

# Autoharp Quarterly®

The International  
Magazine  
Dedicated to the  
Autoharp Enthusiast

Summer, 1999  
Volume Eleven, Number Four  
Six Dollars

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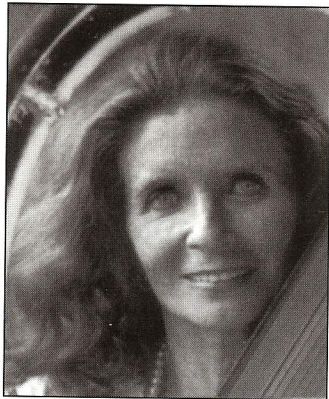
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taken by *Tom Levy*



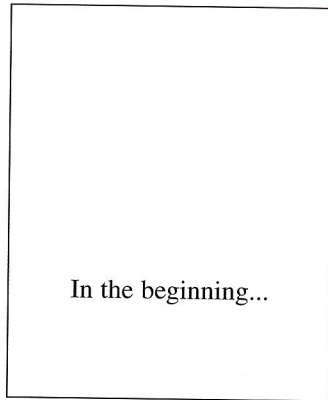
**June Carter Cash**

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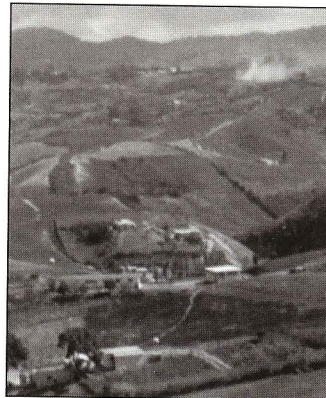
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**Autoharp Quarterly**  
The International Magazine Dedicated to the Autoharp Enthusiast

**Editor:**  
Mary Ann Johnston  
**Pro-Files Editor:**  
Karen Daniels  
**Interaction Editor:**  
John Hollandsworth  
**Children's Editor:**  
Bonnie Phipps  
**Medical Editor:**  
Catherine W. Britell  
**Computer Advisor:**  
Ivan Stiles  
**Feature Writers:**  
Les Gustafson-Zook  
Lindsay Haisley  
Linda Huber  
Dr. George F. Orthey  
Judie Pagter  
Mary J. Park  
Stew Schneider  
Mary Umbarger  
Bob Woodcock

**Contributors:**  
Kathy Ferguson  
Nadine Stah White  
Karla Armstrong  
Verla Boyd  
Laurie Searle  
Judy Barrett  
Pete Daigle  
Marty Lane  
Karyn Williams  
Maeta Goodwin  
Linda DiFrancesco

**Cover Photo:**  
**June Carter Cash**  
Photo courtesy Risk Records

*Autoharp Quarterly* is published four times yearly and mailed first class to subscribers the first week of February, May, August, and November. Subscriptions in the United States are \$20, Canada: \$22(US), Europe \$24 (US), Asia: \$26(US), air mail. Individual back issues in US: Vol. 1, No. 1-Vol. 10, No. 3; \$5 Vol. 10, No. 4-to date; \$6  
**Published by:**  
**Stonehill Productions**  
PO Box 336  
New Manchester, WV 26056  
304 387-0132 Voice & Fax  
Email: aharper@weir.net  
www.fmp.com/aq  
ISSN 1071-1619  
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# To And From The Editor



## Dear Readers:

This issue sees the start of a new column—Mary Park’s “In the beginning...”. Mary will be concentrating on the beginning ‘harper, but the “seasoned veterans” among you just might find a tip or two from time to time.

Bonnie Phipps and Kidstock will be on “vacation” for a while. Bonnie has decided to become an early childhood teacher and is hard at work on all the extra paperwork that necessitates. Bonnie will make a wonderful teacher and we certainly wish her well in her new endeavors. We also await the speedy return of Kidstock.

Speaking of kid’s music, we will start a new column in November that is geared to the younger set. Roberta Gerberich, whom many of you already know, will host “The Children’s Corner” featuring simple one or two chord songs done with an easy thumb strum. Now the youngin’s will have their very own page in *AQ*. We hope to spark some musical family get-togethers.

We are very pleased to have June Carter Cash on our cover and a short biography by Life Magazine writer, Charles Hirshberg. Those of you who saw and heard her on the All-Star Tribute to Johnny Cash in April will undoubtedly enjoy reading about this remarkable lady.

And from England, Mike Fenton brings us the story behind *Grandfather’s Clock* and shares his arrangement of this perennial favorite. It also gives us a chance to showcase Henry Clay Work and his Civil War era music.

Mary Lou Orthey shares a rare interview with Robert Zimmermann, great-great grandson of legendary autoharp figure, Charles Zimmermann. Mr. Zimmermann rarely grants interviews and we are grateful for this glimpse into his family history.

As I have mentioned in this space on at least one other occasion, Mary Lou told me there were some neat “perks” that went with this job and time keeps proving her right again and again. Being able to present Lindsay Haisley’s arrangement of *Crazy* is a particular thrill for me in-as-much as it has been my favorite song for many years. (No offense, Ivan. Your Elmer Fudd

rendition of the song a few years ago is not quite the same.)

Mountain Laurel Autoharp Gathering has come and gone again, reminding all of us just how special these get-togethers are. This year’s Hall of Fame honoree, Patsy Stoneman, epitomizes the huge debt we all owe the pioneers of ‘harp music and reminds us to stop once in awhile and say, “Thanks!” Attagirl, Patsy!

On a personal note; Jack and I celebrated our 50th wedding anniversary on July 3. Our children and grandchildren hosted a wonderful “open house” for us on June 26 as we have spent the last 10 or 12 anniversaries in Newport. *But*, On July 3, Mary Lou Orthey orchestrated a surprise, when she filled 300 little bags with bird seed (tied with a bow and a flower, they were) and everyone “showered” us and John and Cathy Britell (who were celebrating their 25th anniversary) with bird seed. Mary Lou proclaimed it was a sign of fertility. Over the years, we have met not only some wonderful autoharp players, but some wonderful friends as well. Thanks to all present for making it a great day!

## Dear Editor:

...Skip Belz’ article on “Newbies” eloquently stated what I have often found at big gatherings of ‘harpers. Although I’ve been messing with the ‘harp for quite a while, I don’t get to many support groups, jams, lessons or workshops. Without direct exposure to standard techniques, I cobbled up my own out of ill-remembered folk guitar and whatever fit my hands. The few festivals or gatherings I attend are the only places I get to hear those songs which seem to constitute standard repertory for ‘harp, and I do enjoy trying to vamp along with them—though heaven help me if someone asks me to take Lead: I’m not sure what the tune is! And when it’s my turn to suggest something, I don’t know what the others are likely to know. My own repertory is a bit ... different. Y’all wanna try *Overflowin’ Catbox Blues*?

So I appreciated both Skip’s acknowledgment that the ‘harpers one meets at

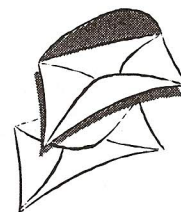
gatherings are friendly and generous people (I knew that!) and his assertion that us fringe people might have something to add to the mainstream. Maybe I’ll feel a little less shy about taking an oddball place in the circle.

*Fran Stallings*

It (Skip Beltz’ article on “Newbies”) is an example of strongly-felt opinion—but backed up with clear evidence of *why* he feels that way ... I think that things like the string size chart will make it an invaluable reference ... then there’s Tom Schroeder’s article. I’ve never seen this man write anything that’s un-readable, but think this example is on a particularly useful topic ... then there’s Mike Herr’s interactive lesson. Even if I don’t decide to undertake the ‘interaction’, it’s very useful for me to focus on this area ... then there’s the piece of building a ‘harp—wonderful to read and think about ... and Mike Fenton’s account—I’d heard the story from him, but reading the actual 1960s ‘review’ of that concert that he wrote is wonderful—says so much about the young man he was and the man he became ... and the Picker’s Portrait—a fascinating one this time. The autoharp community is a rich and diverse one, it’s a delight when *AQ* manages to reflect this diversity in such a complex way.

Cheers!

