

Autoharp Quarterly®

*The International
Magazine
Dedicated to the
Autoharp Enthusiast*

*Spring, 1999
Volume Eleven, Number Three
Six Dollars*

In This Issue

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with Tom Claxton

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Influence on
Mike Fenton**

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Flowers"**
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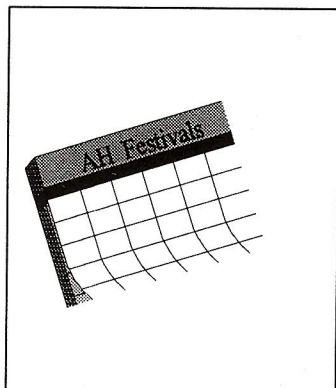


The DeBusk-Weavers ... on the right track

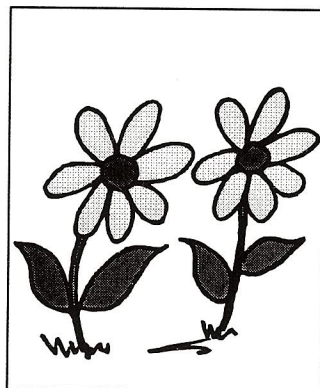
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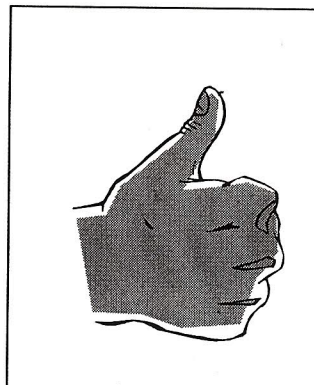
Autoharp Quarterly
The International Magazine Dedicated to the Autoharp Enthusiast



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To And From The Editor



Dear Readers:

Well, the Festival Season is upon us. It's time to be out and about renewing past friendships, making some new ones, and sharing our music with each other. Like most of you, I don't get to as many festivals as I would like, but I hope to meet up with you at at least a few this year. And, remember, house concerts are possible all year long. To me they are like tiny little festivals where no one has to drive very far and yet each one is very special. If you hear of a harper headed your way, consider either going to or presenting a house concert. It's definitely a win/win situation.

We have a great song for Mother's Day in this issue, suggested to us by Gregg Averett and written by Judie Pagter. If you enjoy *Pick Pretty Flowers* (page 8), be sure and tell Judie. I know she will be happy to hear from you.

Those of you were at the Walnut Valley Festival in Winfield, Kansas this past September will probably remember Tom Claxton, our Picker's Portrait for this issue. Tom participated in the autoharp contest and we thought you might like to know him a little bit better.

For anyone who is into numbers: *AQ* now goes to 46 states and 24 countries around the world. If you know anyone in North Dakota, Rhode Island, Vermont or Wyoming, remember if they subscribe because of you, you get a one-year extension on your subscription. Remember, too, that we are still accepting entries for our cover contest. If yours is chosen, you get a one-year extension on your *AQ* subscription. This issue's cover earned Linda and Donnie Weaver an extension. The picture was taken at the Wilmington, Delaware train station. Delaware Transportation Days is a yearly event and the DeBusk-Weavers have played there for several years. This issue we have "greyed in" Oklahoma because of Tom Claxton's Harpers at Large report and, of course, he receives a one issue extension on his subscription.

Don't miss Mary Umbarger's fascinating Sacred Harp (page 28) in this issue. If you have an interesting story about a house of worship, just let us know

and we will be glad to feature it.

In the August issue, Mike Fenton will share the story, complete with pictures, of *Grandfather's Clock*. He will, in addition, present us with his arrangement of this perennial favorite. This is part of the tale of Henry Clay Work, a prolific composer of a century ago. I guarantee you know some of his other compositions. You may already be playing some of them.

Mary Ann

Dear Editor:

Hi Mary Ann,

Please give Jack my thanks for suggesting that you do a piece about Stuart Hamblen. I have always been a cowgirl at heart and, together with my lifelong interest in both western and sacred music (as well as horses), the article in the current *AQ* is "right down my alley." You are doing a fine job with the publication and you have earned my sincere admiration.

Eileen Roys

My thanks to you and to Mike Fenton for *Polly Swallow*. It is enchanting – and just the right level of difficulty for me. More to the point, I can't get it out of my head. Kudos to Mike!!

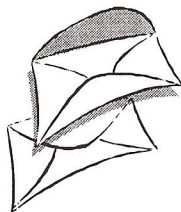
Katie Stein Sather

I just got my O'Carolan calendar – I love it, and am currently writing fiddle, piano and concertina arrangements for friends. I don't know who wrote any better tunes than "Turlough the Magnificent." Thanks.

Ray Sipes

I enjoyed the last "travel issue" of the *Quarterly*. Keep up the good work.

Tom Schroeder



I enjoy your magazine and look forward to each issue with anticipation. I particularly like the "Simply Classic" arrangements by Linda Huber. Great stuff!! Thanks so much.

Kay Stivers

I really enjoy your magazine ... keep up the great work.

A Happy Orthey Owner ...

Winnie Paris

Also, thanks for *Quaker Benediction* from the November issue. I learned it and performed it at church during Advent.

Dave Holeton

Just got online. One of the first places I checked out was your web site. Enjoyed that and all the other places it led to. What fun!!

Lou Hibbard

Just wanted to let you know how much I enjoy every issue of *AQ*. The latest issue arrived the day following my latest (and last) surgery for carpal tunnel. I read it from cover to cover. I had to sing the tunes while my chord bar hand rested in a sling. I can't wait to get back to playing. Maybe that surgeon performed a miracle and I will actually be able to play now!

Enclosed please find my renewal. Keep up the great work!

Kathy Thorpe

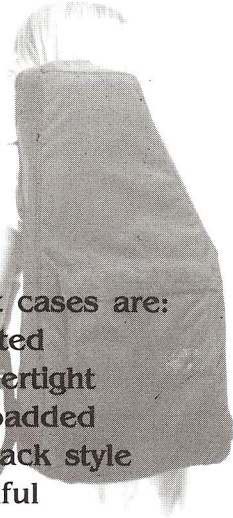
Editor's note: Kathy, I think that gives new meaning to the word addiction.

Since the last issue of *Autoharpoholic*, I have been completely out of contact with other aficionados of this instrument. While web-surfing, I happened to find myself on your web page, and within a few minutes had written up a check and sent it along for a new subscription to *Autoharp Quarterly*. And am I glad I did! ... I am perfectly delighted with the publication and its contents. I expect to be learning a lot more about our instrument of choice and those who play it.

I hope to be with you for quite a while.

John Markiewicz

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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

fladmark@sunlink.net Tom Fladmark
dakilby@epix.net Dave Kilby

CHANGED EMAIL ADDRESS

budharper@earthlink.net Lyman "Bud"
Taylor

harp6633@aol.com Glenn Flesher
WBeltz3719@aol.com Skip Beltz

NEW WWW ADDRESSES

<http://www.autoharpworks.com> Bob
Lewis' new web page

<http://www.pentatonika.com> a site for
pentatonic players

<http://shorock.com/folk/karen> Karen
Mueller's new web page

[http://www.bev.net/community/NRAC/
perform/hollandsworth/cyberbook.html](http://www.bev.net/community/NRAC/perform/hollandsworth/cyberbook.html)

Cyberpluckers address book

users.desupernet.net/williams Kelly Will-
iams web page

<http://www.finp.com/orthey/ml99.html>

Mountain Laurel Autoharp Gathering page

MUSIC RELATED WWW ADDRESSES

[http://celtic.stanford.edu/pub/tunes/
RRTunebook/type.html](http://celtic.stanford.edu/pub/tunes/RRTunebook/type.html) long list of tunes,
including Irish

<http://www.contemplator.com/carolan.html>
Carolan tunes, bio, etc. Plus audio.

music@houseconcerts.com a list of where
and when you attend a house concert.

<http://pages.zoomnet.net/~stewart/Festivals>
Festival page

[http://www.balaams-ass.com/piano/
musicpg.htm](http://www.balaams-ass.com/piano/musicpg.htm) Gospel/classical melodies

Recordings

Contains autoharp: (one cut)

Trio 2
Dolly Parton, Linda Ronstadt, Emmy Lou
Harris
Autoharp: David Lindley
On the Asylum label

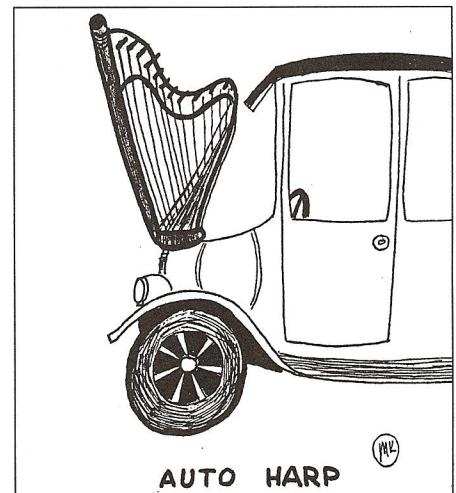
Clubs

Loren Wells reports Harps Plus con-
tinues to meet the third Sunday of each
month. At a recent meeting, ways to in-
crease membership were discussed and **Bar-
bara Barr** will check into placing an an-
nouncement in *The Wichita Eagle*. **Dale
Hancock** will continue to lead the music,
using a song list he prepared. The songs will
be played at each meeting, giving members a
repertoire to be used at future performances
in nursing homes, assisted living homes,
senior centers, etc.

Alice Penovich sends word that the
Singing Strings Autoharp Club meets the
first Monday of the month *not* the second
Monday as was listed in last issue's club
listings. The club still meets at the Brent-
wood (Missouri) Branch Library commu-
nity room, although in May and June the
meetings *may* be changed, so a call to Alice
or the library is a good idea.



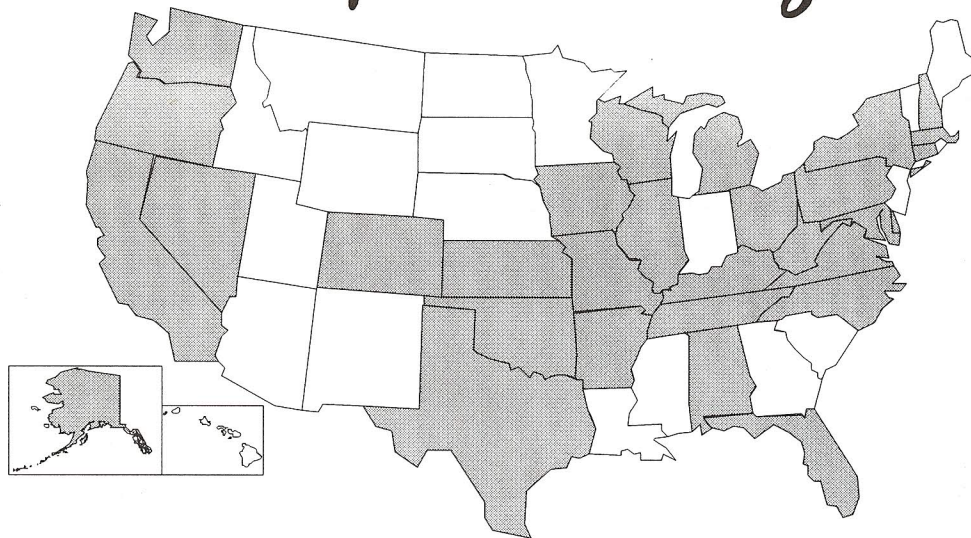
Some "Angel Strings Autoharp Club" mem-
bers: front row, left to right, Barb Mitchell,
Barb Oxenford, Karla Armstrong, Dolly
Reinhardt. Back row, Alta Dunn, Ron
Schloyer, Linda Huber, John Henderson.



AUTO HARP

Artwork by Michael King©

'Harpers-At-Large



Concert

Ohio University, Ironton, Ohio
Reporting: Stew Schneider
 Ashland, Kentucky

Foot in the Air String Band, composed of five of the most desirable examples of the male gender plus George Flieman as guest mandolin, played a SRO concert in the Bowman Auditorium at the Ironton campus of Ohio University. We started off with *Nail That Catfish to a Tree*, and pretty much went downhill from there. We got two encores, and they threw us a reception following.

1999 Winter Festival of Music

Irving, Texas
Reporting: Tom Claxton
 Sentinel, Oklahoma

I had read a review of the 1998 Festival and made a mental note to try to attend this one, and I did. I didn't go to the workshop on Friday (will explain later), but I did attend the one on Saturday which was conducted by everyone's favorite instructor, Mr. Charles Whitmer. I had talked to Charles on the phone several times, ordered two of his instruction tapes and one of his albums. So I was pretty well aware of his ability to communicate and share his ideas and thoughts. The workshop topics had been switched around a little, but that didn't faze old Charles, he just jumped right into the one that was listed and never missed a beat. Each class averaged 22 hopefuls who hung on every word that the master spoke. (I don't mean to overdo this, but we were all impressed with his teaching ability, for

instance, I learned that you are supposed to pick the melody line with your middle finger.) Everything that Charles demonstrated was good old traditional country music with one whole hour devoted to Carter Family tunes. Hooray! I had to leave early and didn't get to stay for the Sacred 'Harp class, but at the end of the last class I attended he asked if there was anything else and I said, "how about *Wildwood Flower*", whereupon he gave us a rendition that would have brought tears to Mother Maybelle's eyes.

The reason I didn't go to the workshops on Friday, is that I have a Chromalyn that very few people knew anything about. Before it came into my possession, someone had taken the chord bar holders and all the bars and discarded them. Since it was made by the Rhythm Band Company of Fort Worth, I went by there on Friday and talked to a nice young fellow about fixing mine. He had never seen one (only pictures of them), and he was very eager to help me. He showed me how to rig mine up to play in any key that I wanted. And, of course, being an old "Pop" Stoneman, Carter Family, Jimmie Rodgers fan, I picked E, A, D, G, and C. I have been doing a "Country Music Echo" radio show for nearly five years, and you should hear me do the Jimmie Rodgers classic "*T*" for Texas on the autoharp. Old "Pop" would probably turn over in his grave. To sum up, I am still studying what I recorded, met some very fine people, including the Elford's from Shreveport, and have never felt more at ease among a group of people in my life and am looking forward to my next conquest – the

Mountain Laurel Autoharp Gathering, (the good Lord willing and the creek don't rise.) If I make it, I will show you what a Chromalyn looks like and how it plays.

Groundhog Jam

Harmony, North Carolina
Reporting: Bobbi Roberts
 Galax, Virginia

Hi – Thought I'd share with you about Mary Umbarger's Groundhog Jam which was held January 30 at the firehouse in Union Grove, North Carolina. It is a yearly event put on by Mary and the Front Porch String Band. It started out in her house about 6 years ago, but grew and grew until they moved it to the firehouse. We started with a pot-luck supper at 5:30. After we stuffed ourselves on every kind of good food you can imagine, we were entertained by the Front Porch Strings and then open mike for all the bands there. I guess we had about 8 bands. For me the highlight of the bands was a young man who sang *Danny Boy* so beautifully it made the hair on your neck stand up. Then we got to the really good part – JAMMING. We took the mikes down – got in a circle and did what we all love to do. There were 4 autoharps there, but Carole Outwater didn't get hers out. She played the bass, and a fine job she did, too. We came dragging back into Galax about 1 a.m., which is LATE for old fogies like us, but we sure had a good time.

Will McLean Folk Festival

Dade City, Florida
Reporting: Judy Barrett
 Tampa, Florida

We spent the weekend at the Will McLean Folk Festival, near Dade City, Florida. The autoharp was well-represented. Two of the major groups have 'harp, "South Wind" and "Simple Gifts", and the "Old Time Friends" has one, too. I missed a lot of the music because I was running the poetry stage on Saturday morning. I could hear the music from the main stage, but totally missed the good stuff on the other stage.

Charlie Groth offered an advanced autoharp workshop. It took place in the afternoon and I was through with the poetry stage for the day. I considered that word "advanced" and wondered whether to go or not. I was afraid Charlie would leave me in the dust. Oh, well, I decided to go anyway just for fun. I just had to remind him to talk a little more because I couldn't see his fingers. (Ed. note: *Judy is one of our sightless 'harpers*) It was a lot of fun, and I learned something, too. There were about 5 other 'harpers there. I believe I was able to keep up because of the things Ivan taught me in his workshop in Lutz last month. Thanks, Ivan! I wanted to go to Cheryl Balinger's workshop on Sunday, but a storm moved in and we left. When the thunder started, the tent walls went down like the walls of Jericho.

