA

December 20

Traditions Cafe and World Folk Art

Olympia, WA

January 9

Friendship Hall

Mt. Prospect, IL

January

Lake Street Church

Evanston, IL

ROZ BROWN

1549 S. Holland Court

Lakewood, CO 80232

303 969-9645

Pro-File: AQ October 89

Performance Schedule:

Every Wednesday, Thursday, Friday, and Saturday night

Buckhorn Exchange Restaurant

1000 Osage Street

Denver, CO

JULIE DAVIS

PO Box 1302

Nederland, CO 80466

303 258-3444

jdavis@indra.com

Pro-File: AQ July 91

Performance Schedule:

November 7

Stella's Coffeehouse

Denver, CO

November 14

St. Ann's

Denver, CO

November 15

Concert Room

Storytelling Festival

Colorado Springs, CO

November 16

Stella's Coffeehouse

Denver, CO

November 20-23

Drake University

Des Moines, IA

November 22

Concert, Acoustic Coffee

Nederland, CO

November 28

Concert, Lincoln Center

Ft. Collins, CO

December 19

Bcuffalo Company

Denver, CO

January 30

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February 5, 6

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11990 Barnes Chapel Road

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573 443-2819

pgrace@mail.coin.missouri.edu

Pro-File: AQ October 88

Performance Schedule:

December 31

Concert, Missouri Theater

Columbia, MO

LITTLE ROY LEWIS and the Lewis Family

1635 Washington Highway

Lincolnton, GA 30817

706 359-3767

Pro-File: AQ January 90

Performance Schedule:

November 8

Bluegrass Show

Cullman Agri. Center

Cullman, AL

November 9

Fairgrounds

Macclenny, FL

November 14

Ye Old Restaurant

Leonardtown, MD

November 15

Westminster Fire Dept. Building

Westminster, MD

November 16

Mountain Top Ministries

Orrtanna, PA

November 20

Mitchell, IN

November 21

Royal Oak, MI

November 22

Hillsville, VA

November 28

Myrtle Beach, SC

November 29

Dixon, MO

December 5
Hanover, OH
December 6
Wadsworth, OH
December 7
Massaponax, VA
December 11
Pigeon Forge, TN
December 12
Sandy Ridge, NC
December 13
Lancaster, PA
January 2, 3
Jekyll Island, GA
January 10
Woodstock, IL
January 16
Biscoe, NC
January 17
Perrysburg, OH
January 23
Roxboro, NC
January 24
Live Oak, FL
January 30
Brevard, NC
January 31
Rocky Mt., VA
February 1
Nashville, TN

ALAN MAGER

PO Box 1221
Annandale, VA 22003
703 256-1068
afmager@erols.com
Pro-File: AQ Spring 96
Performance Schedule:
November 24-30
Winter Jam '97, World Expo
Nashville, TN

JANET SCHREINER

514 Ballytore Road
Wynnewood, PA
610 649-0732
Pro-File: AQ January 92
Performance Schedule:
November 8, 9
Please Touch Museum
Philadelphia, PA
November 12
Sneak Previews
Nornstown, PA
December 14
Or Shalom
King of Prussia, PA

MIKE SEEGER

% Josh Dunson

520 S. Clinton
Oak Park, IL 60304-1111
708 386-1252
rpmjosh@aol.com
Pro-File: AQ January 89
Performance Schedule:
November 8
Workshop, 12noon
Portland Folklore Society
Portland, OR
503 281-7475
November 8
Concert, Clinton Street Theater
Portland Folklore Society
Portland, OR

FRAN STALLINGS

1406 Macklyn Lane
Bartlesville, OK 74006-5419
918 333-7390
ignatz@galstar.com
Pro-File: AQ April 92
Performance Schedule:

November 8-30
Tokyo, Japan area: Fukushima,
Miharu, Hokkaido Islands

ALEX USHER

216 N. Elm Avenue
Webster Groves, MO 63119-2420
314 961-8631
ooharp@aol.com
Pro-File: AQ Winter 95-96
Performance Schedule:
November 16
Barnes and Noble Bookstore
Crestwood, MO
November 23
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Crestwood, MO
December 7
Barnes and Noble Bookstore
Crestwood, MO
December 21
Barnes and Noble Bookstore
Crestwood, MO



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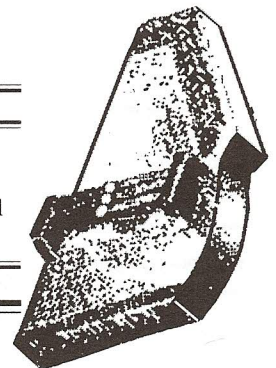
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AQ

Postscripts

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

Thanksgiving is almost here – let's count a few Harpland blessings:

◆ Continuation of this most informative, educational, and FUN *Autoharp Quarterly*.

◆ Autoharpers who play better every year.

◆ Music festivals all over the world that are recognizing the beauty, versatility, and importance of the autoharp as a serious folk instrument.

◆ Two festivals, Mountain Laurel and Willamette Valley Autoharp Gatherings devoted exclusively to the autoharp.

◆ Innovations and improvements galore by several luthiers.

◆ The ever expanding population of Harpland.

P.S.

Sandy Shaner, Hanson, KY is excited about her upcoming move back to NC – no reflection on KY – it is just that her 'harp buddies are in NC.

P.S.