*Nadine Stah White*



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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**

AnArtAuto@hotmail.com Tom Schroeder

AHarpLady@aol.com Carol Stober

**CHANGED E-MAIL ADDRESS**

cbobbiharp@tcia.net Bobbi Roberts

l\_simpson@csc32.cxo.dec.com Laurie

Simpson

**NEW WWW ADDRESSES**

www.highwindy.com David Holt

http://www.netonecom.net/~lmmusic

Buck Lumbert's web page.

http://www.thelewisfamilymusic.com/

Little Roy Lewis web page

**MUSIC RELATED WWW ADDRESSES**

http://www.geocities.com/Heartland/Ranch/  
7402/Fiddle.htm midi fiddle tunes

http://rampages.onramp.net/~fiddle/ some

common - some uncommon tunes

## Events

**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, Michi-

gan; Code: AW; Info: 248-435-2828

► Autoharp Techniques - Success From

the Start; August 22-27; John C. Campbell

Folk School, Brasstown, North Carolinaa;

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**

► Cook Forest Dulcimer and Folk Music

Gathering; September 10-12, Clarion and

Cooksburg, Pennsylvania; Code: AW;

Info: 814-927-6655 or Box 180, Cooksburg,

PA 16217 sawmill@penn.com or

www.personal.psu.edu/lrl/festival

► 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 - 12; Museum of Appalachia,

Norris, Tennessee; Code: AP (Judie Pagter)

Info: 423-494-7680

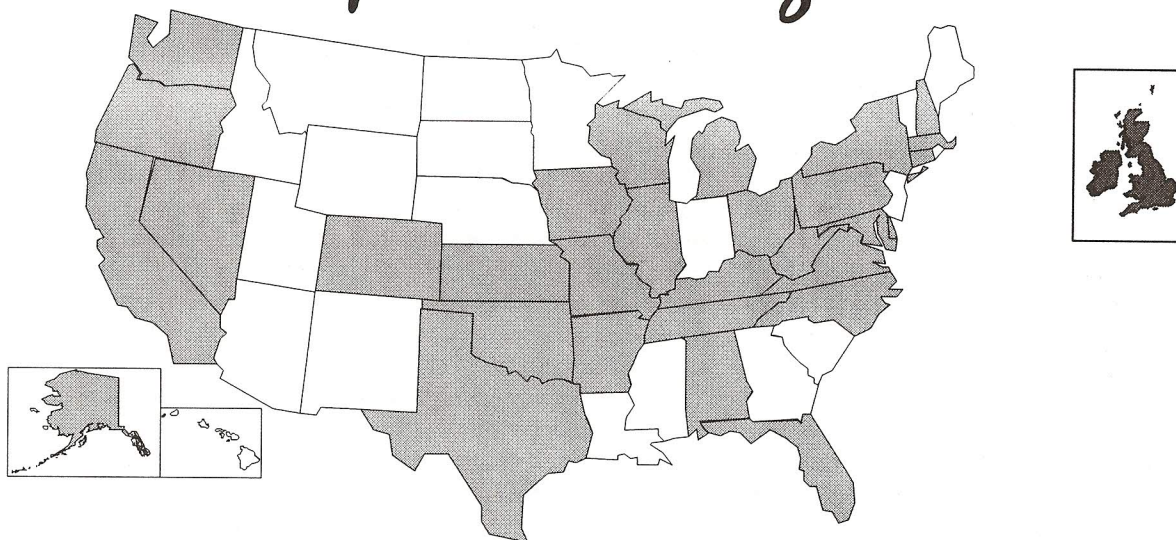
## Clubs

Barbara Barr reports the Winfield au-  
toharp club has chosen a name. They are  
now "Circle of Strings." Much thought was  
given to the selection of the name. T-shirts  
are going to be made with "Circle of Strings"  
printed in a circle with an autoharp or dulci-  
mer or guitar or whatever the person plays  
or wants inside the circle.

Karen Nickel of the new "Circle of  
Strings" sends word that eight members of  
the club joined the Wichita Dulcimer Alli-  
ance in playing for the Kanza Days Church  
Service in Winfield. Karen tells us, "Lois  
Liggett pulled together a group of not quite  
20 musicians to play hymns before the cir-  
cuit rider preacher arrived on his horse. She  
was kind enough to include some of the lo-  
cal autoharpers even though most of us are  
not members of the Wichita club. We  
dressed in period costumes and played  
mountain dulcimers, autoharps, hammered  
dulcimers and guitars. We had a great time  
and amazingly did very well with the large  
number of bodies and the small number of  
practices. Lois re-wrote all the hymns in the  
key of D and G. Lots of work and she did  
such a fine job. Prior to Walnut Valley Festi-  
val, we will be hosting 2 workshops as in  
previous years. Karen Daniels is going to  
have a workshop on Tuesday, September  
15, from 1-4 pm which will be followed by  
one on Wednesday by Les Gustafson-Zook  
from 1-5 pm."

(Editor's note: Karen and John have gra-  
ciously agreed to host the "during-the-festi-  
val workshops" this year at a spot yet to be  
determined. Stop by the AQ booth for the  
line-up as well as the location.)

# 'Harpers-At-Large



## **Autoharp Masters Workshops** Nellysford, Virginia **Reporting: Kathy Ferguson** Springfield, Virginia

The workshops were held April 25-30 at the Acorn Inn, a delightful bed and breakfast in Nellysford, Virginia. Nellysford is southwest of Charlottesville in the foothills of the Blue Ridge Mountains. The setting was perfect for leaving the "real world" behind and concentrating on exploring and expanding autoharp playing skills. Alan Mager, 1993 International Autoharp Champion, organized the workshops and taught the Chromatic Section. Lucille Hinds, 1995 International Champion and Mountain Laurel Champion, taught the Diatonic Section. The two sections had joint sessions on topics common to both styles of playing, like arranging and overcoming stage fright. Separate sessions were tailored to topics and techniques applicable to the diatonic and chromatic 'harp. The classes were small and each student had several private 30-45 minute sessions with the instructor to work on their individual interests. The Acorn Inn was ideal for these workshops because it had individual rooms for the participants and two large meeting rooms where the classes were held. Thus there was plenty of private space for practice time as well as group instruction. Breakfast and lunch were provided at the Inn and the evening meal was "on your own."

The evenings provided enjoyable variety. Sunday night was for unpacking and getting acquainted, Monday we had a regular jam session, Tuesday was open stage with all students participating, and Wednes-

day Alan and Lucille put on a knock-your-socks-off concert. Thursday night we treated ourselves to a gourmet meal at the Lodge at Wintergreen, and all too soon it was Friday and time to go back into the land of everyday – but not before having a "student recital" to show what we each had been working on.

The workshops were billed as "five days of intensive instruction for the experienced autoharp player geared toward mastery of the autoharp through improving comprehension of music structure, playing techniques, arranging and performance skills." I took the diatonic section and can vouch for Lucille's achieving these goals with us. And from observation and discussion with Alan's students, I know he also did an outstanding job.

These workshops were very worthwhile, and I hope they will be repeated in the future so others can benefit from their expertise and teaching skills.

## **Sore Fingers Autoharp Week** Kingham School, Oxfordshire, England **Reporting: Nadine Stah White** Abingdon, England

Once again, UK autoharpers have had a chance to enjoy five whole days of autoharp classes with Mike Fenton during the Sore Fingers Week held just after Easter – and enjoy it we did!

Numbers were up on last year, with 13 lucky course participants enjoying the diverse program which Mike had carefully crafted to meet the needs of everyone from experienced autoharpers to absolute beginners. Four of us (including myself) came

back to this event for the second year, the rest were new to the course.

After last year, I can't say that I was surprised at the range of topics and styles of playing which Mike covered; however, on reflection, I have come to the conclusion that this year's program (with two long classes in the morning and another in mid-afternoon) was even more impressive than last year.

Just reeling off the topics of workshop sessions gives some idea of how full the week was. Starting from day one, these covered: Introduction to Social Playing and Repertoire, Established Rhythms and Finger Patterns, Introduction to Melodic Styles, Three-Quarter Time, Carter Family Songs, Gospel Songs, Blues With a Little Swing, the Music of Turlough O'Carolan, Tunes All Autoharpers Should Know, Duetting, 6/8 Time (Jigs), Fiddle Tunes and Speed Techniques.