Benefit Recital

Hanover, Pennsylvania

Reporting: Karla Armstrong

Hanover, Pennsylvania

I would like to report on Linda Huber's Benefit Recital which took place February 20.

Imagine the scene: brilliant sunshine streaming through a magnificent cathedral window, illuminating an elegant chandelier suspended from a vaulted ceiling, courteous ushers quietly moving among the regal pillars, seating what was ultimately a capacity crowd—the autoharp was truly in its glory! This scene took place at a very special venue called The conservatory—part of the Eichelberger Performing Arts Center in Hanover, Pennsylvania. The autoharp was well represented when "Linda Huber and Friends" presented a Benefit Autoharp Recital for the Center.

Linda's program featured instrumental and vocal tunes ranging from classical to fiddle, O' Carolan to Carter, as well as Gospel and traditional, all masterfully played on a variety of chromatic and diatonic autoharps. She was then joined by Ron Schloyer,

who added his autoharp on *Blind Mary* and vocals and guitar on *Friend For Life*.

Linda was also joined by members of the Angel Strings Autoharp Club for the last portion of her program. Barb Mitchell joined Linda on *Cumberland Mountain Deer Chase* (the first public appearance of Barb's new Orthey C-G diatonic!) and added vocals for *I Am Resolved*. Then Dolly Reinhardt, Deb Oxenford and Karla Armstrong joined in on *Ragtime Annie*, Mike Fenton's *Polly Swallow* and *Listening to the 'Harp Strings Ring*. The grand finale was a mass rendition of *Redwing*, for which several 'harpers in the audience also joined in. Between the venue and the beautiful music, this was truly a concert to remember!

Neal and Coleen Walters House Concert
Lake Allatoona, Acworth, Georgia

Reporting: Brenda Castle
Mobile, Alabama

Sunday, March 13, 1999 will be a memorable day for those of us who attended Neal and Coleen Walters' concert and workshops. This event was superbly hosted by Bill and Peggy Martin in their home on Lake Allatoona.

If you have never attended a house concert, you are missing out on a wonderful gathering of folks who have a mutual love for music, along with warmth and friendliness beyond measure. Neal and Coleen top the list in their laid-back presentations, (while beginning their ninth week on the road) of both the concert and workshops for autoharp and dulcimer. They made each person feel welcome and comfortable.

The evening began with Neal conducting the dulcimer workshop attended by some 20+ dulcimer players. His style of teaching includes helpful tips and demonstrations for both beginning and advanced players. The autoharp workshop contained the same qualities for the 30+ folks as well. Many attending the workshops play both autoharp and dulcimer.

Next came the potluck dinner which didn't seem like "potluck" with the various dishes and desserts enjoyed by all. Merging with the end of dinner was a fantastic, impromptu mini-jam in the living room featuring the wonderful talents of Les Scott on guitar, Laurie Simpson, Anne Martin and Judy Austin on the autoharp. These musicians are gifted with great voices and everyone had a blast! And this was just the warm-up for the concert that followed, featuring Neal and Coleen.

And what a concert it was! Coleen was wonderful on the bass fiddle and Neal's talents and remarkable versatility were well demonstrated on the autoharp, dulcimer, bass fiddle, banjo and guitar. Both performers have beautiful voices that added immensely to their performance. Some of the songs included: *Rolling On a Winter's Night*, *Who'll Rock the Cradle*, *You're Gonna Miss Me When I'm Gone*, *Going Uptown*, and *Carter's Blues* to name a few. A standing ovation at the conclusion testifies to a great concert performance thoroughly enjoyed by those attending.

Adding to the festive occasion was a super jam session afterwards, resulting in no one wanting to leave for home! Much thanks to Neal and Coleen Walters and hosts Bill and Peggy Martin for an evening to remember.

Phoenix Folk Traditions Music Festival
Phoenix, Arizona

Reporting: Linda Huber

Hanover, Pennsylvania

My son is going to school at Arizona State University and I decided to go visit him during his Spring Break week. Also, his birthday was the week before. I found out from some folks that I met last summer that there was a folk festival in Phoenix. Lucky for me it coincided with my visit. I contacted the people who organize it and was asked to do a 30 minute set and also give a workshop. I did a beginning autoharp workshop.

No one in Phoenix plays the autoharp, it seems, so I educated a lot of people. I took 2 of my good 'harps to use in performance and 2 of my "loaners" for people to try in my workshop. One lady brought hers, also. I took advantage of two open stage opportunities in the community as well, one on Wednesday night and one on Friday night. I jammed with Old-time and Bluegrass players and got a kick out of the fact that the same tunes are played everywhere.

Cindy Harris House Concert
Library, Pennsylvania

Reporting: Linda DiFrancesco
New Eagle, Pennsylvania

The home of Norma and Steve Milas was the setting for Cindy Harris' house concert on April 11. Following a rainy morning, the sun came out and provided a cheery atmosphere for all of us attending. Cindy's renditions of some of her favorite

songs enhanced the day and didn't really need any help from the weather. She has a natural talent for reaching the core of the song with her heart, and her music grabs you and brings you into that special place with her.

As I said, she chose some of her favorite songs and preceded each selection with a delightful story of how she discovered the song and why it had become one of her favorites. She could go on the road as a storyteller as well. We were all enthralled.

Her program included some whimsical songs, a beautiful waltz, fiddle tunes and the thrilling *Los Biblicos* as only Cindy can play it. Her rendition of *Somewhere Over The Rainbow* entranced us all. The few in the audience who had never experienced autoharp playing before were just amazed.

Cindy's two daughters, Sharon and Rebecca, joined their mom and the trio sang two beautiful songs with perfect harmony blending. I think we will be hearing a lot more from this trio in the days to come.

Cindy concluded her program with another touching and beautiful Israeli song, *Y'rushalayim Shel Zahav* and two of my favorites, *Hard Times* and *The Water Is Wide*. We all enjoyed joining in singing the chorus with Cindy on these last two songs. What a nice way to end a lovely experience.

Everyone enjoyed a light dinner afterwards, and some of us hung around to jam with Cindy, Rebecca and Sharon. It was great fun and everyone went home with a smile on their face.

John and Kathy Hollandsworth Concert
Cindy Harris' home, Pittsburgh, PA
Reporting: Jim Johnston
New Cumberland, West Virginia

Although this wasn't my first house concert. It was the first time I got to hear John and Kathy Hollandsworth live.

Some of my favorites were *Darlin'*, *Corey*, and *Fugitive's Lament*.

Not only did I get to hear John's autoharp, he also played his guitar. Kathy played her hammered dulcimer, and the upright bass.

Some other 'harpers were there, too; Mike Herr, Ivan and Nancy Stiles, Bob Lewis, and Glenn Scott.

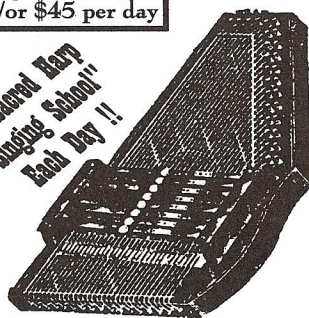
And even Cindy's cockatiel, Popcorn, whistled along.

After the concert we had a cover-dish dinner and a great jam.



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CATHY BARTON AND DAVE PARA
JOHN AND KATHY HOLLANDSWORTH
SCOTT ODENA * PLAID FAMILY
JIM CURLEY * DAVID MORAN
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JULY 9, 10, 11

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Thursday July 8
Pre-festival workshops and jam
Fri. July 9 & Sat. July 10
Gates open at 8:30 AM and close
10:00 PM
Sunday July 11
Gospel Sing and
Service
Followed by entertainment and
jams til 3:00 PM

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Annual Events Guide



Events Editor:
PO Box 336
New Manchester, WV 26056-0336

The following are 1999 major events which feature the autoharp in contest, workshop, and/or performance. If you know of an event that we have not included, please send the information to the Events editor. The complete events list is published every Spring, and seasonally repeated and updated every issue.

MAY

- ▶ **Winston-Salem Dulcimer Festival**; May 1; Code: AW, AP (John Hollandsworth, Mary Umbarger); Contact Jeff Sebens, PO Box 616, Meadows of Dan, Virginia, phone 540-952-1865
- ▶ **3rd Annual 'Harps in High Gear Concert**; May 1; Unity Church, Modesto, California; Code: AP (Tina Louise Barr); Message hotline: 209-480-4477
- ▶ **Lone Star State Dulcimer Festival**; May 7-9; Glen Rose, Texas; Code: AW (Charles Whitmer); Info: 817-275-3872
- ▶ **The Carter Fold**; May 8; Hiltons, Virginia; Code: AP (Orchard Grass); Info: 540-386-9480
- ▶ **Swallow Hill Music Association**; May 10-June 12; Denver, Colorado; Code: AW (Mag Hayden); Info: 303-777-1003 or www.swallowhill.com
- ▶ **Spring Folk Festival**; May 22-23; Claremont, California; Code: AP, AW (Nathalie Forrest, Barney Gentry); Info: 909-624-2928
- ▶ **75th Annual Old Time Fiddlers and Bluegrass Festival**; May 28-30; Fiddlers Grove CG, Union Grove, North Carolina;

Code: AW (Mary Umbarger); Info: 704-539-4417

- ▶ **Philadelphia Folk Music Society "Spring Thing"**; May 28-30; Greenlane, Pennsylvania; Code: AW (Drew Smith); Info: 201-444-2833
- ▶ **Dulci-More Festival 5**; May 28-30; Camp McKinley Boy Scout Camp, Lisbon, Ohio; Code: AW, AP (Bill Schilling, Bob Lewis) Info: 330-332-4420

JUNE

- ▶ **Chestnut Ridge Dulcimer Festival**; June 4 - 6; University of Pittsburgh campus, Greensburg, Pennsylvania; Code: AP (Doofus, Sweetwater) Info: BRINKDW@email.msn.com
- ▶ **Minnesota Homegrown Kick-Off**; June 4-6; Camp-in-the-Woods, Zimmerman, Minnesota; Code: AW, AP; Info: 715-635-2479 or 1-800-635-3037
- ▶ **Autoharp Intermediate Workshop**; June 7-10; Ozark Folk Center, Mountain View, Arkansas; Code: AW (Charles Whitmer); Info: 870-269-3851
- ▶ **Prairie Dulcimer Festival**; June 11-12; Bonner Springs, Kansas; Code: AW, AP (Karen Daniels); Info: 913-893-9604 or

785-841-7690 or Forrest742@aol.com or dowser@kgs.ukans.edu or web site at <http://home.gvi.net/~tgebauer/jun-fest.html>

- ▶ **23rd Annual Cosby Dulcimer and 'Harp Festival**; June 11-12; Cosby, TN; Code: AP, AW (Bill Newton, Gregg Averett) Info: 423-487-5543
 - ▶ **Autoharp Advanced Workshop**; June 14 - 17; Ozark Folk Center, Mountain View, Arkansas; Code: AW (Charles Whitmer); Info: 870-269-3851
 - ▶ **15th (and FINAL) Southern Michigan Dulcimer Festival**; June 18-20; Parma, Michigan; Info: 517-750-3472
 - ▶ **24th Annual CBA Father's Day Weekend**; June 18-20; Grass Valley, California Code: AP, AW (Judie Pagter) Info: 707-762-8735
 - ▶ **27th Annual Charlotte Bluegrass Festival**; June 25-27; Charlotte, Michigan; Info: 248-435-2828
 - ▶ **Caesar's Creek Pioneer Village**; June 25-27; Waynesville, Ohio; Info: John Noftsgger, PO Box 224, Spring Valley, Ohio 45370
 - ▶ **Old Songs Festival of Traditional Music and Dance**; June 25-27; Altamont Fairgrounds, Altamont, New York; Info: 518-765-2815
 - ▶ **Summer Solstice Festival**; June 25-27; Soka University Campus, Calabasas, California; Code: AP, AW (Les Gustafson-Zook, Bonnie Phipps, Steve Young); Info: California Traditional Music Society, 4401 Trancas Place, Tarzana, California 91356-5399. Phone 818-342-7664 or web site <http://www.signif.com/ctms>
-
- ## JULY
-
- ▶ **Mountain Laurel Autoharp Gathering**; July 1-4; Orthey Farm, Newport, Pennsylvania; Code: AW, AP, AC (Mountain Laurel Autoharp Championship plus John Sebastian, Tom Schroeder, Mike Herr, Tina Louise Barr, Doofus, Karen Mueller, Les Gustafson-Zook, Patsy Stoneman Murphy and more); Info: 717-567-9469
 - ▶ **Common Ground on the Hill 5th Annual Workshops**; July 4 - 9; Western Maryland College, Westminster, Maryland; Code: AW (John Dettra, Bryan Bowlers) Info: 703-790-1427
 - ▶ **Autoharp Beginners Workshop**; July 5-8; Ozark Folk Center, Mountain View, Arkansas; Code: AW (Charles Whitmer); Info: 870-269-3851
 - ▶ **Ozark Wilderness Dulcimer Club 7th Annual Summerfest**; July 9-11; Big Barn RV Park, Carthage, Missouri; Code: AW,

AP (John and Kathy Hollandsworth, Karen and Chuck Daniels); Info: 316-389-2377

▶ **American Music and Arts Festival**; July 10-11; Westminster, Maryland; Info: 703-790-1427

▶ **27th Annual Non-Electric Musical Fun-fest**; July 15-18; Oseola County 4H and FFA Fairgrounds, Ewart, Michigan; Code: AW, AP (Les Gustafson-Zook, Larry Carpenter, Lucille Hinds, Hazel Meek, Ranka Mulkern, Dr. George Orthey, Carol Spicer, Carolyn Egelski, Alex Usher, Kathy Wieland); Info: skaryd@dulcimers.com or ODPC@glasscity.net

▶ **Peaceful Valley Bluegrass Festival**; July 15-18; Shinhopple, New York; Code: AW (Judie Pagter); Info: 607-363-2211

▶ **The Swannanoa Gathering**; July 18-24; Warren Wilson College, Asheville, North Carolina; Code: AW (Mike Fenton, Paul and Win Grace); Info: 704-298-3325 or gathering@warren-wilson.edu

▶ **Autoharp Jamboree**; July 22-24; Ozark Folk Center, Mountain View, Arkansas; Code: AW, AP (Drew Smith, Tom Schroeder, Charles Whitmer); Info: 870-269-3851

▶ **Cranberry Dulcimer Festival**; July 23-25; Unitarian Universalist Church, Binghamton, New York; Code: AW, AP (Les Gustafson-Zook); Info: 607-669-4653 e.ware@ieee.org or web page <http://www.ultranet.com/~jonw/cranberry/index.html>

▶ **Heartland Dulcimer Camp**; July 25-30; near Kansas City, Missouri; Code: AW (Karen Mueller) Info: 816-942-6233

▶ **25th Carter Family Memorial Festival**; July 30-31; Hiltons, Virginia; Info: 540-386-9480

▶ **1999 Willamette Valley Autoharp Gathering**; July 30-31, August 1; Nofziger Farm, Albany, Oregon; Code: AW, AP (Bryan Bowers, Mike Herr, Les Gustafson-Zook, George and Mary Lou Orthey); Info: jra@ece.orst.edu or John Arthur, 6596 NW Niagara Drive, Corvallis, Oregon

Fest (Summer Acoustic Music Festival); July 30-31; St. Mark Lutheran Church, 1515 Hillendahl, Houston, Texas; Code: AC (Texas State Championship) AP, AW; Info: Peggy Carter 281-370-8993.