Lucille (Reilly) Hinds is really on the jet stream of life! Married to Steve earlier this year was, of course, the highlight, however, she managed to win 1st in the hammered dulcimer competition in Winfield, KS and will continue her explosive concert and workshop schedule. She will be part of the Winter Jam '97 World Expo in Nashville, TN on November 24-30. (Watch it, Lucille. We know which instrument is the dominant one, don't we?)

P.S.

The Willamette Valley Autoharp Gathering was a success!! (There is just something special when autoharpers gather.) On Saturday night, **Mary Lou Orthey** and **Ivan Stiles** received a standing ovation along with the presentation of lovely myrtlewood bowls as an expression of thanks for successfully producing the *Autoharp Quarterly* the past ten years and keeping the autoharp community informed and together.

P.S.

Glimpses of Winfield: **Karen Daniels**, won

1st in Autoharp competition with **Les Zook** 2nd and **Drew Smith** third. Congratulations, we're proud of you!! **Ron Wall** and **Drew Smith** were overheard swapping motorcycle stories. Ron quit this hobby years ago, but Drew still enjoys tearing over the veldt on two wheels humming "Don't Fence Me In". **Alex Usher** received a copy of her new Christmas tape and the camp rocked with "Silent Night" in 100° weather. **Fran Stallings** stopped past to say good-bye to everyone. Then she headed off for Cairo and Tokyo. **Gregg Averett** stayed for a few days and then flew home to celebrate his 51st birthday remembering that last year on his 50th, his tent was 'rolled' with him in it. **Julie Davis** was busy, busy, busy at Winfield this year with fine concert/ workshops. She has a new story-telling tape fresh out of the studio that is very good.

P.S.

Dorothy and **George Wagner** are both on our sick list! Let's let them know how much we care and give them all the encouragement they deserve. They have done much for the autoharp, especially through the transcription of music. Get well – we love ya!! Send cards to: 155 N. Harbor Drive #1102, Chicago, IL 60601-7318.

P.S.

John and **Kathie Hollandsworth** often go to a weekly old-time jam at South Main Cafe in Blacksburg, VA, on Tuesday nights. On August 12th, they were joined by their 15 year-old son, **Forrest**, who jammed on guitar while John played autoharp and Kathie played bass. People were really dancing their feet off with about ten musicians playing at any given time. Once when another musician pulled out his harmonica, Forrest was left as the main guitar player.

P.S.

Steve Hinds song, "The Big 'Uns Home" was in the "Top 40" at Winfield this year.

Congratulations

P.S.

Stew Schneider's daughter **Kathleen** won 3rd place recently in a burgeoning fiddle contest in Stew's 'holler'. Kathleen is only ten, so who knows what the future holds. Do we have a proud papa, or what?

P.S.

Tom Fladmark's daughter, **Olivia**, made not one, but three goals in a soccer game. We having a run on proud papas.

P.S.

Judie Pagter has two new tapes in the works each one of which has three original songs by Judie herself. Judie writes great songs and we wish her well with the new releases.

P.S.

Tina Louise Barr is appearing in concert in Modesto, CA on November 8 and the flyer warns folks to fasten their seat belts because the music will be lively. Tina was sorely missed at Winfield this year.

P.S.

Patsy Stoneman has been elected executive vice president of the Re-union of Professional Entertainers. This is an international group striving to promote and preserve country music around the world. Congratulations!!

P.S.

Les and **Gwen Gustafson-Zook** (and, of course **Sadie** and **Si**) are relocating to Indiana the first of November. Their new address will be 212 E. Douglas, Goshen, IN 46526.



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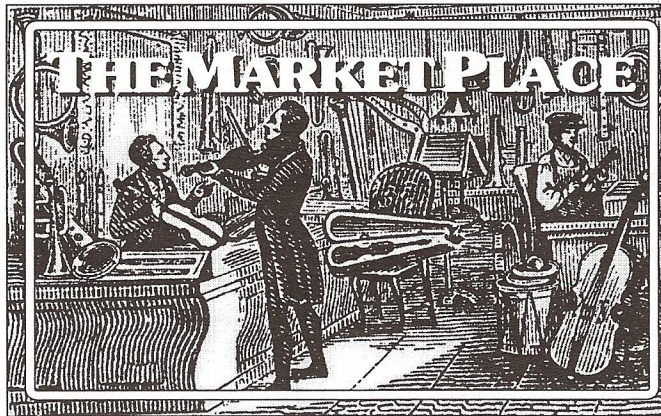
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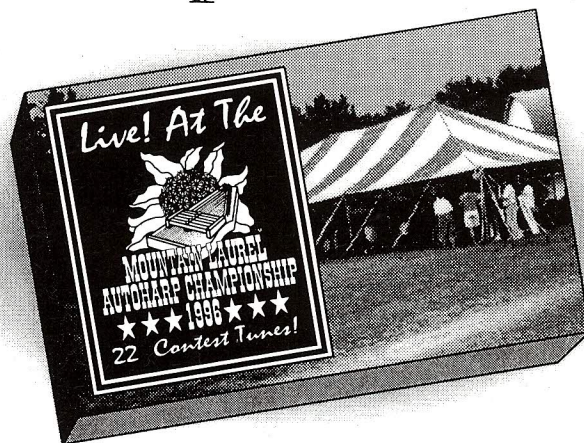
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