Whew! Yes, we did all that, enjoying numerous hand-outs and several songs and tunes under each heading. It was great fun! Also, we each had practical experience of re-felting a chord bar and cutting a new chord (a very useful skill over here in the UK, where if this task needs doing, you pretty much have to do it yourself.)

And then there were the guest visits! Mike had arranged for not one but two experienced autoharpers to come along on the day and share their very different approaches to the instrument.

The first 'guest' was Phil King, an autoharpist who has a degree in music but now makes a living playing on the street with his amplified autoharp. He demonstrated his unique lap-style playing, and it's

true to say that I'd never heard the autoharp used in his individual way—highly effective for 'busking.'

Phil's style is pretty much as he has developed it himself, and relies on precisely plucked individual notes which ring out over glissando strums. He achieves a lovely, haunting sound—largely through electronic enhancement—from pretty basic instruments. The visit of the second 'guest' was one of my personal highlights of the week: June Maugery was able to join us for one afternoon and evening, on her way back to France after a family holiday with her husband in Ireland and England. Having heard June on recordings, it was an absolute delight to watch her in action. To my eyes, June's playing style must make the fullest possible use of the strung surface of an autoharp, with her fingers and thumb dancing across the entire surface and wandering up towards the tuning-peg end for special effects. Whilst her fingers produce haunting melodies and harmonies, she also sings with power and authority. After dinner, June came back to the autoharp room and spent time with us individually and in small groups—something for which I am personally very grateful.

However, I couldn't possibly single out just one highlight. This was a week of many 'highs', including chances to jam with other musicians. As a confidence-booster, a 'slow jam' session ran for several days, where chord sequences were either written up or called out to the group. Since the Sore

Fingers Week also includes instruction in a range of instruments associated with bluegrass music, there were lots of banjos, guitars, mandolins and voices around—with a fair amount of old-timey music being played in jams, including sessions which ran on until way past midnight. There were 'scratch bands', a student concert, and the tutors' concert on the final night which included a truly stellar lineup: Ginny Hawker and Tracy Schwarz, Tony Trischka, Dave Grier, Barry Mitterhof and of course our own 'local' star: Mike Fenton, who had a chance to demonstrate his musicality and well-honed performance skills.

However, for me, there was one 'high' which ran throughout the week. As an experienced teacher, I continually found myself with reason to be in awe of Mike Fenton's teaching skills. Mike is one of those very rare individuals who combines high-level talent and skill on an instrument with an equally high ability to teach that skill at all levels. He kept us working together as a class for almost the entire week—a class that ranged from old hands who had been playing the autoharp for many years to one woman who had never picked up a 'harp before that week.

As the most experienced player in the room, I know that I found myself being 'stretched' in all the classes. But the progress of the 'absolute beginner' in our group was a wonder and inspiration to us all. By the end of the week, she could confidently strum along up-to-speed with the group,

and was beginning to pinch out the skeleton of tunes with confidence. And she was having a wonderful time!

Oh, yes. If you need any other evidence of just how special this class was, then think about this teaching challenge:

On the last day of class, we were joined by one man who had been finding the class he had signed up for (on another instrument) just too much to handle. With only a few moments of individual attention to get him started at a basic level, Mike fitted him seamlessly into the group as we tackled the topics of Jigs and Fiddle Tunes. As it happened, our 'absolute beginner' was confident enough at this point to help our last-day student to get started.

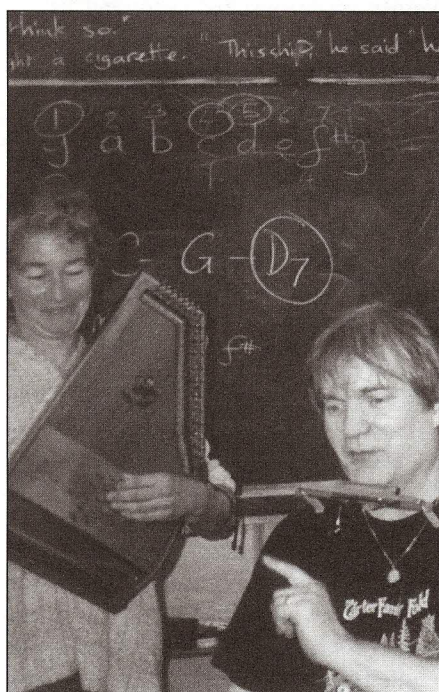
Our last-day student finished the class with a big smile on his face, ordered an autoharp from Mike, and has promised to come back next year. As have a lot of us. I know that I, for one, will be back for more Sore Fingers in the year 2000!!!

**Ivan Stiles Workshop and Concert**  
Hanover, Pennsylvania  
**Reporting: Karla Armstrong**  
Hanover, Pennsylvania

The Angel Strings Autoharp Club presented a workshop and concert featuring International Champion, Ivan Stiles, on April 10. In addition to club members, a number of others attended and tried their hand at old favorites such as *Down In the Valley*, *Rosewood Casket*, *Sweet Betsy From Pike*,



What is June saying??



What is Mike replying??



Ivan hard at work...

*Darling Nellie Gray, Old Joe Clark, Shenandoah and Oh, Bury Me Not On the Lone Prairie.* Ivan's topics included intro/conclusions for tunes, voice accompaniment and adding variety on second and third verses. After the workshop, we were delighted by an eclectic concert featuring the autoharp as well as renditions of familiar tunes played on the musical saw, mountain dulcimer, bowed psaltery and hurdy-gurdy. A wonderful experience was shared by all. Thanks, Ivan.

### **Les Gustafson-Zook House Concert**

Galveston, Indiana

**Reporting: Verla Boyd**

Galveston, Indiana

As expected, Les Gustafson-Zook's performance was outstanding at our first house concert on April 15 at our farm outside Galveston, Indiana. The attendance was good (27) and everyone enjoyed themselves. There is no local autoharp club, so we had to draw from church, friends and neighbors. There were lots of compliments following the concert and again at church the next morning. Les did selections on three of his 'harps (2 Orthey's and a Fladmark), singing along in addition to playing. He also brought along 2 of his limberjacks, his spoons and his jawharp. Following the concert and after refreshments, we had a time of singing and jamming. I invited those who played instruments to bring them along. Besides 4 autoharps, there was a flute, button accordian, piano, violin, mountain dulcimer and a baritone. A young man of 12 played *One O'Clock Rock* on his baritone perfectly and it was fun playing along with him. The gentleman who brought his violin, which he made, played a couple of classics. Tull Glazener, a well-known dulcimer and workshop leader from Indianapolis, added pleasure to the jamming with his excellent playing. Fellow Cyberplucker, Karyn Williams from Indy and my sister, Brenda Dooley, from Jasper, Indiana, attended. This was certainly a positive first-time experience and hopefully not the last time for a house concert. Thanks to Heidi Cerrigione, who was my encourager. I especially want to thank and compliment Les for his warm, professional performance. He certainly provided a fine introduction to a professional autoharp performance for many of our friends. Oh, I failed to mention that the very talented young man playing baritone was my grandson, Luke McCoy.

### **Georgia Autoharp Gathering**

Dusty Pease's, Atlanta Georgia

**Reporting: Laurie Searle**

Palmetto, Georgia

And you thought Georgia had a lot of peach trees! You should have seen all of the autoharps at the Georgia Autoharp Gathering on May 22, at Dusty Pease's house in Atlanta. We had jazz 'harps, and custom 'harps, and chromatic 'harps, and diatonic 'harps, plus a dulcimer and a guitar or two.

And players—did we ever have players! We had folks who play professionally and those who certainly could if they wanted to. We had folks who could make ya cry with their beautiful singing and others who could make their instruments sing beautifully. And we even had one or two timid newbies who were instantly made to feel right at home by the more experienced players (and lots of chocolate).

All in all, ten autoharp players and two significant others turned out for our first Georgia Autoharp Gathering. Everyone brought a few songs to share plus something good to eat. We started playing around 1 pm and had such a good time that we almost forgot about the food! We took a short break around 4 pm to eat and socialize. During this break we started talking about our next Georgia Autoharp Gathering and decided we need a better name (than GAG) if we want to meet regularly. We also think that we talked one of our friends into hosting an autoharp house concert sometime after Mountain Laurel Autoharp Gathering. With our date books filled, we resumed playing for another hour or so.