AUGUST

▶ **Appalachian String Band Festival**; August 4-8; Clifftop, West Virginia; Info: 201-444-2833

▶ **Augusta Heritage Arts Workshops**; August 8-15; Davis and Elkins College, Elkins, West Virginia; Code: AW (Harvey Reid); Info: 304-637-1209

▶ **64th Annual Old Fiddlers Convention**;

August 10-14; Galax, Virginia; Code: AW, AC (Drew Smith workshop on *Wednesday* morning); Info: 540-236-8541

▶ **Milan Bluegrass Festival**; August 12-14; KC Campground, Royal Oak, Michigan; Code: AW; Info: 248-435-2828

▶ **Autoharp Techniques – Success from the Start**; August 22-27; John C. Campbell Folk School, Brasstown, Kentucky; Code: AW (Ivan Stiles); Info: 704-837-2775

▶ **Midland Dulcimer Festival**; August 27-29; Midland, Michigan; Code: AW, AP; Info: 517-835-5085 or beeps@concentric.net

SEPTEMBER

▶ **Walnut Valley Festival**; September 16-19; Cowley County Fairgrounds; Winfield, Kansas; Code: AW, AP, AC (International Autoharp Championship) Info: 316-221-3250

▶ **Mississippi Pecan Festival**; September 25-26; Richton, Mississippi; Code: AW Info: 601-525-3792

OCTOBER

▶ **Annual Tennessee Fall Homecoming**; October 8-10; Museum of Appalachia, Norris, Tennessee; Code: AP (Judie Pagter); Info: 423-494-7680

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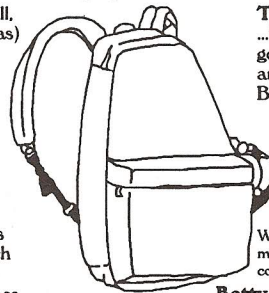
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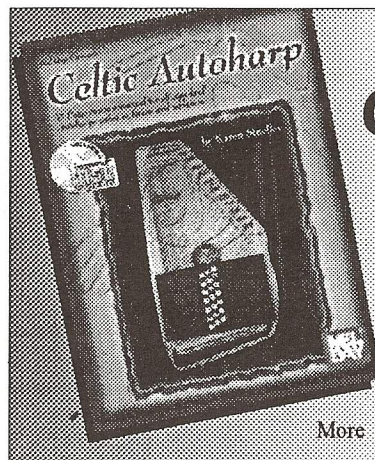
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Pick Pretty Flowers

by Judie Pagter

Verse

A		D		A	
As I sit here re - call - ing the days of my youth, Re -					
A	E7	A	/ /	D	E7 D A / E7 A /

E7		A		D	
mem - b'ring when I was a child I'd go by the stream where the					
E7	/ /	/ A	E7	A	/ / / / D E7 D

A		D		E7		A	
wild - flow - ers grew and pick pret - ty flow - ers for you.							
A	/ E7	A	/	D	/ /	E7 A	E7 A

Chorus

E7		A		D		A	
There were tree locks and vio - lets and sil - ver bells too and							
E7	A	E7	/ /	A	/ /	D A	D A /

E7		A		E7		A	
Jack in the Pul - pits and May ap - ples too. Don't wor - ry, dear							
E7	/ /	A	/ /	/ E7 A	E7	/	A / /

D	A	D	E7	A
D	E7	D	A / E7	A / D / / E7 A E7 A

Verse:

As I sit here recalling the days of my youth
 Rememb'ring when I was a child
 I'd go by the stream where the wildflowers grew
 And pick pretty flowers for you

Chorus:

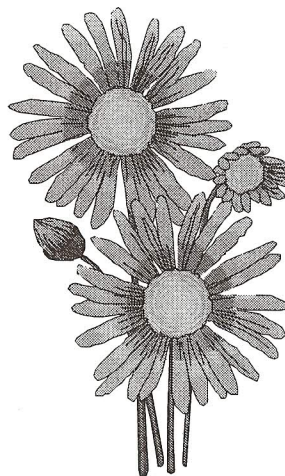
There were tree-locks and violets and silver bells too
 And Jack-in-the-Pulpits and May apples too
 Don't worry dear Mom, I'll be back in the Spring
 To pick pretty flowers for you

Verse:

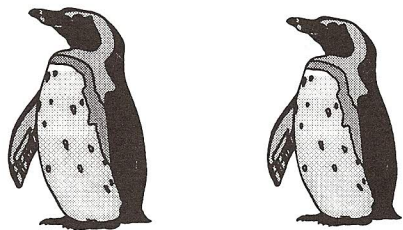
I haven't forgotten, oh sweet mother dear
 To take time to walk by the woods
 With the hillsides are laden with colors of blue
 I'll pick pretty flowers for you
 (chorus)

Verse:

And mom, when I'm older I'll still do the same
 That's one thing I'll never outgrow
 As long as there's forest and mountain streams too
 I'll pick pretty flowers for you
 (chorus)



The Pitty Patty of Little Picks



by Tom Schroeder

Pitty, patty, pitty, patty, pitty, patty, pitty, patty. "You got a pet penguin upstairs?" I asked Rosey. Pitty, patty, pitty, patty, pitty, patty, pitty, patty. "What", she replied. "A penguin. I hear a penguin running back and forth upstairs", I repeated. Pitty, patty, pitty, patty, pitty, patty. "Oh, that. That is just Daniel running barefoot on the wood floor. He is up there with his dad", she explained. Daniel is her two year old son. Pitty, patty, pitty, patty, pitty, THUD! "Whaaaaaaaaaaaaa!" "I think your penguin just hit a patch of ice", I said to her back as she went running up the stairs. She brought down a teary eyed Daniel. While she was attending to him, I was rummaging around in her kitchen utensil drawer and found a large, soft plastic, serving spoon. "Want to play the autoharp?" I asked him, holding up the spoon. A little smile crossed his teary little face. "Yes", he squeaked, reaching for the spoon.

Daniel, like me, loves to do Patting on the Autoharp. He hits random strings with the spoon while I change chords and sing little songs. He plays using the simplest form of Patting. He does not care what strings he hits as long as he hits strings that make pretty sounds.

The most common form of Patting done by autoharp players is striking strings with the fingerpicks to play a melody. To play in this way involves a change in hand posture and practice.

Let me explain how it is done:

First, put picks on your index, middle and ring fingers. Now hold those three fingers together to form a hammer of picks. Hold your hand over the autoharp strings and cock your hand so your fingers are perpendicular

to the strings or parallel to the chord bars. Push down the G chord and strike the strings with your picks. You should hear a ringing note. If you hear a thunk, you have either missed the open string or are not letting your hand bounce off the strings. Try again, moving your hand to a different part of the autoharp. If you hear a thunk again, check if you are holding your fingers together and if your hand is bouncing off the strings. Your fingers need to form a hammer in order to ring one string. Your hand needs to be in control enough to hit an open string but loose enough to bounce off the strings.

When you can Pat a string, try to play a simple melody. Pick an easy melody you can already play by Pinching and try to Pat it. Remember to hold your fingers together, cock your hand so your fingers are perpendicular to the strings and let your hand bounce off the strings. You will probably immediately notice you do not have very good control of your hand. This will come with practice and muscle development. Remember how hard it was to Pinch a melody at first?

There are many uses for Patting. The easiest is to use it for rhythm accompaniment. If you know any Calypso songs, you can Pat a Calypso rhythm on the strings while you sing it and change through the accompaniment chords just as if you were strumming it. This produces a Steel Drum effect. Another drumming effect is produced by Patting on just your lowest bass strings. This sounds particularly good with 6/8 rhythm tunes. Focus on just rhythmically Patting on the bottom bass strings as you change through the accompaniment chords of the tune. You can also mute all the strings by

pushing down three chords and then rhythmically Pat on the muted strings to get a drumming sound for accompaniment.

There are four forms of melody Patting to try. The first is when you Pat with just your fingerpicks striking the melody string. This produces a bell-like tone. The second form is when you Pat with your whole hand. Your fingerpicks still strike the melody string, but the fleshy part of your palm, below your fingers, strikes the strings producing a bass sound. The third form is a pinched Pat. You strike the melody string with your fingerpicks but at the same time your thumbpick does a thumbstroke across lower strings. This takes some practice to accomplish. A fourth form is to Pat the melody note using any of these methods and then immediately do a String Stop muting all the strings. This produces a wonderful staccato effect and, on most autoharps, wonderful harmonics.

Daniel is getting better at his Patting. He now only occasionally hits me with the spoon instead of the strings. I do not think it is accidental anymore. With practice, you too can master this technique. When you get comfortable with Patting try it with the lovely Northumbrian tune, *The Flower Among Them All*.



The Flower Among Them All

Sir John Fenwick

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

Am G Am G Am G Am G Am D /

G D G C G C G G C G C G C G D G

Am G Am G Am G Am G Am G Am / G C D

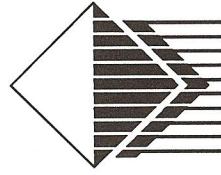
G / / / / / / / C G C G D G

Am / / / / / / / C D /

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

Am G Am G Am G Am G Am G Am / G C D

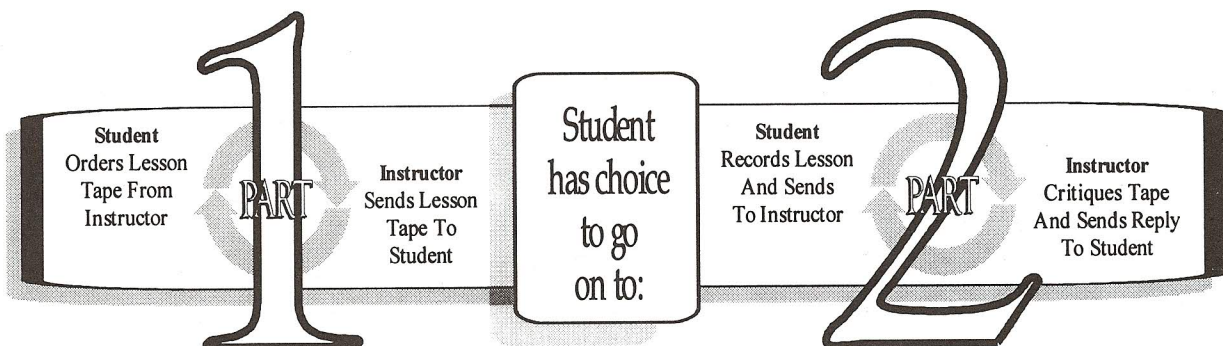
Interaction



YOU ARE INVITED TO PARTICIPATE IN AN INTERACTIVE LESSON WITH MIKE HERR

Originally from Lancaster County, Pennsylvania, Mike moved to Beckley, West Virginia in 1980 and started playing the autoharp in 1982. His first instruction and inspiration came from Bryan Bowers and David Morris at the Augusta Heritage Arts Workshops in the first autoharp classes held there in '83 and '84. Mike continued learning style, technique and repertoire from Becky Blackley, Ivan Stiles and Charles Whitmer at Augusta during several subsequent years of workshops. After winning the Southern Regional Autoharp Championship in Charlotte, North Carolina in 1993 and coming in second at the Winfield International Autoharp Championships in 1994, he placed third at the Mountain Laurel Autoharp Championship in 1996 and finally won both of these prestigious events in the summer of 1998.

Mike served as reviewer of autoharp-based recordings for *Autoharp Quarterly* from its inception until early 1998 and has contributed many original articles to this publication. He has been honored as the *Autoharp Clearinghouse* performer of the month and has participated as workshop instructor and guest performer (*cont. page 15*)



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structor will listen to your recording and following it will critique your playing, answer your questions and, if necessary, demonstrate the lesson further. The instructor will mail the tape back to you. You will receive your personalized reply in 3 to 4 weeks.

THE INTERACTION LESSON "The Purposeful Thumb"

Mike Herr, 210 Reservoir Road, Beckley, WV 25801-4318

This Interaction Lesson is geared for all you players who are used to playing tunes with the typical "pinch-pluck" method and who want to learn a thumb-plucking technique which comes naturally out of this style of play. This technique will beautifully expand your melody playing by producing harmonies in a relatively easy fashion.

I will be using the waltz that I wrote a few years ago which has been published in the *Autoharp Clearinghouse* and is used here with the permission of Eileen Roys. I am also indebted to Heidi Cerrigione for turning the tablature from an unintelligible scrawl into the beautiful script you see here.

The first thing to do, obviously, is to learn the tune, and there are a few important points I'd like to make about this. First, the tune is played straight through without repeats. Second, the melody line is "tailor-made" for open-chording technique: just follow the chord line and enjoy! Third, the timing at the end of the A and B parts is very important in its contribution to the overall feel of the piece – don't change it! Fourth, it is very important to play the chords exactly as they are indicated. Fifth, the melody is enhanced if you use the thumb for the "pinch" only at the beginning of each measure and *not* with every note (much more about the thumb later). Lastly, don't worry about having to use all three minor chords; it's not that difficult! Now go ahead and work on learning the tune until you have it fairly well "off" (i.e., off the page, in memory).

Okay, it's time for the technique we started out to learn. First, as you pinch the first note of each measure, use a full thumb

strum to give a full, rich sound of the defining chord of the measure. Your forefinger or middle finger will be plucking the melody coming down toward the thumb in the standard pinch technique. (This is seen on the tablature as the standard notation.) The purpose of this is to hear all the tones of the chord and to get prepared for the main point of what I want to teach. Try this a few times through.

Okay – the next time through the tune, instead of just letting the right thumb randomly pluck strings and whatever happens is okay, be **VERY PURPOSEFUL** with your thumb pluck in trying to catch a **SPECIFIC NOTE**. You will find that you'll have to change the attack angle of your thumb to the strings, lifting it up away from your hand a bit and bending more at the last knuckle. This is a different position than when you do a full strum with the thumb. Try this a few times with any old chord, trying to pluck a definite note with either the forefinger *or* the middle finger *and* the thumb.

Now, let's go back to the tune. There are obviously many possibilities in plucking harmony notes under the melody line, and my advice is to keep playing through the tune, aiming your thumb at wider and wider distances from your melody-plucking fingers. This will allow you to find deeper and deeper bass notes for your accompaniment – even try to get down to the lowest F string, say for the first and last measure of each part (it sounds wonderful!)

The next step is to hear what you like for each of the measures and try to reproduce it each time through, striving to pluck the exact same note with your thumb. This way you know your accuracy is improving, and the rewards are definitely worth the

effort. This is very hard to do, and I'll let you in on a little secret – even I don't do it the same way every time through! But there are definitely specific sounds at specific places that I try to reproduce, and that's my recommendation to practice in order to learn this technique.

You will be able to hear all the techniques I've described above, from a simple run-through of the tune, to the full thumb-strum accompaniment, to several examples of plucking specific notes with the thumb if you order the teaching tape. You've got to hear it to fully understand, as, to quote Tom Schroeder – who's quoting Somebody Else – "Writing about music is like tap dancing about architecture."



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THE WALTZ FROM EMERALD ISLE

J. Michael Herr

First system of musical notation. The treble clef staff contains a melody in 3/4 time. The bass clef staff contains a bass line with chord diagrams for F, Am, Gm, F, and Bb. The chords are indicated by letters in boxes above the staff, with slashes indicating the rhythm. The bass line includes fingerings (T) and trills (A, B).

Second system of musical notation. The treble clef staff continues the melody. The bass clef staff contains chord diagrams for F, C7, F, and Am. The chords are indicated by letters in boxes above the staff, with slashes indicating the rhythm. The bass line includes fingerings (T) and trills (A, B).

Third system of musical notation. The treble clef staff continues the melody. The bass clef staff contains chord diagrams for Gm, F, Bb, F, C7, and F. The chords are indicated by letters in boxes above the staff, with slashes indicating the rhythm. The bass line includes fingerings (T) and trills (A, B).

Fourth system of musical notation. The treble clef staff continues the melody. The bass clef staff contains chord diagrams for F, Am, Gm, Dm, Am, Dm, and Bb. The chords are indicated by letters in boxes above the staff, with slashes indicating the rhythm. The bass line includes fingerings (T) and trills (A, B).

Two systems of musical notation for autoharp. Each system consists of a treble clef staff with a key signature of one flat (B-flat) and a bass clef staff. The first system has a melody in the treble staff and chords in the bass staff: F, C7, F, Am. The second system has a melody in the treble staff and chords in the bass staff: Gm, Dm, Am, Dm, Bb, F, C7, F. Both systems include fingerings (T, A, B) and diagrams of the autoharp strings with arrows indicating finger placement.



(continued from page 12) at the following autoharp-related workshops and festivals: Mountain Laurel Autoharp Gathering, Cranberry Dulcimer Gathering, Ozark Autoharp Jamboree; and as a guest instructor at the Augusta Heritage Arts Workshops autoharp class in 1996. He taught the Intermediate/Advanced autoharp class at Augusta in the summer of

1998.

Mike currently plays in the contra-dance band "Suite Contraband" and in the Irish instrumental band "Lost in the Woods." He has recorded two tapes, one with the latter band, and a second tape/CD with Carlos Plumley (fiddle/mandolin) titled "Gander in the Pratie Hole." Mike and Carlos currently are performing instrumental

Irish music under the name "Hawthorne" and have performed twice on Joe Dobbs' radio show, "Music From the Mountains," broadcast over West Virginia Public Radio. As of this printing, an invitation has been extended to "Hawthorne" to perform on the widely broadcast live radio show, "Mountain Stage."