### **Florida Folk Festival**

White Springs, Florida

**Reporting: Judy Barrett**

Tampa, Florida

The 47th Annual Florida Folk Festival was held over Memorial Day weekend in White Springs, Florida. There were 10 stages, 2 workshop tents and the dance floor.

Glenn and I worked as volunteers on the new Shady Grove stage and we had a wonderful time. Glenn has been studying sound, and this was his first solo gig on the board. I was the m.c., so I got to talk to all the performers. Some old friends were there and I met some new ones, too.

The autoharp was well represented. Mark and Linda Fackeldey played on the new Shady Grove stage on Saturday. They

were also on the Old Marble stage and on the main stage. As good luck would have it, they were on the Shady Grove during our shift. They did a really wonderful set.

The autoharp workshop had great leaders—Mark, Abby Zurschmiede, Cheryl Belanger and Jan Milner. It was a lot of fun and ended with all of us playing *Waltz Across Texas* lead by Cheryl's husband, Ray, on guitar. Ray called out the chords for me until I got the melody down pat, and I really appreciated that.

There is a 'harper with the group "Old Time Friends" (they play traditional old-time music). They were on the Shady Grove stage and the Azalea stage. Abby played with the Donney girls with Linda Collins, who plays a lap dulcimer. They play some fine Irish music. Bill Martin, with the "Red Mountain White Trash" played his 'harp left-handed with the small end down. Most of us would say it was upside down, but it worked for him.

I did not get much chance to play the 'harp, the only time I did was at the workshop.

### **Northwest Folklife Festival**

Seattle, Washington

**Reporting: Pete Daigle**

Seattle, Washington

There are no contests at NW Folklife, so there are no specific congregations of autoharps. One must simply scan the schedule and find who is playing what and where. Meryle Korn was plying her trade with her usual flair in a couple of concerts. If you would like to see what can be made of one of those old black boxes, you've got to see Meryle play. But Meryle, you didn't do a parody workshop like last year! This was a real highlight for us, including our thirteen year old. Maybe next year, eh? My group, "Family and Friends", played old time Gospel tunes and had a great time with a nice crowd, in spite of the weather. Thankfully, my 'harps seemed to stay in tune reasonably, and the skies only whimpered a little. In our neck of the woods, one can count on a good time, but not always a dry time.

The autoharp highpoint of this year's festival was without a doubt the concert performed by Cathy Britell and Jon ten Broeck. Jon is no stranger to 'harp venues. You may be familiar with his wonderful guitar work with Les Gustafson-Zook. With Cathy, his guitar playing melds seamlessly with her 'harp. And Jon also gets to show off his "other" instrument while he plays

exquisite autoharp duets with Cathy. These two musicians seem to be bouncing ideas off each other as they play, though the polish of the sound bespeaks hours of preparation. After having spent years as a closet harper, Cathy introduced me to a whole world of autoharp. She was a very good player when I met her. But she was just getting started. Whatever motors are driving this lady, they are taking her to places that are unique to the autoharp world. Anyone who has heard Cathy play can recognize her as an accomplished musician. But if it has been a few months since you have heard her, I believe you will be very pleased when you hear her again. A new, relaxed confidence is setting in, and a unique and polished stylist is emerging. Playing with Jon has served to promote her to new places, and seeing them perform together is a real treat. Is there an album in the future?

Last word – if you would like an experience unlike any other, make plans to come to Seattle come Memorial Day for the Northwest Folklife Festival. We'll find you a place to stay. You'll leave feeling good. Hey, we guarantee it!

### **Chestnut Ridge Dulcimer Festival**

Greensburg, Pennsylvania

**Reporting: Marty Lane**

Pleasant Hill, Ohio

There is no better way to spend a beautiful late spring weekend than in making music with old and new friends. Of course, it helps if you add a beautiful college campus, great food, really nice room accommodations, good instructors and workshops, a concert well worth attending – to say nothing of a very reasonable registration cost.

That's what happened Friday, June 4th, when I loaded the van with assorted instruments and left Pleasant Hill, Ohio bound for Greensburg, Pennsylvania for the first Chestnut Hill Dulcimer Festival. I was greatly relieved when I actually found the University of Pittsburgh at Greensburg – the organizers have taken some good-natured teasing about including the travel directions in the packet which we picked up at registration.

It didn't take long to find old Ohio and Pennsylvania friends and settle down to the real purpose of the weekend – making music. Jamming and visiting occupied most of Friday evening.

Saturday morning found us, still half asleep, enjoying breakfast before heading off to various workshops. Although this week-

end was sponsored by the Chestnut Ridge Dulcimer Club, the organizers also welcomed other instruments and offered workshops for autoharp, guitar, penny whistle, bodhran and group playing.

The two autoharp workshops (one taught by Heidi Cerrigione, the other by Neal Walters) were well attended. I would guess that there were 15-20 eager students in each workshop – a good proportion of the 70+ registered for the festival.

Doofus (Colleen and Neal Walters and Heidi and John Cerrigione) did a great set as concert openers, followed by Mark Wade, 1998 hammered dulcimer Winfield champion, and the "sublime to the ridiculous" music of Ohio's own Sweetwater (Cindy Funk, Shari Wolf and Shelley Stevens).

Congratulations to the Chestnut Ridge Dulcimer Club of Latrobe, Pennsylvania on a very successful entry into the world of the weekend festival. Watch for information on next year's weekend – you can't go wrong on this one!

### **Neal Walters House Concert**

Indianapolis, Indiana

**Reporting: Karyn Williams**

Indianapolis, Indiana

The Earth Music Center at Eagle Creek Park provided a warm reception to Neal Walters on Tuesday, June 15. As expected, he mesmerized the audience with his incredible skill as he let his fingers flow amongst a wide variety of instruments. He provided a remarkable showmanship with his tunes on his three autoharps. Neal has a wonderful stage presence, connected to the audience and quickly stretched his realm of comfort and allowed the audience to hear some new tunes he was working on.

Neal travels on tour in his quite compact mini-van, which serves as transportation as well as his showroom and music store. The audience enjoyed browsing through the multitude of recordings and books he has put out. He has wonderful instructional book and tape sets for autoharp waltzes and old-time tunes. Neal also promoted the Cyberplucker tapes and the 1998 Mountain Laurel Autoharp Gathering contest tapes.

### **Alex Usher Workshop**

Southern Ohio Dulcimer, Ripley, Ohio

**Reporting: Karyn Williams**

Indianapolis, Indiana

Festival was held in Ripley, Ohio, May 29-31. Believe it or not this music festival, organized by Mel and Barb Derickson, is held in an old tobacco warehouse. Over 300 participants attended the festival and enjoyed workshops on hammer dulcimer, mountain dulcimer, harp, penny whistle, and, of course, the autoharp. Alex Usher is the first autoharp instructor to provide an autoharp workshop since its inception, expanding the realm of participant opportunity.

Alex taught three workshops – "Absolute Beginner", "Beginner", and "More ... Beginner". Mel's music store provided the opportunity to purchase or rent autoharps for the weekend, therefore allowing many people to participate on the spur of the moment. And, the first workshop was certainly user friendly. There were actually people who had just purchased or rented an autoharp that morning and were holding it in their hands for the first time. Alex was tender in her teaching and showed them how to hold their new "baby." And, to put on picks the right way.

As with most festival workshops, the experience level of the participants varied. Alex's teaching style combined group teaching skills as well as one on one lessons all within the same circle and time. Within the first hour every person was able to strum and pinch. She told the group that the way to really have fun with the autoharp was to jump into the melody and not be afraid of it. It was impressive that she was able to provide each student with something they could take home with them.

Alex was able to share her talents in her performance Saturday night. She definitely knows how to have fun with her harp and the audience.

### **John McCutcheon Concert**

Battle Ground, Indiana

**Reporting: Karyn Williams**

Indianapolis, Indiana

The Indiana Fiddler's Gathering was enjoyed by 10,000 attendees under the century old trees of the Tippecanoe Memorial Battlefield. This is put together by a not-for-profit organization dedicated to preserving and presenting the traditional music of Indiana and the Midwest.

The festival featured numerous artists with a diverse array of styles and approaches to traditional music. It is an environment that fosters older musicians passing down the trade to younger musicians. This was witnessed from every individual jam session



to the workshops. Alex Usher, Jim Allen and I had a great time sharing autoharp tunes.

John McCutcheon delivered a magnificent concert displaying his skills as a singer/songwriter, teacher, activist and storyteller. The audience, young and old, listened attentively as he shared his grandfather's versions of *Irene Goodnight*. We all learned something. He allowed the audience to participate and sing as he played his autoharp, as well as his other instruments. The beauty of the autoharp was certainly illuminated when he played *The Great Storm Is Over*.

### **Bluegrass on the River**

Pueblo, Colorado

**Reporting: Maeta Goodwin**

Colorado Springs, Colorado

Well, the autoharps are on the map in Pueblo, Colorado! The Pike's Peak 'Harpers hosted jams at the Bluegrass on the River. A lovely site right on the Arkansas River, with plenty of cottonwood trees giving shade. The weather was beautiful but did get quite nippy Saturday night, but we were grateful that the storm front which blew through just kept on a-goin' and dumped its moisture elsewhere.

Grandma Fuey (Herring) from Yuma, Arizona, and Kay Stiver from Colorado were our "star" attractions. Spry Fuey with her beautiful songs and Orthey 'harp, and Kay with power on that Fladmark! I think we had about ten 'harpers in all. We also had visitors from the Denver club. A couple of new converts to harpdom were seeded, one young boy and the husband of one of the gals. Two of us had our Cyberplucker shirts on. The shirts also made a great "flag" to hang at a campsite to help someone locate you! (Maybe we could get Cyberplucker banners, too?!) Many other traditional instruments floated in and out of our jams, and we heard some really great songs – and some very funny songs.

One of the guys in our group decided to lead us in a "Spoon Parade" around the campgrounds. (Bob Bernard is now making great catpaws – and he let us borrow a bunch of them – so the "Spoon Bullies" had their day. We really sounded like a bunch of crickets!) The same guy was supposed to lead a 'harp parade, but musta got stuck at another jam and never came back.

We did our own Sunday morning Gospel sing – I didn't even make it up to hear the paid performers (why did I pay my money?!)

### **Mountain Laurel Autoharp Gathering**

Newport, Pennsylvania

**Reporting: Linda DiFrancesco**

New Eagle, Pennsylvania

Technically, I'm a full-fledged "newbie" in the autoharp community, so I'll try to describe the wonderful experience of attending the Mountain Laurel Autoharp Gathering through my "newbie" eyes.

After many months of anticipation, my sister and I finally arrived at the Orthey Farm, site of the annual MLAG. Our eyes and ears were treated almost immediately to the familiar faces and sounds that we had come to know in *Autoharp Quarterly* and from our collections of tapes and CDs of autoharp music.

Here are some of the highlights of our experiences there:

**THE WORKSHOPS:** It was enough to blow your mind... I'll just describe a few... they were all excellent.

**KAREN MUELLER** taught us how she makes some of those wonderful sounds on her tapes and CDs, patiently having us repeat the pinches, plucks and strums until we all got the hang of it ...

**ALAN MAGER** showed us how to "get out of boring" as he explained it. He paired us up and had us play A & B parts that made it possible to play "color chords" with two 'harps. You should have heard the oohs and ahs that escaped from all of us as we heard those sexy sounds coming from our 'harps ...

**DOOFUS**... what can I say?... (I've worn out their tapes playing them at home so much) ... sporting their big stuffed Doofus "listening" ears, they made learning accompaniments so much fun ...

**GEORGE ORTHEY'S** maintenance workshop... we taped that one and now when I have to take my 'harp apart at home, my hands won't be shaking so much while listening to George's reassuring voice ...

**ALEX USHER'S** workshop ... Alex told us about some of the exciting studies being done with 'harp music being used in hospitals as therapy. She also performed some of her fun songs that she does in hospitals and nursing homes ...

**AN HOUR WITH JOHN SEBASTION** ... if you can, picture a "Blues Brother" with an autoharp in his hands telling stories about his colorful life and career with "Lovin' Spoonful" and beyond. It was priceless ...

**AN HOUR WITH PATSY STONEMAN**.. another unforgettable experience singing the

"Whip-poor-will Song" along with this wonderful lady. What a privilege it was ...

Les Gustafson-Zook, Cindy Harris, Tina Louise Barr, Bob Woodcock, Charles Whitmer, Bob Lewis, Carole Outwater, Wanda Degen, Tom Schroeder, Mike Fenton, Mike Herr ... where else would you ever be able to learn from these people all in a few days ... it still blows my mind.

Then there were the wonderful concerts held in the main tent. The fun just went on and on and on and ...

**OTHER UNFORGETTABLE GOOSE BUMPS MOMENTS:**

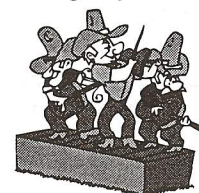
Meeting **MEG PETERSON** and getting to tell her how much her instruction books and tapes meant to me when I began playing autoharp ...

After hearing **SKIP BELTZ'S** open stage performance, we approached him to tell him how much we enjoyed one of his songs he had just done, and he replied by saying, "Oh, well, come on over here on this bench and I'll teach it to you." And he did... for the next hour... this kind of generosity was abundant at MLAG.

Finally meeting fellow Cyberplucker **NADINE STAH WHITE**, (who with her nice husband, Ian, came all the way from England to attend)... I had never heard her play... but she was so friendly and helpful by email last winter when I was contemplating going over to diatonic ... anyway, there she was, being just as nice in person... then later that evening when I heard her play in the contest... **DOUBLE GOOSEBUMPS!!**

Last but not least... the Mountain Laurel Autoharp Championship... 29 contestants and I didn't want it to end. I sort of felt like a kid in Disneyland. The exciting tie-breaker was breathtaking... then the big surprise... **Bryan Bowers** and wife **Kate** showed up and gave us a concert close to midnight ... would you believe it? It was like dying and going to heaven.

Anyway, I think you get the drift by now that I enjoyed myself at MLAG. Many thanks to the Ortheys and everyone involved for giving us such a great experience. If you happen to be a "newbie" like me and are contemplating whether or not to attend a future MLAG... give yourself a gift... **GO.**



# June Carter Cash...

## a biography

by Charles Hirshberg

Elvis Presley used to seek her out for late-night duets and James Dean once paid tribute to her beauty with a single rose. She has won Grammy awards with her husband, Johnny Cash, and improvised movie lines with her close friend, Robert Duvall. Today, her friends and admirers range from Billy Graham to Quentin Tarantino. She is unprecedented, irrepressible, inimitable and, damn near eternal.

June Carter Cash has been performing since she was a knob-kneed elementary schoolgirl who could barely play an autoharp and couldn't carry a tune with a pail. And this was not in anybody's parlor. In 1939, she and her two sisters were heard on a six-day-a-week radio show out of the 500,000 watt XERA, Del Rio, Texas. XERA was so high-powered that when the engineers cranked it up, the station turned on the headlights of cars parked around the corner, and made children's bedsprings hum in San Antonio. People heard June and her sisters in Saskatchewan and Mexico City, San Francisco and New York. Across Texas, you could pick up the station through barbed wire fences. Little boys like Chet Atkins, Waylon Jennings, Willie Nelson and Tom T. Hall tuned them in. So did Johnny.

She'd tell you, without shame, that she was the least talented musician in her family. But everyone in that family assured her that she was nonetheless gifted – though nobody seemed to be able to tell exactly how. She's proved them right. Sixty years later she's still performing; she's a singer, a songwriter, a comedienne, an actress ... a national treasure.