Picker's Portrait

Tom Claxton



Sentinel, Oklahoma

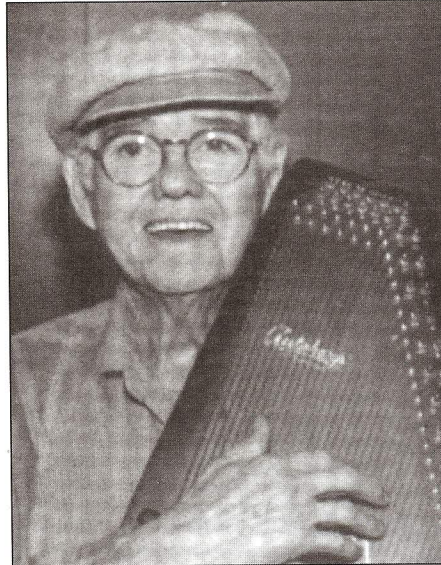
If asked about the first song I remember hearing (as a child), two would come to mind. One would be "T" For Texas, the other would be *Will the Circle Be Unbroken*.

Vernon Dalhart, "Pop" Stoneman, Jimmie Rodgers, the Carter Family, Roy Acuff, the Delmore, Stanley and Louvin Brothers and Ernest Tubb make up the musical background of my youth (12 and under). What I heard as a child is what shaped my preference and appetite for music and that has stayed with me to this very day. This same influence is what dictates the kind of music I sing, play, write and enjoy.

For the last four years, we have produced what we call "Tom Claxton's Country Music Echo Show" on a local radio station. Now "echo" is the key word, for we go back to Vernon Dalhart, and come this way to about the middle of Merle Haggard's career. (When he started singing about *Silver Wings* and *The Sidewalks of Chicago*, he lost us.) We have developed quite a large audience of people, who like most of us, grew up listening to these legends of the past that I just mentioned, and who hear very little of these legends and their classic "echos" from the past. But they have found a home on our program and we hear from a lot of them regularly and meet one or two almost every week who have been listening for months or years and have never called in with a request. Sometimes I jokingly scold them for not calling in, and they say, "Hey! Whatever you play sounds so good, we don't feel a need to call." (Kids!)

The Country Music Echo Show is a one hour program that we do each Saturday morning, and, beginning the 6th of February, we are going to add (at a different time, of course) a 15 minute Sacred Harp Show that will be repeated the following Sunday morning. I will mix my own music with some of the many other 'harpers who have produced sacred albums. This is strictly a "let's hear it for the autoharp show", and I am very excited about it.

Well, I said all that to say this: About two years ago, while visiting with one of my sponsors, she asked me if I knew how



Tom Claxton

to tune an autoharp. Well! Since the days of Sara and Maybelle Carter, I had never seen one. I had never held one, so you might understand my delight for the opportunity to get to see one up close. Well, it was out of tune and I had nothing to tune it with, so I took it to another one of my sponsors (a music store), and he tuned it with a keyboard. I would call out the string and he would press the note, and we went from there. It wasn't perfect, y tuned, but it wasn't bad. I took it back to its owner and tried to buy it, but she had promised it to one of her nephews. Well! You can believe Old Tom got busy hunting an autoharp. I found a 15 chord Oscar Schmidt in a pawn shop, but the chord bar set-up was a little strange. Then I found a 21 chord OS and traded the 15 chord in on it. Miss Anita Roesler (Ed: Tom says he calls all the ladies "miss"), my teacher/critic/mentor, gave me an instruction sheet on how to tune an autoharp to a decitonic tuning and I am very pleased with the results, and it is the one that I use. However - I have also acquired two 12 chord OSs from the 50s. They both need strings, pads, etc.. I have what I think is a Monterey 12B, a 15 chord ChromAharp and a 15 chord electric ChromAharp. I also have a Chromalin, which is similar to the OS Guitaro, but someone removed the chord bars and holder and I haven't found a

replacement for it.

Among other things we are doing, we are getting together an autoharp club. We already have two people practicing and learning what little I can teach them. We have several other people who are interested but haven't found the time to become active yet.

I went to Winfield this past September and was one of ten who entered the contest. If accurate ratings were kept, I probably would have been rated number 10. At any rate, I met some of the finest people I know. There were six "household names" among them, and I told them that, had I known they were going to be there, I would have stayed home. Each of them graciously assured me that I had just as good a chance to win as any of them. (Didn't I tell you they were fine people? They were being very kind.) But what I learned from watching them play helped me tremendously with my playing, and that alone made the trip worthwhile - and it makes me a "winner." I even met Miss Mary Ann briefly at her booth, didn't get to spend much time with her, but I plan to remedy that in the future.

I know how to start a story, but don't know how to stop it at a certain spot. But, there is one other thing I want to bring up before I sign off, and that is the need for a Stoneman/Carter/Traditional Country music category at autoharp contests for people like me who grew up on this kind of music, knows nothing about most of what you hear at contests, concerts, workshops, and albums that have been published. I have mentioned this to all the "household names" that I have written to and they don't think it will ever happen.

I tell people that I picked up the guitar when I was about 12 and laid it down when I was about 40 and never did learn to play it, picked up an autoharp about two years ago and haven't been able to lay it down since.

Well, I have got to shut down. I would like to hear from anyone who has any constructive comments or criticism. I close my radio show each week with: "This is Old Tom saying so long everybody, and take care of yourself."

SCHEDULE

19



99

OF EVENTS

T • H • U • R • S • D • A • Y	
Main Tent	Pole Barn
9:00 Meet The Workshop Leaders	
10:00 Charles Whitmer: In the Mode	Carole Outwater: Beginner's Luck
11:00 Bob Woodcock: Carter Family Songs	George Orthey: Maintenance & Repair
12:00 Lunch & Open Stage	
1:00 Watermelon Seedspitting Contest	
2:00 An Hour with Patsy Stoneman	Soapbox Workshops
3:00 Doofus: Autoharp Accompaniment	Mike Herr: The Jig is Up!
4:00 Alex Usher: Last Thing on My Mind	Bob Lewis: Intro to Diatonic Playing
5:00 Julie Davis: Microphones and Your Autoharp	Tina Louise Barr: Upscale Jump & Jive!
6:00 Dinner & Open Stage	
7:30 Concert	
Les Gustafson-Zook • Tina Louise Barr Tom Schroeder • John Sebastian	

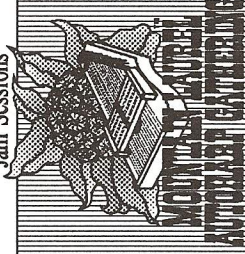
Note: George Orthey's workshops on Thursday and Saturday mornings will be held in the Barn opposite the Main Tent.

S • A • T • U • R • D • A • Y	
Main Tent	Pole Barn
9:00 Carole Outwater: Beginner's Luck	Charles Whitmer: In the Mode
10:00 Les Gustafson-Zook: We Be Jammin'!	Karen Mueller: Right Hand Fingering
11:00 Bob Woodcock: Carter Family Songs	George Orthey: Maintenance & Repair
12:00 Lunch & Open Stage	
1:00 Workshop Leaders Concert	
2:00 Invitational Concert	
3:00 Tom Schroeder: Challenging Rhythms & Strums	Wanda Degan: Shady Grove - Tunes in D Minor
4:00 The Bazaar Autoharp/Jam Sessions	Soapbox Workshops
5:00 Most 'Harps Playing - World Record Attempt	
6:00 Dinner & Open Stage	
7:30 Concert	
Mike Herr • Tina Louise Barr • Autoharp Hall of Fame Doofus • Karen Mueller	

Soapbox Workshops... Post your autoharp workshop topic on the bulletin board and tell folks where to meet you and when..

F • R • I • D • A • Y	
Main Tent	Pole Barn
9:00 Wanda Degan: Shady Grove - Tunes in D Minor	Tom Schroeder: Challenging Rhythms & Strums
10:00 Karen Mueller: Right Hand Fingering	Les Gustafson-Zook: We Be Jammin'!
11:00 Alan Mager: Color Chords	Mike Fenton: D for Diatonic
12:00 Lunch & Open Stage	
1:00 Tina Louise Barr: Upscale Jump & Jive!	Julie Davis: Microphones and Your Autoharp
2:00 An Hour with John Sebastian	
3:00 The Bazaar Autoharp/Jam Sessions	Soapbox Workshops
4:00 Workshop Leaders Concert	
5:00 The Great Autoharp Toss	
6:00 Dinner & Open Stage	
7:30 Mountain Laurel Autoharp Championship	
Sign-up deadline: Friday, 6:30 p.m.	

S • U • N • D • A • Y	
Main Tent	Pole Barn
9:00 Bob Lewis: Intro to Diatonic Playing	Alex Usher: Last Thing on My Mind
10:00 Mike Herr: The Jig is Up!	Doofus: Autoharp Accompaniment
11:00 Gospel Sing & Play	
12:00 Lunch & Open Stage	
1:00 Mike Fenton: D for Diatonic	Alan Mager: Color Chords
2:00 The Bazaar Autoharp/Jam Sessions	Jam Sessions
3:00 Concert	
4:00 Mike Herr • Tom Schroeder Doofus • Karen Mueller	
5:00 Dinner & Farewells	
See you next year! June 29, 30, July 1, 2	



SIMPLY. Classic

by Linda Huber

"Rondeau"

Jean-Joseph Mouret 1682-1738

Jean-Joseph Mouret lived from 1682 to 1738. This piece was originally written for chamber orchestra and has become familiar to many people as the "Theme of the

BBC Masterpiece Theater. A rondeau, sometimes spelled "rondo", is a form characterized by a constantly recurring theme, as in A B A C A D A. The arrangement I

have prepared just goes A B A. Diatonic players will want to open chord the eight-note runs. This tune is often played at weddings.

Playing

First system of musical notation for 'Rondeau'. It consists of a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature (C). The melody is written in a simple, diatonic style. Below the staff are guitar chord diagrams for the strings T, A, and B. The chords are: D, A, D, /, /, A, D, G, D, A, D, A, D, G, D, /, /, /, G.

Second system of musical notation for 'Rondeau'. It continues the melody from the first system. The guitar chord diagrams are: D, G, D, /, G, D, /, /, A, G, D, A, D, G, D, /, G.

Third system of musical notation for 'Rondeau', featuring two endings. The first ending (1.) leads back to the beginning of the piece, and the second ending (2.) concludes with a 'Fine' marking. The guitar chord diagrams are: A, /, /, /, /, /, D, A, A7, /, /, D, A, D, /.

Musical notation system 1: Treble clef, key signature of two sharps (F# and C#). The staff contains a sequence of notes. Below the staff is a tablature line with letters G, D, A, D, A, D, A, D, G, D, A, D. Underneath the letters is a diagram of a guitar fretboard with 'x' marks for fretted notes and 'o' marks for open strings. Brackets are used to group notes with specific rhythmic values.

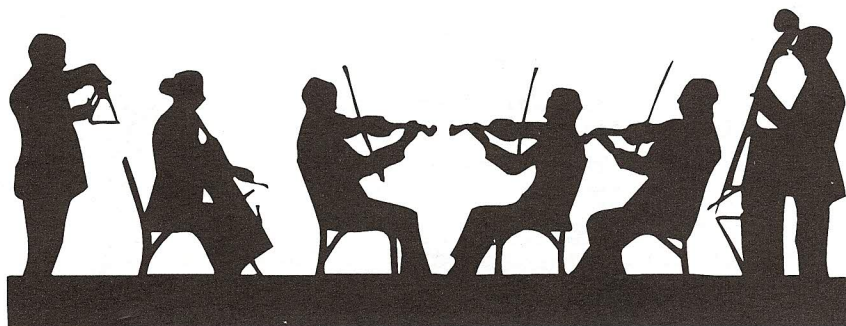
Musical notation system 2: Treble clef, key signature of two sharps. The staff contains a sequence of notes. Below the staff is a tablature line with letters A, D, G, D, G, D, A, D, A, D, A. Underneath the letters is a diagram of a guitar fretboard with 'x' marks for fretted notes and 'o' marks for open strings. Brackets are used to group notes with specific rhythmic values.

D.C. al Fine

Musical notation system 3: Treble clef, key signature of two sharps. The staff contains a sequence of notes. Below the staff is a tablature line with letters D, A, D, G, D, A, D, A. Underneath the letters is a diagram of a guitar fretboard with 'x' marks for fretted notes and 'o' marks for open strings. Brackets are used to group notes with specific rhythmic values.

TABLATURE

Pinch	Strum	Pluck	Strum Pluck	Rhythm Bracket



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
Overland Park, KS 66212
kdaniels@gvi.net

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, California 93612
209 297-8966 (voice or fax)
evob@csufresno.edu
<http://evobluestein.com>

Profile: AQ October '88

Performance schedule:

June 28

Beginning autoharp workshop
California State University, Hayward
Extended and Continuing Education
Register: 559 885-3605

June 29

Intermediate autoharp workshop
California State University, Hayward
Extended and Continuing Education
Register: 559 885-3605

BRYAN BOWERS

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

somagency@aol.com

Pro-File: AQ January '89

Performance schedule:

May 8

Sebastapol Community Center
Santa Rosa, California

May 23

Larkin Park
Claremont, California

July 4-11

Common Ground
Westminster, Maryland

ROZ BROWN

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

rozzie@ix.netcom.com

<http://www.rozbrown.com>

Pro-File: AQ October '89

Performance schedule:

Every Wednesday, Thursday, Friday and Saturday night, Buckhorn Exchange Restaurant, 1000 Osage Street, Denver, Colorado. 303 534-9505

PAUL and WIN GRACE

11990 Barnes Chapel Road
Columbia, Missouri 65201
573 443-2819

pgrace@mail.coin.missouri.edu

www.folkfire.org/graces

Pro-File: AQ October '88

Performance schedule:

May 29

Kimswick Old Time Dance Weekend
Cuivre River State Park (near Troy, MO)

June 4 & 5

Ozark Folk Center
Mountain View, Arkansas

June 26 & 27

Clay Days USA
Mexico, Missouri

July 3-5

Fair St. Louis
St. Louis, Missouri

July 18-24

Old Time Week, Swannanoa Gathering
Warren Wilson College
Swannanoa, North Carolina

August 3

Montague Band Shell
Montague, Michigan

LES GUSTAFSON-ZOOK

212 E. Douglas
Goshen, Indiana 46526
219 534-1173

gustazook@aol.com

Pro-File: AQ April '94

Performance schedule:

June 25-27

Summer Solstice Festival
Soka University
Calabasas, California

July 1-4

Mountain Laurel Autoharp Gathering
Newport, Pennsylvania

July 15-18

Evart Dulcimer Funfest

Evart, Michigan

July 23-25

Cranberry Dulcimer Festival
Binghamton, New York

July 30-August 1

Willamette Valley Autoharp Gathering
Albany, Oregon

BETH HORNER

PO Box 836

Columbia, Missouri 65205-0836

573 443-3816

bhorner1@hotmail.com



Photo credit: Ron Gurné / Chicago

Beth Horner is noted as a vivacious talent whose goals as a storyteller are to entertain, educate and empower. Her repertoire is a balance between the traditional and the delightfully contemporary.

Drawing from the depth of folklore and the richness of life's journeys and accompanying herself on autoharp, Beth has created and performs a wide variety of programs. She performs nationally at sites such as the National Storytelling Festival, the National Council of Teachers of English, the Texas Storytelling Festival, the St. Louis Storytelling Festival, the Missouri Folklore Society, and numerous others.

She is currently touring with fellow storytellers Nancy Donoval and Sue O'Halloran in their enthusiastically received production "Mothers and Other Wild Women."

A former librarian and instructor of creative dramatics, Beth is active in the

current revival of storytelling, having served six years on the Board of Directors of the National Storytelling Association.

Performanceschedule:

May 5

American Folktales and Folksongs

Westgate Elementary School

Arlington Heights, Illinois

May 8

Storytelling Celebration For Moms

and Their Children

Elmhurst Public Library

Elmhurst, Illinois

May 14

Evening concert of Stories for Adults

Daniel Boone Regional Library

Columbia, Missouri

May 22

Young Author's Conference

Parkridge, Illinois

June 25-26

1st Annual Kable House Storytelling

Fest.