June Carter Cash is a scion of country music's royal family. And like all great American royals, the Carter Family invented themselves. Beginning in the late Twenties, the work of



June Carter Cash

A.P., Sara and Maybelle Carter came pouring down off Clinch Mountain, Virginia, like a swollen stream. Their classic songs like *Wildwood Flower*, *Will the Circle Be Unbroken*, *I'm Thinking Tonight of My Blue Eyes* and *Worried Man Blues* are still feeding the grand rivers of American music: country, folk, even rock-and-roll. In fact the Carter Family's vintage songs have been making new hits for seven decades, for timeless artists like Roy Acuff, Kitty Wells, Woody Guthrie, Bob Dylan, Joan Baez, Emmylou Harris, Linda Ronstadt and Lucinda Williams. As Don Everly says, "The Carter Family took country music off the front porch and introduced it to the world."

For a little blue-eyed Appalachian girl named June Carter, the family's music was simply a part of life, as common as air – almost as necessary. As a toddler in the early Thirties, June would sit in her living room and listen to Uncle A.P. and Aunt Sara "work up" songs with her mother, Maybelle Carter. Then the three adults would suddenly – and inexplicably to a young girl – be gone to Memphis, Louisville, Charlotte, Camden, New Jersey, or

New York City, making records that would sell by the millions. Their records sold on the streets, in general stores, even in the Montgomery Ward catalogue. Little June and her sisters, Helen and Anita, would sometimes sit in front of the Victrola and listen to Carter Family records. "The box was very shiny with a piece of beautiful silk material across the front," June remembers, "I just couldn't understand how my mother could be in that little magic box, playing with Uncle A.P. and Aunt Sara."

Later, Maybelle would take June and her sisters out to "entertainments." A.P., Sara and Maybelle would perform outdoors at county courthouses, or inside churches and schoolhouses, on stages propped up by sawhorses, with kerosene lamps for lighting. Drawn by word of mouth and fliers that promised, "the show is morally good," farmers and laborers would walk for miles to see the show. They'd gather up their meager savings and come out of every hunt, hollow and small village in the area. And A.P. meant to give them their money's worth. He expected the entire family to contribute. So he'd bring his daughter Janette on stage to dance the buck-and-wing. One of June's earliest memories is hearing her mother, aunt and uncle perform *Diamonds In the Rough* in a coal mine company store. June got a dollar for singing along.

Before she was ten, June had begun to find her own special place in the family act: comedy. Already she had created a wonderful, corny, down-home character named Aunt Polly, who would come to be one of the best-loved women on the country scene. (Fans today still urge her to do Aunt Polly.) Still when the Carter Family got its own radio show in Texas, the thought of June pitching in musically gave Maybelle pause. "Mama looked at me

Photo courtesy Risk Records

like, "What in the world are you going to do?", June recalls. At that point June's known talents didn't lend themselves naturally to a radio show: she could shoot a .22, drive a pick-up, ride upside down in an open-cockpit airplane and perform stomach contortions. ("Why, I could put my stomach anywhere I wanted it," she proudly recounts.) So June's father Ezra "Eck" Carter, bought her an autoharp and ordered her to learn to play it. Before leaving Texas, she knew a dozen songs. "I learned to flail the daylights out of that autoharp."

In Texas, June was earning her first salary as a performer. Indeed she was making \$15 a week, more than her grown cousin who worked in a chair factory. But this was music apprenticeship by fire. She and her sisters were expected to perform alone, with no help from Mother Maybelle. They went to school in San Antonio like all the other kids in town, but three afternoons a week, they'd gather at a studio and lay down a week's worth of broadcasts. June was already willing to go the extra mile. "I used to do all the commercials myself," June says. "Colorbak! Comb it softly through and restore your hair to the luster of yesteryear."

The girls did so well that when A.P., Sara and Maybelle broke up as a performing group in 1943, Maybelle simply reformed them as "Mother Maybelle and the Carter Sisters." The new group got themselves radio contracts, first in Richmond, Virginia, then Springfield, Missouri, and finally at the Grand Ole Opry in Nashville. By 1944, 14-year-old June was already living her life where American performers lived it: on the road. Sister Helen played the accordion, the guitar, the piano and sang. Anita did acrobatics and had the voice of an angel. And June ... well, June could hold her own with the autoharp, and she was funny, and most of all, she was game.

Throughout the 1940s, with their father as manager, the Carter Sisters barnstormed the country, perfecting their music and drawing ever-increasing audiences. They'd play to houses from nearby coal-mining towns of Kentucky and West Virginia to the far-

off mill town of Bakersfield, California. Ezra would load the girls in the back seat of the Packard where they'd run through *Engine 143* and *Old Joe Clark* and rehearse new numbers. Sometimes Mother Maybelle and the Carter Sisters would do five shows a day, tune their own instruments, fix their own flat tires, and sleep in the Packard, hurtling down the highway at Eck's preferred speed: 90 miles an hour. It was speed, endurance and Mother Maybelle's drive for perfection that brought June and her sisters a whole new generation of loyal followers. By 1949, June (accompanied by Homer and Jethro) hit the country charts with a top-ten song called *Baby It's Cold Outside*.

And by 1950, Mother Maybelle and the Carter Sisters had ascended to the top of the country music world, settling into a regular gig at the Grand Ole Opry. (Along the way they picked up a shy, brilliant guitar-player named Chet Atkins, who credits June and the rest of the Carters with "saving my career.") Besides keeping up a grueling schedule, headlining the Opry, touring and recording, June and her sisters helped their mother bring some ballast to the emerging Nashville crowd, a flock of ... honky-tonking bad boys. When June wasn't hauling her comic bloomers onto the stage, she and Mother Maybelle were ministering to Hank Williams during his marital problems (June is Godmother to Hank Williams, Jr.) and sewing buttons onto twenty-year-old Elvis Presley's suits when his stage gyrations sent the originals popping eight rows into the audience. June even married one of the bad boys, Carl Smith, a consistent chart-topper in the early 50s. Their comic duet *Love, Oh Crazy Love*, written by June, was always a show-stopper. But by the mid-Fifties, rockabilly artists like Elvis, Carl Perkins, Jerry Lee Lewis and Wanda Jackson were submerging the Carter's close-harmony old-time music. Everybody seemed to be singing about *Scratching the Big Itch*, and the Carter's innocent songs of woodland cottages and myrtle, dewy roses and heavenly light were starting to sound a little ... well *too* innocent. So, with her marriage to Smith bust-

ing up and her sisters losing interest in the act, June set out to reinvent herself as an actress. At the urging of the director, Elia Kazan ("On the Waterfront", "A Streetcar Named Desire"), she hauled herself to the elite Neighborhood Playhouse in New York City. Still she continued to fly back to Nashville to do comedy on the Prince Albert Radio Show and later got bookings on the top-rated TV shows coming out of New York: "The Jackie Gleason Show" and "Jack Paar." She sang, she danced, she told hilarious stories. She also gained a reputation for fending off offensive and salacious offers from producers with a swift kick in the shin.

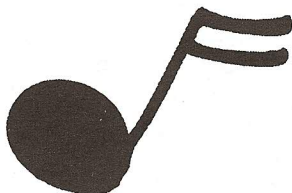
Then, in 1961, she hooked up as a singer/comedienne on the hard-traveling "Johnny Cash Show." Thus began the longest, most harrowing, and most rewarding reclamation project of June's career: Johnny Cash himself. This was the supporting role to end all supporting roles. She and her close friend, Patsy Cline, used to laugh at Johnny's wrinkled shirts, but it was June who pressed them. Later, when the entire troupe rolled their eyes at the boss's drug addiction, it was June who took it upon herself to save him. When he nearly killed himself (he was jailed for crossing the Mexican border with a suitcase full of loose amphetamines), June and her parents simply moved in with Johnny. June threw away his pills and took the heat for it. She and Maybelle and Eck prayed over Johnny, they prayed around Johnny, and they prayed *with* Johnny, until Johnny found salvation. "June saved my life," he says simply. One night, he proposed, on stage. And she married him on March 1, 1968.

Their union has produced one son and two Grammy awards – one for *Jackson*, and the other for *If I Were a Carpenter*. And June (along with Merle Kilgore) also wrote one of Johnny's best-loved songs, *Ring Of Fire*. They've been on the road together for more than 35 years and traveled nearly a million miles to reach audiences in every state of the union, Europe and the Far East. Once, when their music took them behind the Iron Curtain, a Polish border guard insisted on a command performance of *Will the Circle Be Unbroken*

before he let them pass. Today June and her husband continue to bring their music to an unbelievably broad audience. They are probably the only musical act in America who can bring down the house at a Billy Graham crusade one night and L.A.'s Viper Room the next.

Throughout the last three decades, June has continued to act. In 1997 – after a string of appearances on TV shows like “Gunsmoke”, “Little House On the Prairie”, “Dr. Quinn, Medicine Woman” and a half dozen TV movies—she did a star turn in the Robert Duvall feature film, “The Apostle.”

(Editor's note: June's newest recording, *Press On*, is available on Risk/Small Hairy Dog Records. It showcases June's autoharp playing and her lovely voice. It is her first solo recording in many years.)



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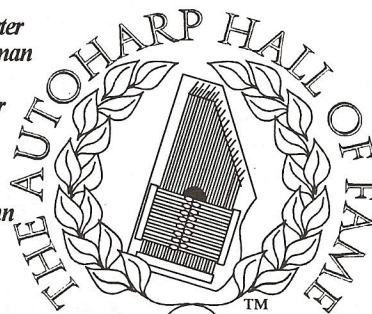
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*Maybelle Addington Carter*  
*Ernest Van "Pop" Stoneman*  
*John Kilby Snow*  
*Sara Dougherty Carter*  
*Marty Schuman*  
*Glen R. Peterson*  
*Karl August Gütter*  
*Charles F. Zimmermann*



*Bryan Benson Bowers*  
*Mike Seeger*  
*Meg Peterson*  
*Becky Blackley*  
*Mike Fenton*  
*George Orthey*  
*Mary Lou Orthey*  
*Patsy Stoneman*

2000 NOMINATION FORM

Nominations for the 2000 inductees into The Autoharp Hall of Fame will be accepted by Limberjack Productions from September 1, 1999 until May 1, 2000.

Nominees should have had a significant, long-standing, positive impact on the autoharp community. Any individual wishing to submit nominations may do so by completing this form. Copies of this form are permissible. Names may be submitted for one posthumous and one contemporary nomination. Posthumous honorees must have been deceased for three years to be eligible.

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

are proficient in autoharp history. *Envelopes must contain nominations only*, and should be addressed to: **The Autoharp Hall of Fame**, Limberjack Productions, 18 Burd Road, Newport PA, 17074. These envelopes shall be forwarded, unopened, to the panel. Limberjack Productions shall be informed of the decision of the panel by the third week of May, 2000. The honorees shall be installed into The Autoharp Hall of Fame at the 2000 Mountain Laurel Autoharp Gathering, and announced in the Summer 2000 issue of *Autoharp Quarterly*. **When describing a nominee's contributions, specify their significance, and the nominee's leadership role in the autoharp community.**

POSTHUMOUS NOMINEE

Name of nominee: \_\_\_\_\_

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

CONTEMPORARY NOMINEE

Name of nominee: \_\_\_\_\_

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

Name, address, telephone number of person submitting nomination:

NAME \_\_\_\_\_ TELEPHONE \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY, STATE, ZIP \_\_\_\_\_

I am an AQ subscriber.

I am not an AQ subscriber.  
I received my ballot from:

NAME \_\_\_\_\_

**IMPORTANT**

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

1992 Honorees  
 Maybelle Addington Carter  
 John Kilby Snow

1994 Honorees  
 Ernest "Pop" Stoneman  
 Mike Seeger

1996 Honorees  
 Glen Peterson  
 Becky Blackley



1998 Honorees  
 Charles F. Zimmermann  
 George and Mary Lou Orthey

1993 Honorees  
 Bryan Benson Powers  
 Sara Dougherty Carter

1995 Honorees  
 Meg Peterson  
 Marty Schuman

1997 Honorees  
 Karl August Gütter  
 Mike Fenton

## 1999 HONOREE

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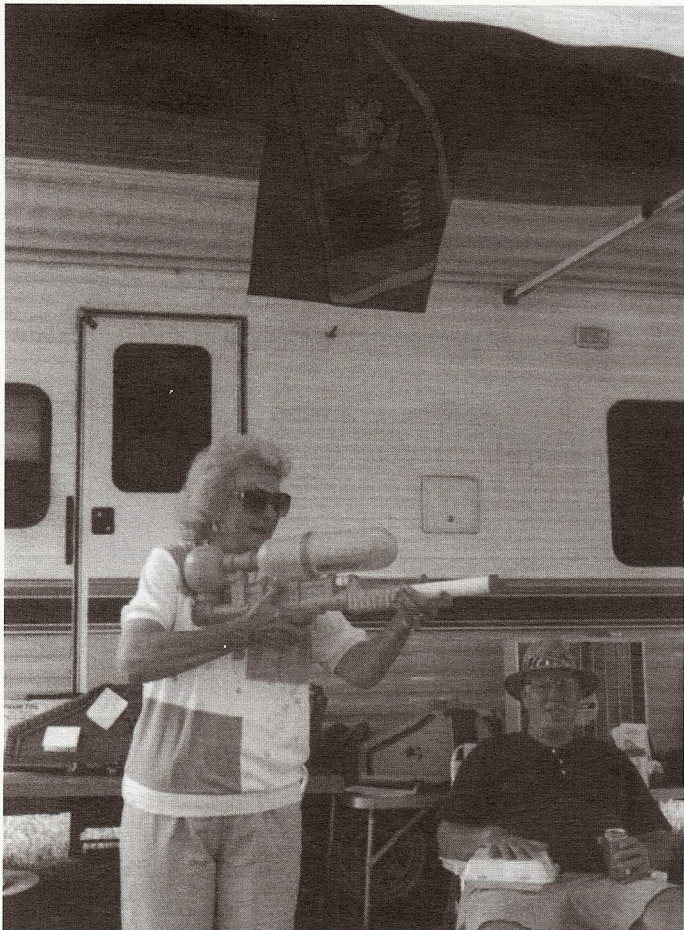
She freely shares her music with joyous enthusiasm in the pursuit of her life's work.

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

# Mountain Laurel Autoharp Gathering.....

1999 Winners: L.toR.  
2nd place, Nadine Stah  
White; 1st place, Carey  
Dubbert; 3rd place,  
Carole Outwater



Patsy Stoneman takes aim with her water blaster.



L. to R. Robert Charles Zimmermann, great-great grandson of C.F. Zimmermann and Skip Beltz

.....1999

The view from up on the roof.



Workshop leaders:L. to R.  
Cindy Harris, Wanda Degen,  
Karen Mueller, Neal and  
Colleen Walters, John and  
Heidi Cerrigione, Mike Fenton,  
Carole Outwater, Alan Mager,  
Alex Usher. And in front –  
Les Gustafson-Zook, Mike  
Herr, Bob Woodcock



Left to right: Alex Usher,  
Charles Whitmer, Hall of  
Fame member Patsy  
Stoneman, Bob Woodcock,  
Bob Lewis

# The Zimmermann Tradition Is Alive and Well!

by Mary Lou Orthey

In July, 1998, Charles F. Zimmermann was inducted posthumously into the Autoharp Hall of Fame. My job was to find a Zimmermann descendant for the presentation ceremony, which took place during the Mountain Laurel Autoharp Festival. I tried. Believe me, I tried. But it wasn't until a year after the fact, a year almost to the day when I began my search, that I actually shook the hand of Robert Charles Zimmermann.

Bob Zimmermann, great-great grandson of Charles F. Zimmermann, is a quiet, soft-spoken man. Although aware of his famous ancestor, Bob was rather taken aback by my unbridled jubilation when I finally found him. Even though the double "n"s on the end of his name would make some folks sit up and take notice, there had only been one other person who made the connection... an autoharp playing friend. I have a feeling the magnitude of his friend's reaction to that revelation wasn't nearly as startling to him as was mine. But then, I'd been tracking him down for a year! Yet in spite of my "Wows!" and "Zowees!," Bob stayed his ground, and bravely invited George and me to his home. I was delighted, and determined to find an appreciable personality/interest "link" between the two men - Charles and Robert.

Our host was most patient and polite. I, on the other hand, was poised and ready to find that All Important Tie, and wasted no time getting there:

"Do you play the autoharp?"