Morris, Illinois

June 27

Clay Days

Mexico, Missouri (tentative)

LITTLE ROY LEWIS

1635 Washington Highway

Lincolnton, Georgia 30817

706 359-3767

Pro-File: *AQ* January '90

Performanceschedule:

May 6

Triple Creek Park

Rocky Mountain, Virginia

May 7

Oakland High School Gym (8pm)

Oakland, Maryland

May 8

Mennonite High School (7pm)

Lancaster, Pennsylvania

May 9

Festival – Denton Farm Park

Denton, North Carolina

May 14

Heart of Dixie Music Park

Elba, Alabama

May 15

Cross Country Campground Playhouse

Denver, North Carolina

May 16

Granite Hills Campground

Gettysburg, Pennsylvania

May 22

Mountaineer Opry House

Milton, West Virginia

May 27

Hills of Home Park

Coeburn, Virginia

May 29-30

Bass Mountain Park

Burlington, North Carolina

June 3

Graves Mountain Festival

Syria, Virginia

June 5

Stone County Music Park

Wiggins, Mississippi

June 6

Ellijay, Georgia

June 9

McAlester, Oklahoma

June 10

Elizabethton, Tennessee

June 11

Lexington, Kentucky

June 12

Pioneer, Ohio

June 13

Windgap, Pennsylvania

June 16

Dover, Ohio

June 17-18

Mineral, Virginia

June 19-20

Sidney, Maine

June 23

Canton, Texas

June 24

Memphis, Tennessee

June 25

Columbus, Ohio

June 26

Summersville, West Virginia

June 27

Charlotte, Michigan

June 30

Bryson City, North Carolina

July 3

Renfro Valley, Kentucky

July 9

Chaffee, New York

July 10

Huntington, West Virginia

ALAN MAGER

PO Box 1221

Annandale, Virginia 22003

703 256-1068

afmager@erols.com

Pro-File: *AQ* Spring '96

Performanceschedule:

July 1-4

Mountain Laurel Autoharp Gathering

Newport, Pennsylvania

July 23-25

Cranberry Dulcimer Gathering

Binghamton, New York

KAREN MUELLER

PO Box 80565

Minneapolis, Minnesota 55408

kmharpo@aol.com

<http://shorock.com/folk/karen>

Pro-File: *AQ* July '93

Performanceschedule:

May 8

Atascadero, California (tentative)

May 15

Laguna Niguel, California (tentative)

July 1-4

Mountain Laurel Autoharp Gathering

Newport, Pennsylvania

July 22

Buffalo, Minnesota

July 27 & 29

Autoharp Mini-workshop

Heartland Dulcimer Camp

Parkville, Missouri

JUDY PAGTER

Country Ham

Route 1, Box 280

Barboursville, Virginia 22923

804 985-3551

Pro-File: *AQ* April '90

Performanceschedule:

June 17-20

Autoharp Workshop

Grass Valley Bluegrass Festival

Grass Valley, California

July 15-18

Autoharp Workshop

Peaceful Valley Bluegrass Festival

Shinhopple, New York

HARVEY REID

Woodpecker Records

PO Box 815

York, Maine 03909

info@woodpecker.com

Pro-File: *AQ* January '89

Performanceschedule:

May 7

Souhegan High School (7:30pm)

Amhurst, New Hampshire

May 14

Wachusett Folk Cafe

Mtn. Wachusett College Student Center

Gardner, Massachusetts

June 5

Del Rossi's Trattoria

Dublin, New Hampshire

July 4

Hamilton House

South Berwick, Maine

July 8

Haugesund Roots Festival

Haugesund, Norway

22AQ

TOM SCHROEDER

300 W. 113th Street
Kansas City, Missouri 64114-5319
Pro-File: AQ October '88
Performanceschedule:
July 1-4
Mountain Laurel Autoharp Gathering
Newport, Pennsylvania
July 22-24
Autoharp Jamboree
Ozark Folk Center
Mountain View, Arkansas

DREW SMITH

529 Ardmore Road
Ho-Ho-Kus, New Jersey 07423
201 444-2833
Pro-File: AQ July '89
Performanceschedule:
May 7-9
Indian Neck Folk festival
Falls Village, Connecticut
May 28-30
Philadelphia Folk Music Society
SPRINGTHING
Green Lane, Pennsylvania
June 11-13
Birds of a Feather Festival
Westbrook, Maine
June 30-July 4

Mountain Laurel Autoharp Gathering
Newport, Pennsylvania
July 22-24
Autoharp Jamboree
Ozark Folk Center
Mountain View, Arkansas
August 4-8
Appalachian String Band Festival
Clifftop, West Virginia
August 10-14
Old Fiddlers Convention, Galax, Virginia

IVAN STILES

1585 State Road
Phoenixville, Pennsylvania 19460
610 935-9062
pickeringbend@worldlynx.net
Pro-File: AQ October '88
Performanceschedule:
June 22
United Methodist church
Shelton, Connecticut
June 23
Stamford Methodist Church
Stamford, Connecticut
June 25
Fine Arts Council
Milford, Connecticut

CHARLES WHITMER

25650 IH45N #1107
Spring, Texas 77386
713 367-6260 (evenings)
cwhitmer@conroe.isd.tenet.edu
Pro-File: AQ April '93
Performanceschedule:
May 8-9
Lone Star State Dulcimer Festival
Glen Rose, Texas
June 7-10
Intermediate Autoharp Week Workshop
Ozark Folk Center
Mountain View, Arkansas
June 14-17
Advanced Autoharp Week workshop
Ozark Folk Center
Mountain View, Arkansas
July 5-8
New Player/Beginner Autoharp Week
Workshop
Ozark Folk Center
Mountain View, Arkansas
July 22-24
Autoharp Jamboree
Ozark Folk Center
Mountain View, Arkansas
July 30-31
Summer Acoustic Music Festival (SAM
fest)
Houston, Texas

String Designation Chart For Diatonic Autoharps

by George Orthey

CHART EXPLANATION

1. The LB strings in this chart are relative newcomers to the standard autoharp string community. These strings are larger in diameter to enhance the bass, particularly for notes below the standard low 1F string. The LB strings are good for low D and E notes on diatonic autoharps. In any case, a 1F string can be substituted for the LB string in this chart, if an LB string is not available.

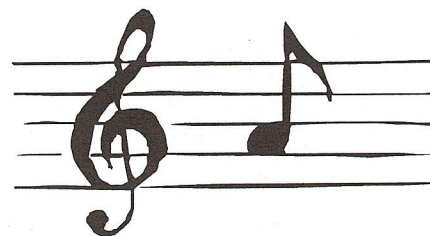

The 1F string is .083 inch diameter. The LB string manufactured for the Model A Special sets are .102 inch diameter. There are no commercially available LB strings for the OSI and ChromAharp autoharps. If the ball is removed from the standard Model A Special LB string, it will fit the ChromAharp and Model A OSI 'harps.

For experienced 'harp string mechanics, the Model A Special LB ball can be re-set 1/2 inch closer to the windings, and the string will then fit a standard OSI Model B autoharp.

Nonstandard strings including the extra large bass can be obtained from custom string makers for any 'harp.

2. You will see on this chart that the bass strings are generally tuned up one note from their designation. For example a 3C string is used for a D note, a 4D is used for the E note, etc. This will result in a slightly increased burden on the instrument. However, this should be no problem for a 'harp in good structural condition.

3. One note on each tuning is designated with an asterisk (*). This note should be deleted if you have a 36-string autoharp. All strings and notes above the deleted string/note should be moved down one position.

**Music in
the folk tradition**

skillfully interpreted
on autoharp, mountain
dulcimer, bowed psaltery,
musical saw, and
hurdu-gurdy.

For more information or
booking, contact
Ivan Stiles

1585 State Road • Phoenixville, PA 19460
610 935-9062 • pickeringbend@worldlynx.net

STRING DESIGNATION CHART FOR DIATONIC AUTOHARPS

Octave Designations
↓

KEYS⇒		F-C-G		G-D-A		F-C		G-D		F		C		G		D		A	
Standard Tuning		Note	String	Note	String	Note	String	Note	String	Note	String	Note	String	Note	String	Note	String	Note	String
37	D*	C	36	D*	36	C	36	D*	36	C	36	C	36	D	36	D*	36	D*	36
36	C	B	35	C#	35	B	35	C#	36	A#	35	B	35	C	35	C#	36	C#	36
35	B	A#	34	C	34	A#	34	C	35	A	34	A*	34	B	34	B	35	B	35
34	A#	A	33	B	33	A	33	B	34	G	33	A	34	A	33	A	34	A	34
33	A	G	32	A	32	G	32	A	33	F	32	G	33	G	32	A	33	A	33
32	G#	F#	31	G#	31	G	31	G	32	F	31	G	32	G	31	G	32	G#	32
31	G	F	30	G	30	F	30	G	31	E	30	F	31	F#	30	G	31	F#	31
30	F#	F	29	G	29	F	29	F#	30	E	29	F	30	F#	29	F#	30	F#	30
29	F	E	28	F#	28	E	28	F#	29	D	28	E	29	E	28	E	29	E	29
28	E	E	27	E	27	E	27	E	28	D	27	E	28	E	27	D	28	E	28
27	D#	D	26	E	26	D	26	E	27	C	26	D	27	D	26	D	27	D	27
26	D	D	25	D	25	D	25	D	26	C	25	D	26	D	25	C#	26	D	26
25	C#	C	24	D	24	C	24	D	25	A#	24	C	25	C	24	C#	25	C#	25
24	C	B	23	C#	23	C	23	C#	24	A#	23	C	24	C	23	B	24	C#	24
23	B	A#	22	C	22	B	22	C	23	A	22	B	23	B	22	B	23	B	23
22	A#	A	21	B	21	A#	21	B	22	A	21	B	22	B	21	A	22	B	22
21	A	A	20	B	20	A#	21	B	21	G	20	A	21	A	20	A	21	A	21
20	G#	G	19	A	19	A	20	A	20	G	19	A	20	A	19	G	20	A	20
19	G	G	18	A	18	A	19	A	19	F	18	G	19	G	18	G	19	G#	19
18	F#	F#	17	G#	17	G	18	G	18	F	17	G	18	G	17	F#	18	G#	18
17	F	F	16	G	16	G	17	G	17	E	16	F	17	F#	16	F#	17	F#	17
16	E	E	15	F#	15	F	16	F#	16	E	15	F	16	F#	15	E	16	F#	16
15	D#	D	14	E	14	F	15	E	15	D	14	E	15	E*	14	E	15	E	15
14	D	D	13	D	13	E	14	D	14	D	13	E	14	E	14	D	14	E	14
13	C#	C	11	C#	12	D	13	D	13	C	12	D	13	D	13	D	13	D	13
12	C	C	11	C	11	C	11	C#	12	C	11	D	13	D	13	C#	12	C#	12
11	B	B	10	B	10	B	10	C	11	A#	10	C	11	C	11	B	10	B	10
10	A#	A#	9	A	9	A#	9	B	10	A#	9	C	10	B	10	A	8	A	9
9	A	A	8	G#	8	A	8	A	8	A	8	B	9	A	8	G	7	G#	8
8	G	G	7	G	7	G	7	G	7	G	7	A	8	G	7	F#	6	F#	6
7	F#	F	5	F#	6	F	6	F#	6	F	5	G	7	F#	6	E	4	E	4
6	F	E	4	E	4	E	5	E	4	E	4	F	5	E	4	D	3	D	3
5	E	D	3	D	3	D	4	D	3	D	3	E	4	D	3	B	2	C#	3
4	D	C	2	C	2	C	3	C	2	C	2	D	3	C	2	A	2	B	2
3	C	A#	2	A	1	A#	2	A	1	A#	2	C	2	A	1	G	1	A	1
2	G	G	1	G	1	G	1	G	1	G	1	G	1	G	1	E	LB	E	LB
1	F	F	LB	E	LB	F	LB	D	LB	F	LB	F	LB	D	LB	D	LB	D	LB

Upper Octave

Middle Octave

Lower Octave

Johnny Cash, the autoharp, ... and me

by Mike Fenton

Johnny Cash got me into the autoharp thirty years ago. In 1968, I had already heard Mike Seeger playing 'harp on BBC-TV with the New Lost City Ramblers, and had admired Seeger's autoharp work on the LP "Mountain Ramblings" by Bill Clifton, but I recently had my autoharp beginnings brought back to me whilst moving my record collection during stripping of my office for redecoration.

You see, in the 60s, unlike most of my Beatle-fan contemporaries, I was totally focused on American music, and was (still am) an enthusiast for the recordings of the Sun label in Memphis, Tennessee. Naturally, I had all Johnny Cash's records cut for the Sun label, some for Sun itself, some on the British label London America. After Cash moved to Columbia in the late 50s, he continued to produce fine records, many of his albums being "project" albums devoted to a theme that was close to his heart – songs of the American West, the Indians, trains and hymns, so during the 60s I continued to obtain his records and always tried to see his show whenever he came to England. By 1968, he had added *Blue Suede Shoes* man, Carl Perkins, to his entourage, giving me an extra incentive to try and catch the tour, and being then in teacher training college in the Midlands city of Coventry, I was well-placed to get to nearby Birmingham where most major concert tours would call.

Whilst moving that record collec-



The Johnny Cash Show, Birmingham (England) Theatre, November 3, 1968

tion, I came across the Cash albums and had a sudden hankering to play *Tennessee Flat-Top Box* from the "Old Golden Throat" LP. Inside the liner, to my delight, I discovered parts of my past about which I had forgotten. In those days, I used to put cuttings about my favourites on the inner sleeves of albums, (sometimes even on the main sleeve) and there on the inside liner was stuck with faded, browned Scotch tape, a review I had hand-written of the Johnny Cash Show at the Birmingham Theatre on November 3, 1968, so moved was I by the proceedings. Further, the review was also accompanied by the tickets which I'd retained and photographs taken by my brother which confirm that night as the event which moved me to go out and buy my first autoharp several weeks later. It was an exciting moment to find this material again, and so thrilled was I to come across it, I still have not got around to spinning *Tennessee Flat-Top Box* !

Here is that review of November '68 in its entirety.

"On the afternoon of November 3, 1968, with my brother, Mark, who had made the long trip down from Middlesbrough especially for the concert, I left Coventry for Birmingham, where we were met at New Street Station by old school friend, Pete Trewin, at about 3:45pm. On entering the Theatre, we discovered that the concert would be starting 10 minutes late at 5:40. After a seemingly lengthy spot featuring MC

Ray Cameron, we were introduced to the Statler Brothers, who produced a fine set, which included superbly-harmonized versions of *Shenandoah*, *How Great Thou Art*, and their best-known song, *Flowers On The Wall*, although the last-named is not really typical of their repertoire, nor is it the sort of song that impresses me to any degree. I think that given traditional country material, the Statlers are a unit to be greatly admired, bass vocalist Harold Reid, being especially outstanding."

"Following the Statlers, there was disappointment as it was announced that June Carter had been forced to return to the States because of a friend's bereavement, but this news was compensated for by a great surprise – in her place, completely unexpected and unbilled, walked June's mother and sisters – Mother Maybelle with Helen and Anita! They opened with Tom Paxton's *Last Thing On My Mind*, then demonstrated the style of the Original Carter Family as Maybelle picked

guitar in that beautiful Clinch Mountain style which she developed on the recordings of *Wildwood Flower* and *Worried Man Blues*. She then showed her prowess on the autoharp with *Liberty Dance* and it was truly wonderful to see a woman of nearly sixty years on stage displaying the instrumental skills which inspired countless guitar pickers who heard her – myself included. Her autoharp playing is very fine – this is one of the instruments played by Mike Seeger – I wonder how many other country musicians feature it? I also wonder how Maybelle felt to be playing her family music with the rock-steady amplified accompaniment of the Tennessee Three behind her, as bass guitar and drums were hardly a feature of the original 1927-41 recordings.”

Carl Perkins was next to appear, and his performance confirmed beyond doubt my belief that he has gone from strength to strength with the years. I treasure his vintage recordings, the Suns, and *Blue Suede Shoes* and *Match Box* are still mainstays of his act, but his vocal and especially his instrumental work on *Turn Around* and *Freeborn Man* showed that his guitar picking is now of superlative class. The former song is one of my all-time favourite country love ballads, and Carl improvised brilliantly on it on this particular night.”

After a short interval, Johnny Cash appeared to a tumultuous reception and produced the typically immaculate set we have come to expect from him. We were introduced to Ben Wootten, the new guitarist with the Tennessee Three, replacement for the late Luther Perkins. The most moving song in Johnny’s act in the first house was *Remember The Alamo*, performed with spoken introduction and martial beat provided by Sun legend, W.S. Holland, on drums. Johnny enriched his set with many stories concerning his songs – information which I always readily assimilate.”

“At the finish of the first house, I rushed round to the stage door with my brother and Pete and handed a note to the doorman, asking him to give it to Mother Maybelle. Presently, her road manager, who had an air of Al Capone about him, appeared and ushered us in-

side, asking us not to be too long as she was tired. Maybelle came up to see us, and we shook hands warmly – she thanked us for our interest and proved most talkative. I expressed my appreciation for wonderful old Carter Family recordings, and she asked if I had ever visited the USA, inviting me to visit Maces Springs if I should perchance make the trip! (I was to make the first of many visits there in ’72 – *Mike*.) After a photograph which can be seen on the album “The Original and Great Carter Family”, (Camden 586) we left for the second house. On reaching the front of the Theatre, I received another pleasant surprise in finding Colin Watson, a rash fan and raver of most eccentric proportions from Darlington, waiting there. I had last seen him working in the W.H. Smith kiosk on Darlington Station – and it transpired that Colin’s seat for this last show of the tour was next to mine!”

“The 8pm show that night is, to date, the greatest and most memorable concert I have been lucky enough to attend. Some fine music included the Statlers rocking it up on *Memphis Tennessee* and Mother Maybelle breaking a string on *Liberty Dance* before proceeding to a beautiful rendition of *The Bells of St. Marys*. I shall never forget the night I met and listened to the Mother of True Country Music – how much everything else pales compared to the beautiful majestic simplicity of this wonderful music from the hills of Virginia and Tennessee.”

“The last fifteen minutes of the show was truly remarkable. Cash, in the middle of a number, was inundated with requests for *Transfusion Blues*, and switched to it almost immediately. Then onto the stage walked the entire cast, with the Statlers and Mother Maybelle and her daughters lending vocal support on *Ring of Fire*. By this time, Colin Watson and I had stood up clapping and yelling for *Rock and Roll Ruby*, which Cash immediately performed (to our delight). Johnny wrote, but never recorded this song for Sun, passing it instead to Warren Smith, who cut it on Sun #239 – a great gem of rockabilly music. This was followed

by a new song by Carl, *Daddy Sang Bass*, featuring all the cast supporting Johnny; a great song which incorporates lyrics from the chorus of *Will the Circle Be Unbroken*. The final song was the old Southern spiritual, *The Old Account*, again performed vigorously by the entire cast. During this time, my brother Mark, who had been itching to take some photos all night, finally went berserk and took several despite the risk of having the camera confiscated – he then slipped it to me and I put it inside my coat and made off quickly as the show ended. A sizeable throng waited outside the stage door and I was privileged to meet Carl Perkins again and have my copy of *Gone, Gone, Gone* signed. We fans finally retired to a local pub which was serving late and enjoyed a drink and an animated discussion of the evening’s events. I sat down at the pub’s piano and started to pump out *Born To Lose*, *You Win Again* and other country favourites which drew a small, interested audience. A good end to a memorable night ... Mike Fenton, Coventry, England, November 9th, ’68.”

Within several weeks, I was home again from college for the Christmas vacation, and had purchased my first autoharp – a 12 chord German Rosen for £12 at Hamilton’s Music Store in Middlebrough, and immediately set about reproducing the sounds I’d heard by Mike Seeger and Mother Maybelle, and sure enough, my first tunes included *The Bells of St. Marys*, *Gold Watch and Chain*, *Wildwood Flower* and *Liberty*.

Reading through that review again after thirty years was quite an emotional experience and, of course, it reminded me that my meeting with Mother Maybelle that night was completely unexpected; she, Helen and Anita were unbilled, simply replacing June Carter on the show. This was confirmed for me by coincidence shortly after finding the preceding piece, when I attended a record fair at the National Exhibition Centre in Birmingham – whilst going through a pile of old “New Musical Express” magazines, I came across one dated September 26, 1968, and there on the front cover was

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(continued from previous page)
a full page ad for the Cash tour, confirming the dates and with no mention of Mother Maybelle anywhere! Of course, as a result of that tour, she became a regular billed feature of the Cash show for many years, and I still have a memory of Johnny eulogising about her on a later radio broadcast in England and concluding with the words, "And I'd still mean all that about her even if she wasn't my mother-in-law."

My brother's photographs taken that night were also present on the record sleeve, and in the background, with Cash and Perkins on the microphone, you can clearly see Mother Maybelle and her daughters with Maybelle's 15 chord Schmidt 'harp leaning against an amplifier. This photograph represents my very first view of an autoharp in the flesh! You know I must go through my record collection and see what else is lurking there on the inner liners! I can't seem to find the autographed copy of the Carl Perkins record anywhere, though — I must have traded it years ago in a moment of weakness.

And that, my friends, is how Johnny Cash introduced me to the autoharp.

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Listing the Bars for Each Note

by Ray Sipes

Almost any tune can be played with 3 or 4 chord bars, but sometimes we'd like to vary the sound with a minor, unusual 7th, etc.

Since it's also pretty easy to change keys, just being familiar with the key of "C" or "G" may not always be enough. I keep a list handy of all the possible bars for any note.
(p = pentatonic)

NOTE	CHORD BARS
C	C, C7, F, Am, D7, F7, Cp, Cdim7
C#	A7
D	D, D7, G, Bm, G7, Dm, Bb, Gm, Gp, Cp, Fp, Fdim7
D#	F7, Ddim7
E	E7, Em, C, Am, C7, A7, Gp, Cp, Gdim7
F	F, F7, G7, Dm, Fp, Fdim7
F#	Bb, D, D7
G	G, G7, C, Em, A7, C7, Gp, Cp, Fp, Gm, Gdim7
G#	Fdim7
A	A, D, D7, F, A7, Dm, F7, Gp, Cp, Fp, Fdim7
A#(Bb)	Bb, C7, Gm, Gdim7
B	Bm, Em, G7, Gp, Fdim7

This covers the bars that are, or have been, available on one of my 'harp, so your list will probably be a bit different. With several copies, you should be able to keep one handy.



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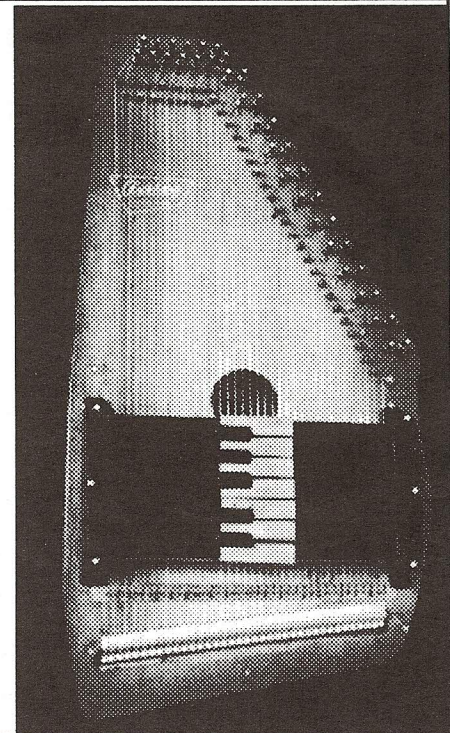
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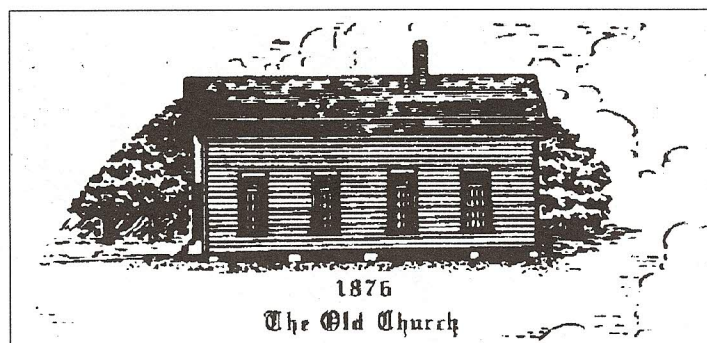
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Sacred 'Harp

by Mary Umbarger



Providence United Methodist Church, Swan Quarter, NC

The history of the church “moved by the hand of God” in Swan Quarter, North Carolina, is impressive and unique.

In 1874, the Methodists in Swan Quarter decided it was time to establish a permanent church building and picked out the perfect spot in the heart of town. However, the owner declined to sell and so an alternate site was chosen. In a short time construction began on a modest structure on brick piers.

In September 1876, fate intervened. The story is told in an affidavit given by an eyewitness. On the eve of the dedication of the church, a storm broke out. Rain fell and the wind blew until, the next morning, the

wind was so strong and the tide so high that it moved the little church into the road.

A miracle was happening – the church was floating down the road. It went straight down the road to a corner and bumped into the general store. Then, a curious thing happened! The building took a sharp right turn and headed down that road for about two city blocks until it reached the corner of what is now Church Street. Then, it moved slightly off its straightline course, took another turn to the left, crossed the Carawan Canal and settled exactly in the center of the site that had been refused.

The land owner was so impressed that he conveyed the land to the church, which

the people named “Providence”, declaring “the Hand of God moved it.”

In 1912-1913, the present church was built to replace that notable building. The old church was sold to a private owner to be used as a barn.

But God had other plans for the old church. After the death of the owners, the building was presented to the trustees as a memorial and is now known as the Berry Memorial Building. The church stands on the same hallowed ground as purchased for its first location. It was divided into a fellowship hall and Sunday School classrooms. A modern kitchen and two restrooms were added. And so, the old church moves on.

The Spirit Song

John Wimber

G				Em				F#m						
O let the Son of God en - fold you with his Spir - it and his				O come and sing this song with glad - ness as your hearts are filled with										
D	A7	D	G	/	/	/	Em	/	D	Em	F#m	/	/	Bm

Bm				Em				A7				D				
love Let him fill your heart and sat - is - fy your soul. O let him				joy. Lift your hands in sweet sur - ren - der to his name O give him												
/	Em	Bm	Em	/	/	/	A7	/	D	A7	D	/	/	D	A7	D

G	Em	F#m	Bm
<p>have the things that hold you and his Spir - it like a dove will de - all your tears and sad - ness; give him all your years of pain, and you'll</p>			
G / / /	Em / D Em	F#m / / Bm	/ Em Bm

Em	A7	D
<p>scend up - on your life and make you whole. en - ter in - to life in Je - sus name.</p>		
Em / / D	A7 / D A7	D

Refrain

G	A7	F#m	Bm	Em	A7	D
<p>Je sus, O Je - sus, come and fill your lambs.</p>						
G	A7	G	F#m	Bm	Em /	A7 G D

G	A7	F#m	Bm	Em	A7	D
<p>Je sus, O Je - sus, come and fill your lambs.</p>						
G	A7	G	F#m	Bm	Em D	A7 D /

newbie (noo' - bee) *n.*, new to the autoharp or its use

by Skip Beltz

When I was asked to write this article I could have approached it from one of several perspectives. Hopefully this will strike a chord with some of you.

I really don't know too much about the world of autoharps. I first started playing when I was in the third grade. As an attendee of a private school, the curriculum called for two instruments to be played between grades 3 and 8. The autoharp came first, then the recorder. I remember receiving my first 'harp at Christmas, a black model A which I had for 10 years. It is now being lovingly cared for by a friend in Maine. I always give my instruments away to folks who I feel will play them.

In 30 years, I never heard another 'harp played. My musical involvement was with guitarists and, recently, with fiddlers. I simply played what I liked, which was mostly folk, blues, Bluegrass and Gospel. (There is nothing on God's green earth better than blues on the 'harp!) So, one day I find the Orthey web site on the internet, and behold and lo, there is this guy building 'harps ... cool! One thing led to another and in July of 1998 I rolled into Mountain Laurel Autoharp Gathering and saw more 'harps than I had ever seen in my life. It was doggie heaven! 'Harp music was everywhere, coming from everybody. A whole big, wonderful gaggle of folks playing 'harps.

I soon found out that there was this different kind of 'harp called a diatonic and it was the rage. Well, hey, what do I know, I'm just the newbie, you know, teach me, I'm here to learn. I knew nothing, except I knew I loved the instrument and wanted to hear someone besides me play it.

I soon found out that no one played like me. Worse yet, I really didn't know the songs being played. When I took the time to listen, most

folks sounded the same! Oh, there were variations in ability, but it seemed like everyone had gone to the same school. There were the strummers, then the strum-pickers and then some folks doin' thumb leads. All the same names were mentioned wherever you went: Bowers, Smith, Mager, etc. Well, hey, you know, I'm new so I'll kinda keep quiet, listen, and see if I can pick up anything. Thank God I ran into the people I did. Everyone was so kind and anxious to play and help.

To make a long story short, I left MLAG with a new 'harp and a whole new set of friends. There is a profound appreciation deep in my soul for those of you who keep this wonderful instrument alive. To folks like Mary Umbarger, Mike Herr, Alan Mager and Cathy Britell, thank you for your dedication to the instrument. George and Mary Lou Orthey, you are wonderful people and great hosts. We are all in your debt. I want you all to know that I respect these fine musicians and do not discount their contribution to the instrument, but (yes, the other shoe is about to drop), I believe that unless we move on, we will stagnate.

I imagine many of you could listen to a cut on a tape and identify artists by their style, or categorize yourself as playing like one of the major players. There is, of course, nothing wrong with this, but to me, ya'll sounded the same! I remember coming upon Drew Smith jammin' under the tent and thinkin' this guy must be a newbie, too, because he had a different style. I told you I don't know anything! On one hand I was excited about finally hearing other 'harpers, but then, I was also let down because I didn't hear a lot of variation, and that is the essence of what I am trying to communicate. My experience had been, if folk was being played, then adapt to the folk style. When blues numbers came along, then

you had better be able to get down with the best of them. Bluegrass meant chuckin' and fast finger pickin'. In other words, exposure to different kinds of music forced me to adapt to many different styles of playing. Isolation from the mainstream gives a perspective unaffected by traditional thinking. The purists among us will scoff, and that is probably a good thing. We need the purist view to keep us in touch with our roots. We also need the newbies to remind us that we are just scratching the surface of what the instrument is capable of.

Many of the newbies coming along have differing styles and ideas. These people, in my opinion, represent the future. I heard too many players who sounded alike seven months ago! We need variation. I don't want us to end up like the Bluegrass folks, so pure we limit ourselves to a myopic definition of what is acceptable. This year, as I go to MLAG, Galax and, God willing, Kansas, I'll be looking for the newbies. I want to hear new styles, listen to new ideas and learn new techniques. It may shock some of you to know that many of the newbies I talk to (via Cyberpluckers) are not planning to come to the big festivals for fear of being rejected or not having a good enough instrument. If I had not been to MLAG, and experienced the wonderful people there, I would harbor the same doubts.

Cyberpluckers is a great medium, and one of the best sources of information on the autoharp. It is a shame that the human element is missing, for at times a Puritanical attitude seems to deaden the heart-felt love for the instrument. Again, this is my perspective, but one I find many newbies have mentioned. Invariably I encourage them to attend festivals, especially MLAG. They need to see that you folks are good people who will accept them as

they are.

But ... You also need the newbies. You need our innovation, our insight, and our lack of 'traditional' instruction. You need our innocence, our dreams and our fire. We, on the other hand, need your sense of history, your traditions ... and your acceptance.

Some of the things I see taught just blow me away! My first workshop at MLAG was on stops. Hey, I've been doing stops for 25 years. I thought everybody used them. Can't do blues without stops! Or, how about accompaniment using the 'harp. Of course you play differently when accompanying. Of course your style changes when you solo. I thought everyone knew this. But, I had *never* heard of a diatonic 'harp, or fine tuners, or Bryan Bowers ... Folks, we need each other.

I encourage every newbie to get radical. Push your 'harp to the edge of the envelope and beyond. Play that chromatic like it has never been played before. I know there is a feeling that if you don't play diatonic, you really can't play much. Don't you believe it! Drew Smith won MLAG two years ago using a chromatic. I placed third on a chromatic. The chromatic 'harp has yet to be pushed to the limit. Don't you *dare* be ashamed of your instrument. Bring those non-traditional songs with you to the festivals. Don't conform. We have plenty of conformists, strike out into new territory.

The autoharp world needs more diversity. My thing is guitar-style finger picking and red hot fiddle tunes. I absolutely adore playing fast, intricate leads. You may be just the opposite. Together, we can enjoy one another. If you think you're good, enter the competitions. It's a lot of fun. I remember what Ivan Stiles said to us when we picked our numbers back stage. Ol' Ivan says, "All of you deserve to win for having the guts to get up on that stage." I really didn't know what he was talking about until I learned a little bit about some of the folks who played that night. The list reads like a who's who of the autoharp world. If I had known, I might not have played. Please... do not make that mistake.

Newbies, there are some great people out there. Mary Umbarger is a great lady and a fine musician. Cathy Britell is a newbie at heart even though she has been at this for years. Mike Herr is one of the nicest guys you will ever want to meet and he'll play with anyone, any time. He's a great musician and a valued competitor. Be sure to look up Clarence and Bobbi (last name forgotten, sorry guys). (*Ed. It's Roberts, Skip.*) They were the first people I met at MLAG, and a nicer couple you will never meet. I remember Clarence for his down home fiddle playing. (I'm looking forward to another jam, Clarence.) There are many, many more exceptional people who will appreciate and welcome you. And, hey, you can come and see me, a fellow newbie. I still don't know anything about different scales, diatonic 'harps, or what the best pick is ... but I know a good tune when I hear it, and in the autoharp world - that's enough.

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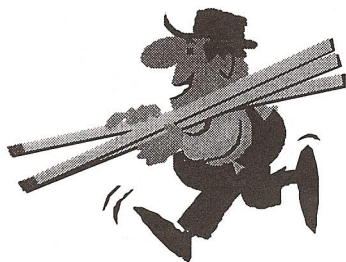
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The Best Laid Plans ... of building an autoharp

by Ian Champ



Canberra, the capital of Australia, hosts the National Folk Festival each Easter. I first became aware of the festival in 1997 and attended a two-day tin whistle school. That was the start of my obsession with Irish folk music. As I spent many hours over the ensuing months practising on the whistle, I found myself wishing that someone else in my family would get the “bug” and be able to accompany me.

In November of 1997 I attended another local festival and saw a lady playing a bowed psaltery that her husband had made. I began to wonder whether a wood working novice like me could make such a thing and whether anyone in my family would get the urge to learn it if I *did* make one. I searched the internet and found that there were such things as bowed psaltery kits, but I also noticed kits for something called an autoharp. They looked much better for the non-musical members of my family – all you had to do was press a button and strum. However, I was not confident that I would be able to fit together the kit without stuffing it up, so I asked a friend, Mark, who is a woodworking whiz if I could get some help from him. Little did he know what he was letting himself in for when he agreed. You can see some of Mark’s designs in wood and plastic at <http://www.axon.com.au/design/design.htm>.

Having someone with Mark’s skills helping out emboldened me greatly and I began to dream of making the autoharp from timbers that grow in the state where I grew up – Tasmania, (the little island state at the south-east tip of Australia). I did a bit more internet research and found that several of Australia’s most respected luthiers considered King Billy Pine, which coincidentally grows only in Tasmania, to

be perhaps the best timber on the planet for an instrument sound board. Naturally, I decided I absolutely had to have a King Billy sound board.

“King Billy Pine timber is pink to reddish with distinct closely spaced growth rings. It is stable and very soft, with straight grain and fine texture. It is easily worked and bent and is used for boat-building and joinery. It is highly regarded by some for musical instruments.”

(Source: http://www.rfa.gov.au/cra/tas/res/ch4_1_7a.html)

Unfortunately the species is now extremely rare. Eventually, by looking up friends of friends back in Tasmania, I did find one piece, but it was freshly cut, and that would have meant waiting literally years for it to dry out. In the end, though, I made a phone call to a little timber mill on Tasmania’s remote west coast and yes, they had a piece that would do perfectly. A few days later, the very helpful owner of the mill, Randel Morrison, had air-freighted a “lovely stick” of King Billy to my door.

After a bit more research and badgering of local instrument makers, I decided on Myrtle for the frame and Blackwood for the backboard,...

“Myrtle timber is pale pink to red brown, with a straight or slightly interlocked grain and wavy figure. It is hard and is moderately strong and durable. It is a beautiful furniture and cabinet timber and is also used to produce sliced veneers and panelling.”

“Blackwood timber is golden brown to dark brown, sometimes with reddish tints or streaks and sometimes with wavy grain. It has a high sheen and is one of Australia’s most decorative timbers. It is used for panelling, sliced veneer, cabinet work and furniture.”

(Source: as above.)

These are timbers native to Tasmania as well, but these I could readily source from my local timber stockist.

Even though I was bold enough to go for my own choice of timbers, I could see that having plans for the autoharp would still be highly desirable. It was in hunting down a source for the plans that I was lucky enough to send off an e-mail to AQ’s Mary Ann Johnston. Mary Ann was to become my autoharp “Fairy Godmother.” She was soon just as wrapped up in my project as I was, and couldn’t do enough to help me by way of gathering up the Mt. Laurel plans, strings, pins, felts etc., and mailing them over to Australia to me.

Collecting all the bits and pieces together seemed to take forever. I got the plans from Mary Ann in November 1997, but it was not until mid-April of 1998 that I’d finally got all the parts together.

April meant Easter time again, and hence my second National Folk Festival, where I discovered I was not, in fact, going boldly forth where no Australian had gone before. At the festival, I met Evan Matthiessen, who had already built a number of autoharps for himself and others. In that point in my project, I had been wavering between whether to build a diatonic or chromatic ’harp, and trying to decide whether fitting fine tuners would be too difficult a job. Listening to Evan’s advice helped me decide which way to go (I decided on a diatonic D-G), and on discovering that he actually makes his own fine tuners, I placed an order for a set on the spot!

Evan’s is still the only autoharp I’ve ever seen up close. I had a good look at how he’d designed his chord bar mechanisms and I thought his looked more robust and professional

than those on the Mt. Laurel plan, and I decided I'd try to do something similar.

Deciding to include fine tuners meant sending the A model strings back to my Fairy Godmother and swapping them for B strings, and finding a few non-standard strings (thanks Mary Lou and George Orthey) to give me the D-G tuning. By the time all that was sorted out, it was June.

Then disaster struck ... Mark had to go into the hospital for surgery on both retinas.

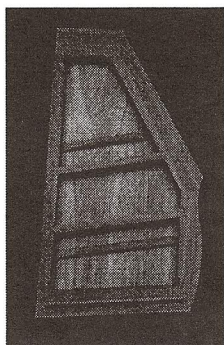
Fortunately, after a couple of operations, Mark's eyes recovered sufficiently for him to be able to resume woodworking, but he had to spend long weeks waiting for the floating remnants of operations to disperse. Most of 1998 had passed before he could start on the 'harp and get back to his other hobby of painting War-Hammer miniatures.

I had originally thought that I'd do most of the wood work myself and only get Mark to supervise, but as it turned out, Mark was happy to do it for me. I was more than happy to let Mark take charge ... Who'd turn down the opportunity to watch on as a master craftsman built your instrument for you! Besides, I'd already spent more on parts than it would have cost me for an "off the shelf" autoharp, and I didn't want to risk making a hash of things. So it ended with mark and I discussing each step and working what deviations from the Mt. Laurel plan I wanted, then Mark would go off and complete the step for me.

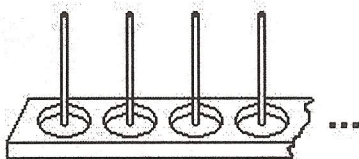
We ended up doing pretty much what George Orthey describes in *AQ*'s February issue on modifications to the original Mt. Laurel plans.

The first modification was in the choice of solid timbers, as I've already described above. I also made the soundboard slightly thicker. Evan had tried thicker soundboards, too, and liked the result, but warned if it's too thick then the tuning pegs won't end far enough into the harder timber of the frame and might get a little "sloppy" over time.

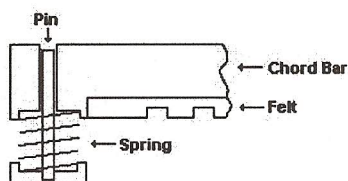
The next modification was to change the braces as George described in the February *AQ*. The modified braces can be seen in the photograph.



As I've already mentioned, I also modified the original plans by fitting one of Evan's fine tuners and going for a diatonic tuning. This meant having one more string than the 36 on the Mt. Laurel, and so we had to change the base of the 'harp to accommodate the fine tuners, widen the body slightly and lengthen the bridges a little. Mark did a super job with the fine tuners so that they look very professional and work smoothly.

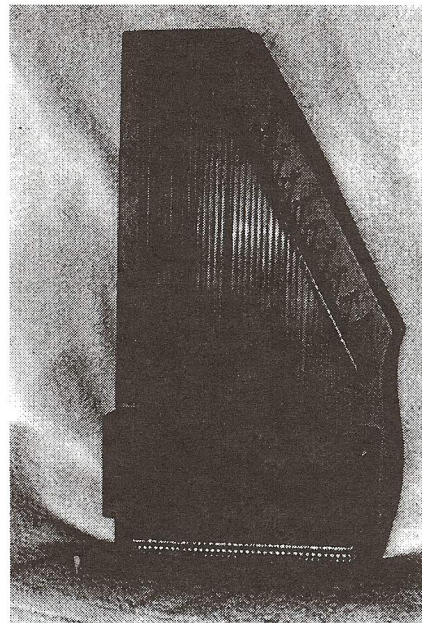


The design consisted of a "comb" made from a series of brass pins fixed to a wooden base, which in turn is fixed to the soundboard. Each pin is centered in a slightly countersunk recess so that when the spring for each chordbar is slipped over the pin it will fit very snugly into the recess. The chordbars also have a slightly countersunk recess on their underside into which the top of each spring fits.



The second last modification was to totally redesign the chordbar mechanisms. Rather than using thin card to separate the springs and bars and to keep the springs in place, we used rods to guide the chordbars and countersunk both the chordbars and the base of the

chordbar holders to keep the springs snugly in place. The fit of the springs to their holes is so neat that you can hear the springs "click" tight into both the base and the chordbars and know that they are nicely locked in. We also reshaped the chordbar buttons a little.



I surveyed the tunes I currently play on whistle and piccolo and determined that eleven chords would do for 95% of the tunes. Furthermore, by reducing the Mt. Laurel plan by one chord bar and by having slightly narrower bars, I could gain a little more room for playing those high notes. This was something Evan had tried to achieve in his autoharps, since he finds the extra room improves the playability considerably.

Going diatonic also meant I had to figure out how to arrange the chord bars since the Mt. Laurel notes only covered chromatic chords. I tried a few arrangements in my head but I wasn't overly happy with any of them, so I sent an e-mail back to my Fairy Godmother again. She referred my question on to Mike Herr, knowing that he shared my taste in music. Mike described a common D/G arrangement which I could immediately see was a much better compromise between making the arrangement easy to memorise, and having the bars arranged so that I wouldn't end up playing all the chords in a tune with one or two fingers. This is what I used ...

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		F#m
	A	
A7		
		Bm
	D	
D7		
		Em
	G	
Em7		
		Am
	C	

Ian's chord bar layout.

The final modification to the original construction notes was to apply Mark's experience with wood finishes. He opted for 3 coats of nitrocellulose spray lacquer followed by a coating of Danish Wax, which is specifically formulated to go with the spray lacquer.

DISASTER !!!

The time finally came to fit the tuning pegs and string to my new autoharp. I left it overnight with the strings several semitones lower than "in tune" to give things a chance to settle in and then tune it up the next day.

As soon as I got 2/3 of the strings in tune, the autoharp started making some very disconcerting noises, which caused me to quickly ease the string tension off and consult Mark. We decided there was nothing for it but to tension the strings again and leave it overnight and see what happened.

Next morning, my worst fears had been realized ... the base of the 'harp had cracked due to the fine tuners twisting. The most likely explanation for this is that we didn't leave a thick enough section of wood below the fine tuners to deal with the enormous twisting movement that the strings exerted.

Both Mark and Evan think that the autoharp can be saved by sawing off the cracked base and firmly fixing on a "false base", so we're about to give it a try. I'll report back in a future issue to let readers know how I've got on.

This set back has made me more determined than ever. If the repair job fails, I've still got enough timber to try again, so one way or another, I'm going to get my autoharp!

Editor's note: Any number of folks have successfully used the Mt. Laurel plans to build a good sounding, playable 'harp. The instructions state that the plans should be carefully followed to achieve success. However, we applaud Ian's choice to try modifications and to experiment, firmly believing that trial and experimentation are the keys to advancement. We will keep you posted and will certainly let you know when he has built his first successful autoharp.

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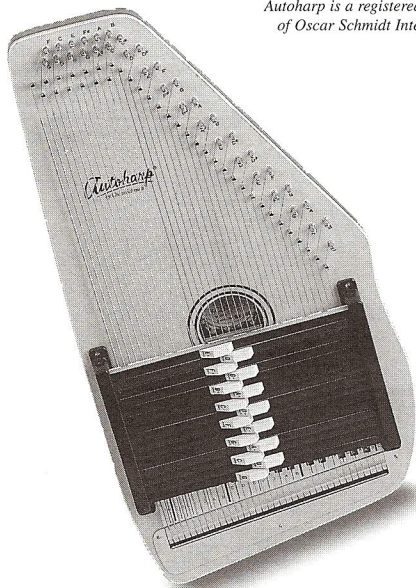
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Kidstock

by Bonnie Phipps

Russian Lullabye

I learned this song from my good friend Mary Nicholass, who lived in Russia for five years. She said that it was made up by a Russian child and is as well known as their national anthem. It sounds real pretty on the autoharp.

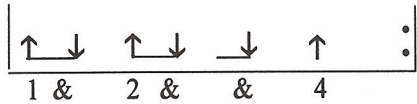
Notes on playing this song: For this song, I have used a melody line for the accompaniment. Use the pinch technique to play the notes or use an alternate thumb/finger technique as designated in the tab. If you don't want to

play a melody line for the accompaniment, then follow the tab as if it were a strum pattern. That sounds nice, too.

TAB DEFINITIONS:

- ↑ ↓ This is a back and forth strum that occurs within one beat, only this time, the thumb and finger will play designated notes. Follow the directions of the arrows. Each beat is connected by a line.
- ↓ This shows that the note or strum begins on the upbeat.

The strum pattern for this song is as follows:



al - ways be ma - ma, may there al - ways be

G

T
A
B

me.

C

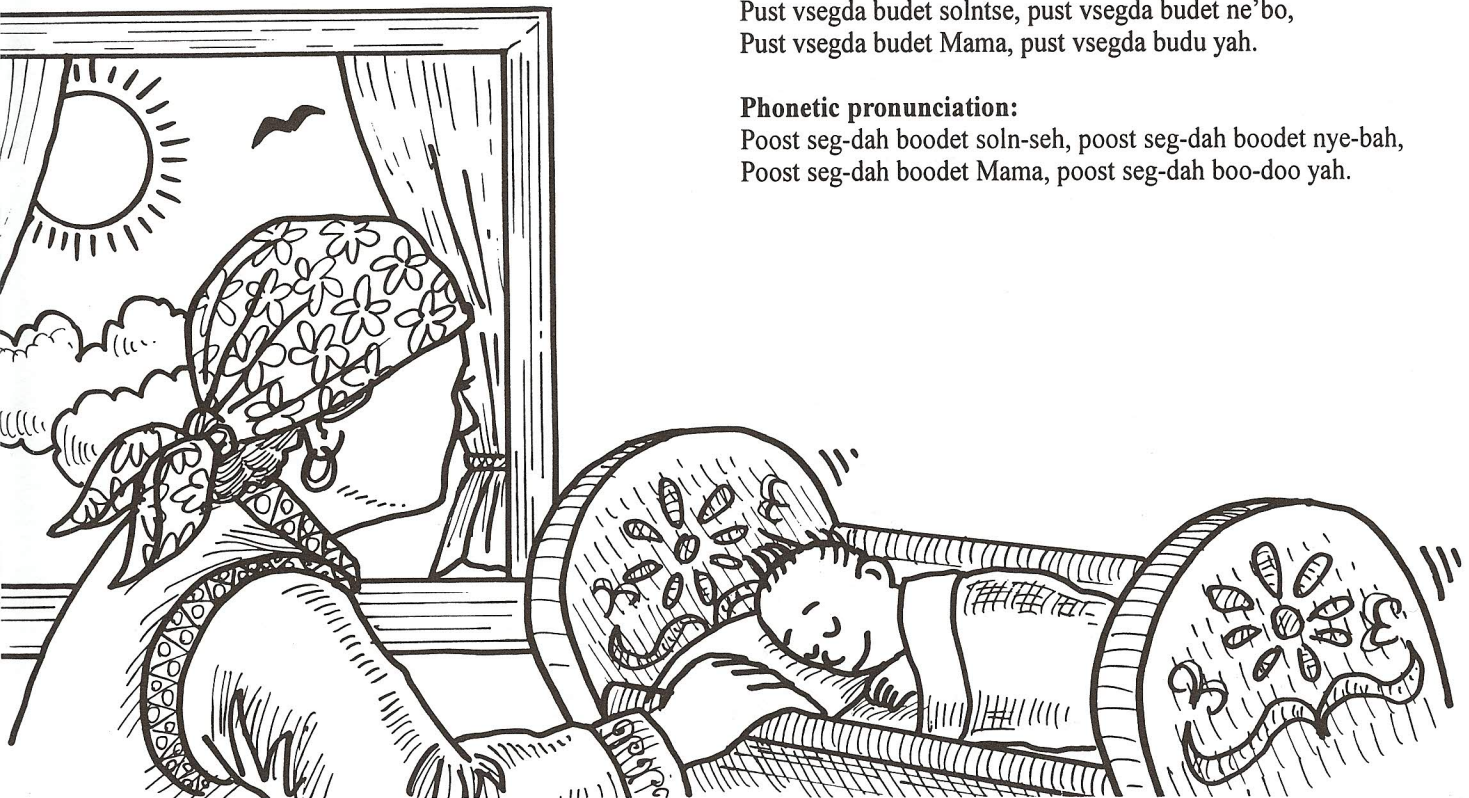
T
A
B

Russian verse:

Pust vseгда budet solntse, pust vseгда budet ne'bo,
Pust vseгда budet Mama, pust vseгда budu yah.

Phonetic pronunciation:

Poost seg-dah boodet soln-seh, poost seg-dah boodet nye-bah,
Poost seg-dah boodet Mama, poost seg-dah boo-doo yah.





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- Prickly Pair
- Pat Donohue
- David Schnauffer & Stephen Seifert
- Beppe Gambetta
- Pat Kirtley
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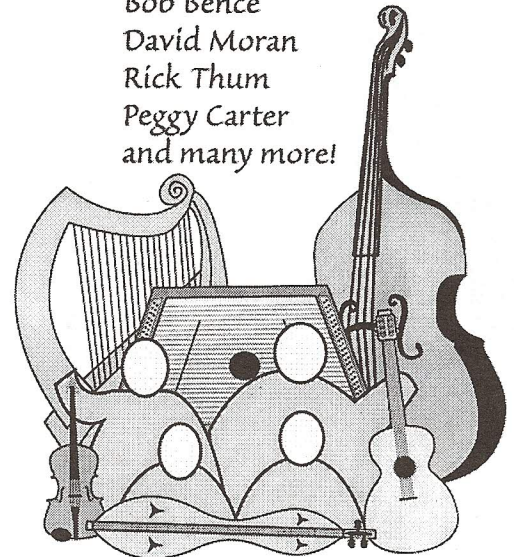
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The Shizuoka ChromAharp Association:

a special report from Taeko Ikegaya

The Shizuoka ChromAharp Association of Shizuoka Prefecture (state), Japan, has about 80 individual members and nine groups. Our goals are: To enjoy life through music and, To support one another in this mutual interest.

The autoharp came to Japan with the popularity of folksinging in the 1960s. Japanese musicians (don't know if readers will register names) played it, but by the 1970s, the electric guitar was stealing its popularity.



Taeko and her husband (second and third from left).

Tokai Instrument Company actively spread the autoharp to all parts of Japan in 1983 and 1984. Japanese players favored its light, easy action, found it well-suited to Japanese taste and tunes, and enjoyed using it in group performance. In central Shizuoka, Tokai sponsored many short courses. As each class graduated, they formed support groups. But in 1985, Tokai had to reduce their activities. We lost our leadership and means of communication. About 230 'harpers, trained by Tokai, saw their organization fall to pieces.

But in 1986, Kikue Onada (currently SCA president) invited the central Shizuoka groups to come together and celebrate their beloved instruments. This gathering was a milestone. It has become an annual event for the Shizuoka ChromAharp Association in

the autumn of each year.

Our usual meeting place is at a regional community center (Note: neighborhood YMCA-like places that sponsor all sorts of sports, cultural, and educational classes and performances.) The group in charge does the planning and preparation, consulting the rest of us for ideas. Every year we have workshops and performances. While deepening friendships, we exchange information on enjoying the ChromAharp, solving problems in group functions, music program planning, methods, microphone use, and other things. We meet new members of other groups, and encourage old members.



The Miyajishima family

November 7, 1998, SCA gathered many 'harpers and a small audience at a community center in Miho, Shimizu City. In the morning eleven groups demonstrated the fruits of their earnest practice. After lunch together, we played a toss game. In the afternoon, we heard a fine autoharp duet by Mr. and Mrs. Hiroshi Nakajima of Nagano Prefecture. Mr. Nakajima gave an interesting talk about why he began to play autoharp, his methods, his introduction to the great Bryan Bowers and George Orthey's diatonic 'harp and more. There was also a file corner of pictures and records from each active group.

The Shizuoka ChromAharp Association gives us the annual gathering, a leader's meeting, maintenance and rental of instruments, and a connection with one another.



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Postscripts

FROM HARPLAND

by Mary Umbarger

If you have news you would like to share with your 'harper friends, send it to Mary Umbarger, 114 Umbarger Road, Harmony, NC 28634-9300. Or you can email Mary at: Maryonharp@YadTel.net

"Off we go into the wild blue yonder, 'Harps held high up to the sky. Summertime fills us with endless wonder,

Come on gang – shout out the cry – COMPETE, JAM, TUNE!!!

Let's play some jigs, some waltzes and Good 'ol Carter tunes, Add some Gospel, some Classic and more.

So – string and felt and TUNE and pluck – cause

Nothing can stop the Autoharp Corps!! (My most humble apologies to the Armed Forces and my old poetry Teacher.)

– There are those who have not sat idly by this winter:

†.†. A new book, *Stories to Play With– Kids' tales told with puppets, paper, toys and imagination*, by Hiroko Fujita, adapted and edited by Fran Stallings looks interesting.

†.†. Karyn Williams sister, Lucinda, won a Grammy for "Best Contemporary Folk Album" for her *Car Wheels*

on a Gravel Road. There just has to be an autoharp in there somewhere??

†.†. Scott Britell is 'harpin' all over !! He is in school in Spain and traveled, 'harp in hand on Spring break to Tunisia. He will then go to Egypt for three weeks on a mini-archeology course; then on to France to work on a film. Then, he will come back to the U.S. and be at the Orthey's at the end of June to help get ready for MLAG. What does this guy do for fun?? Plays his autoharp, of course.

†.†. Nathan Sarvis heard an interview with Joan Collins on NPR. Joan mentioned that she had written a song using her autoharp! (Who'd a thunk it?) She added that she could not have done it using a guitar or piano!!

†.†. E.D. Bulston read an article in the New York Times about a tribute to Johnny Cash. It said the highlight of the tribute was when June Carter Cash took the stage with her (Orthey) autoharp and sang *Ring of Fire*, written by Johnny.

†.†. From Sharon Skaryd comes word that June Carter Cash was also seen on Entertainment Tonight playing her autoharp!!

†.†. Jean Paul Gripon, Paris, France, sent us a nice letter. He sent pictures of some of his six autoharps, with a bit of background about them. There was also a picture of his 7-year-old cousin, Celine Kiri, playing one of them. Thanks, Jean Paul.

†.†. Word has it that Drew Smith has

had eye surgery. I've heard that he can now spot a blonde on a motorcycle half a mile away without his glasses !!

†.†. Ivan Stiles and his wife, Nancy, enjoyed a "tour" down south this winter. Ivan had twelve bookings and spent several days with Mary Lou and George Orthey where he rendered a house concert !

†.†. There have been other house concerts, including those by John and Kathy Hollandsworth, Dusty Pease, and Cindy Harris. Keep 'em coming, guys!

†.†. Steve Hinds was featured on the front page of the Denver Post in an article relating some of his experiences while flying a relief mission to Honduras last November. Steve and his trusty plane were able to get food and medical supplies to areas where land access was limited or completely cut off because of the damage wreaked by Hurricane Mitch. Lucille Hinds will be going to Honduras the end of June to teach English as a second language to folks either in San Pedro Sula or Puerto Cortez. We're proud of you both !!

†.†. Joe Cline reports his CountrySales newsletter features Harvey Reid's *Fruit On the Vine*, citing his "lovely, sensitive work" on the autoharp. The same publication mentions *Carpenter's Mill* by Country Ham and Judie Pagter, saying "Judie's strong voice and autoharp are the dominant elements here. Generous helping of highly enjoyable music." Also featured was *Chickens Don't Roost Too High*, by Red Mountain White Trash ... with a richly textured sound that includes ... autoharp. "Highest recommendation for old-time fans."

†.†. Marc Gunn says his new Celtic band – the "Brobdingnagian Bards" – played at the Excalibur Fantasy Faire in Austin, Texas, the weekends of March 27 and April 11. His partner plays recorder and mandolin, and Marc, of course, plays autoharp.

Keep that "snail mail" and email coming in folks, and I'll see you next time!!

Mary

Music in the Grove at

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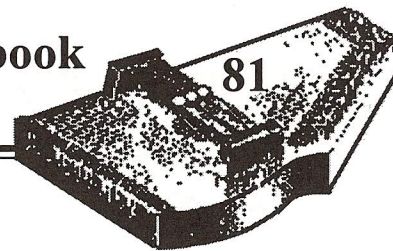
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The Sidewalks of New York (3) G

▼
G // // // D7 // G // C // // // G // //
East Side, West Side, all a-round the town,

G C / / [C /] C G G /
The tots sang “Ring-a-round Ro-sie”

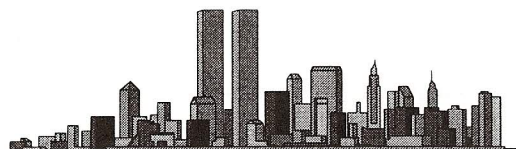
G / / A7 // // // D7 // //
Lon-don Bridge is fall-ing down.

G / / D7 // // G // //
Boys and girls to-geth-er,

C // [//] / G // //
Me and Ma-mie O’-Rorke

C / / [C /] / G //
Tripped the light fan-tas-tic

C / / A // // // D7 G //
On the side-walks of New York



Who Threw the Overalls In Mrs. Murphy’s Chowder (2) C

▼
[C /] / / / / / / / / / / / / / /
Mistress Murphy gave a par-ty just a-bout a week a-go,

C / / / / Am / D7 / G / D7 / G
Ev-ery-thing was plen-ti-ful, the Murphy’s they’re not slow.

[G /] C / / / / / / / / / / / //
They treat-ed us like gen-tle-men, we tried to act the same;

C / / / / Dm / / / / C / G7 / C
On-ly for what hap-pened, well it was an aw-ful shame.

C / / / / / / / G7 / / / / C / / / //
When Mrs. Mur-phy dished the chow-der out she faint-ed on the spot;

C F / / / / C / / / [//] D7 / / / / G //
She found a pair of ov-er-alls at the bot-tom of the pot.

G C / / / / / / / / / / / //
Tim No-lan he got rip-ping mad, his eyes were bulg-ing out,

C / / / / / F / / / / C / G7 / C //
He jumped up-on the pi-a-no and loud-ly he did shout—

Chorus:

C // // // // / / / / / / / // // //
Who threw the ov-er-alls in Mistress Murphy’s chow-der?

C / / / Am / // // / D7 / // // / G7 /
No-bod-y spoke so he shout-ed all the loud-er.

G7 / C / G7 / C / / / / F / / / / C //
It’s an I-rish trick, that’s true, I can lick the mick that threw

C / / / / / F / C / G7 // C
The ov-er-alls in Mistress Murphy’s chow-der.

A Hot Time In the Old Town (2) G

▼
G / // // // [G /] / / / / // //
When you hear those bells go ding-a-ling,

G // // // [//] / / / / / / /
All join ’round and sweet-ly you must sing;

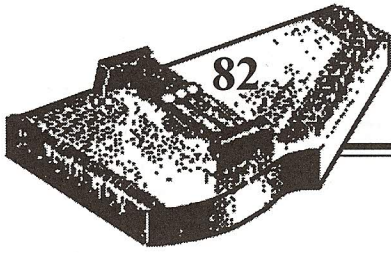
G Em / G / // // //
And when the verse is through,

[G /] / / / / / /
In the chor-us all join in.

G // // // D7 // // [D7 /] / // // / G // //
There’ll be a hot time in the old town to-night.

This page is perforated for your convenience.





Autoharp Songbook

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You're a Grand Old Flag (2) F

[C7 /] ♯F B^b F
You're a grand old flag,

[C7 /] F / / /
You're a high fly-ing flag;

[C7 /] F [C7/] F [/ /] C7

Dm G7 / / / / / C7
The home of the free and the brave.

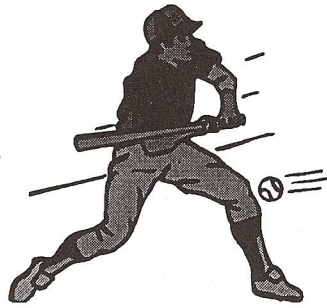
[C7/] F B^b F
Ev-ry heart beats true

[C7 /] F / / / /
'Neath the Red, White and Blue

[F /] D7 / / / / Gm
Where there's ne-ver a boast or brag.

[C7 //] F / / / C7 / /
But should auld ac-quaint-ance be for-got,

[C7 //] G7 / / B^b C7 F
Keep your eye on the grand old flag.



Take Me Out To The Ball Game (3) C

♯
C / / / / / G7// G7//
Take me out to the ball game,

C / / / / / G7//
Take me out to the crowd.

A7 / / / / / Dm / /
Buy me some pea-nuts and crac-ker jack,

D7 / / / / G7 / / /
I don't care if I ne-ver get back.

G7 / C / / / / G7 //
Let me root, root, root for the home team,

G7 C / / G7 C G //
If they don't win, it's a shame!

C / A / C / / / /
For it's one, two, three strikes you're out

C E D7 G7 C
At the old ball game!

Give My Regards to Broadway (2) G

♯
G // / / / B^b Am// D7//
Give my re-gards to Broad- way,

D7 Am / / / D7 / G
Re-mem-ber me to Her-ald Square;

G // / G/ Gm/ D7/A7/ D / /
Tell all the gang at For-ty Sec-ond Street

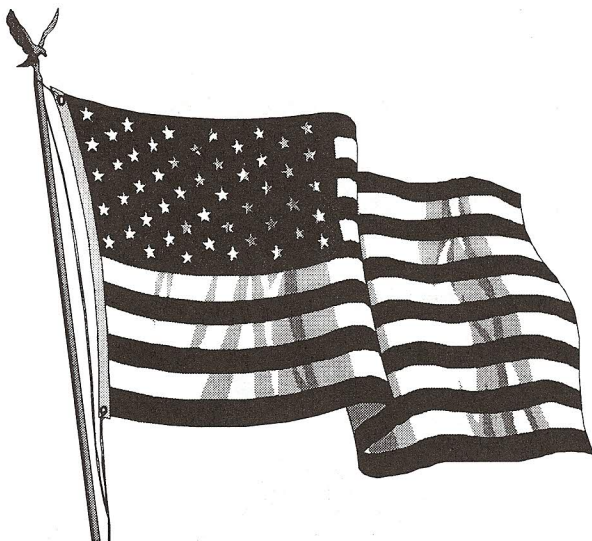
Bm Em/ Gm/ A/ A7/ D7//
That I will soon be there.

G // / / / B^b Am/// D7//
Whis-per of how I'm yearn- ing

D7 Am / / / D7 / / / G //
To min-gle with the old time throng;

E7 / / / / / Am/ E7 / Am
Give my re-gards to old Broad-way

Am E^b / G// / A7/ D7/ G///
And say that I'll be there 'ere long.



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Bill Clifton

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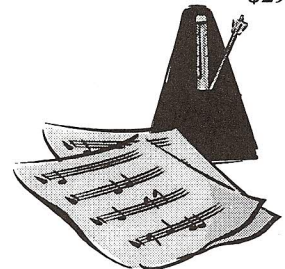
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DULCIMER PLAYERS NEWS, est. 1975. Quarterly journal for hammered and fretted dulcimer enthusiasts. Subscriptions: 1 yr. (4 issues) US - \$18, Canada - \$21, other countries - \$22. US funds please. Dulcimer Players News, PO Box 2164, Winchester, VA 22604. 540 678-1305.

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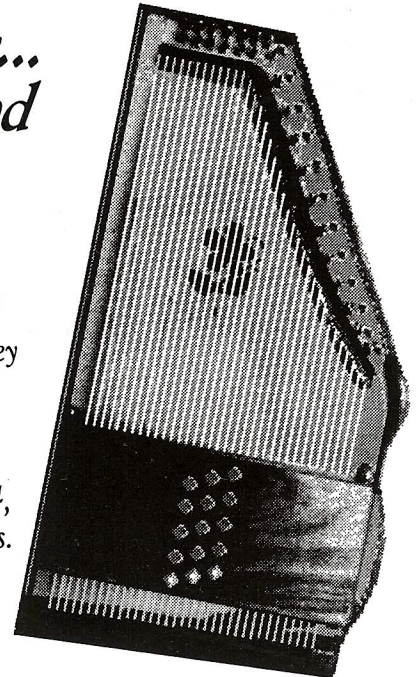
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