"No."

"No? - Well - did your father play the autoharp?"

"No."

"One of your two brothers, then -?"

"No. - But my mother did."

"But she wasn't a Zimmermann!"

"No. She was a Manchester."

"Oh ... - Well, did she teach you to play the autoharp?"

"No. She arranged for me to take piano lessons at elementary school for two or three years. She was an accomplished pianist."

"Do you play an instrument now?"

"I played the clarinet and banjo, but now I play mandolin."

(Mandolin? *Mandolin?* Who would have thought "mandolin!?" ) Crestfallen but undaunted, I asked him what kind of music he enjoys most.

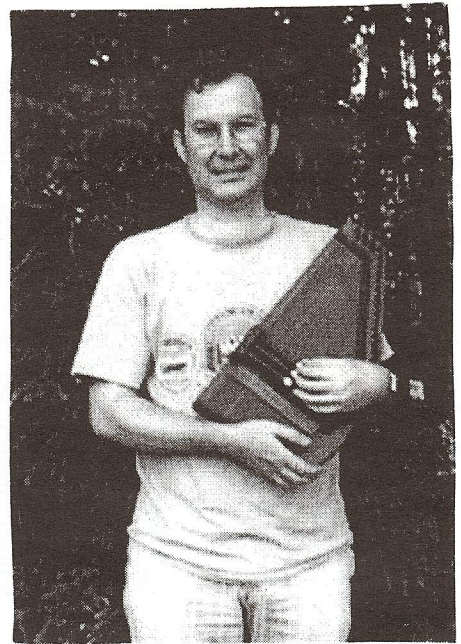
"Bluegrass", he said, "but I enjoy all kinds. Mother was always humming or whistling around the house. She's the reason I love and appreciate music."

"And your father?", I asked hopefully.

"My father was skilled with his hands. He enjoyed making things out of wood/metal odds and ends. If he saw something lying around, he'd say 'Hey, I can make this out of that!' And he did. He made toys for my brothers and me. He even built our home. He taught me all aspects of black and white photography, which I enjoy doing when I have time. I also like to build electrical and mechanical things."

(Bingo! There *is* a connection in the lives of the past and present Zimmermanns! But I wanted more. I asked him about his music.)

"When I got out of college, I took lessons on the 5-string banjo. I joined the Golden Link Folksinging Society. At that time I began helping with the sound engineering for their Saturday folk radio show on WGMC, an FM station in Rochester. We featured live and recorded music. I also started going to bluegrass festivals. In late 1982, I took over WGMC's bluegrass show on Sunday mornings. This continued for 13 years. Around 1981, I helped start a weekly bluegrass jam at a local coffee house. Out of that, a group of us formed a bluegrass band we called "Hard Cider."



*Bob Zimmermann holding one of the first instruments manufactured by his great-great grandfather, Charles F. Zimmermann*

Over a late cup of tea, we learned Bob still enjoys going to music festivals, enjoys his mandolin, (just bought a new one!), and is now encouraging his two daughters in their musical growth. He proudly told us his 13 year-old daughter, Michelle, who plays an oboe, has a scholarship for lessons through the Eastman School of Music! His 10 year-old daughter, Laura, is taking music lessons on the piano and clarinet.

We would liked to have spent more time with Robert Charles Zimmermann. But it was late, so we thanked him for his hospitality, and went home knowing after three generations, the Zimmermann Tradition is still alive and well.

Bob has now attended his first Mountain Laurel Autoharp Gathering. We hope he was as proud of his great-great grandfather as we were to have him there. As for the autoharp again in the hands of a Zimmermann, guess I must remember to take the world as it is, not as I think it should be - but I'm keeping my fingers crossed, just the same.





# Critics' Choice



## Les' Choice

Les Gustafson-Zook

### Celtic Autoharp (Book and CD)

**Karen Mueller**

Mel Bay Publications

(see Karen's ad on page 22.)

Thirty-five Celtic tunes including favorites: *Scotland the Brave*, *Red Haired Boy*, *Flowers of Edinburgh*, *Harvest Home*, *Rights of Man*, *Star of County Down*, *Kesh Jig*, *Eleanor Plunkett*, *Carolan's Draught*, *Sheebeg Sheemor*, *Morgan Magan*, *All Through the Night*, and the more obscure: *Gavotte de Scrignac*, *Larry O'Gaff*, *Maid Behind the Bar*, etc.

This book and CD is a great resource for autoharp players interested in learning Celtic tunes (representing ten different styles from four Celtic countries: Ireland, Scotland, Wales and Brittany). Tunes are organized by tune type (reels, jigs, hornpipes, etc.) and are written in standard notation as well as tab. Karen arranges the tunes in keys that fit standard chord bar arrangements of autoharps, but also gives the key in which the tune will usually be played (in other words, don't expect to play *Flowers of Edinburgh* in a jam in the key of F).

She gives several pages of introduction, notes on the tunes and tab explanation, basic notation and suggested patterns of accompaniment strums and then jumps into the music.

The advantage of having both the notation and the CD is it makes the tunes available to sight readers and those who learn by ear. The CD also allows one to browse through the tunes to find the ones that catch your fancy. It saves having to work out a tune only to discover that it doesn't suit your taste. The tunes are played at a moderate pace and are cleanly played with minimal accompaniment strums. This allows the melody to come through clearly. If you set your CD on repeat mode, it would be very easy to imagine yourself at a one on one jam

session, with Karen playing the tune over and over until you get it right. I also enjoyed hearing a number of tunes that have become Mueller standards for concerts and contests, now played slow enough to learn.

This book assumes melody playing capability and is geared toward intermediate and advanced players interested in learning more Celtic tunes. It is excellent in that regard and easy for me to highly recommend. If these tunes are learned, you'll find a number of choices to call out for that next Irish jam session.

If you want a complete listing of tunes, here it is: *Scotland the Brave* • *Red Haired Boy* • *Miss McLoed's Reel* • *Flowers of Edinburgh* • *Julia Delaney* • *Maid Behind the Bar* • *Miss Thornton's Reel* • *The Musical Priest* • *Walker Street* • *Star of Munster* • *Harvest Home* • *Rights of Man* • *Gavotte de Scrignac* • *Britches Full of Stitches* • *John Ryan's Polka* • *Farewell to Whiskey* • *All Through the Night* • *Arran Boat Song* • *Skye Boat Song* • *Star of County Down* • *Sonny's Mazurka* • *Ship In Full Sail* • *Kesh Jig* • *Larry O'Gaff* • *Blarney Pilgrim* • *Morrison's Jig* • *Merrily Kiss the Quaker* • *The Star Above the Garter* • *Hardiman the Fiddler* • *The Butterfly* • *Eleanor Plunkett* • *Carolan's Draught* • *Sheebeg Sheemor* • *Morgan Magan* • and *Captain O' Kane*



## Judie's Choice

Judie Pagter

### Songs From the Attic The Platte River Yacht Club Autoharp: Tom Kennedy

*Hallelujah Side* • *My dear Prairie Home* • *Baltimore Fire* • *Worried Man Blues* • *Gold Watch and Chain* • *Likes Liquor Better Than Me* • *Golden Deeds* • *Chewing Gum* • *Wreck Of The Old 97* • *Shady Grove* • *The Little Ball Of Yarn* • *While The Band Is Playing Dixie* • *Wreck Of Number 9* • *Mountain Railroad* • *The Titanic* • *I'm S-A-V-E-D*

Musicians include: Autoharp, Tom Kennedy; Banjo, Jerry Foldy; Guitar, James Foldy, Warren Williams, Mike Foldy; Harmonica, Tom Kennedy; Sean Cranley on Concertina, Didgeridoo, Harmonica, Mandolin and Grandma Foldy's washboard. Lead vocals: Tom Kennedy with additional vocals by Warren Williams, James Foldy, and Sean Cranley.

Well, I opened my mailbox and out popped another CD to review. Now I haven't reviewed tapes or CDs for awhile but I'm going to go for it.

I really don't know where these fellows are from, but I think it's Wisconsin. Now, if I'm wrong, forgive me.

Anyway, they have picked all traditional music, which is great. They do a really nice job on their vocals. Lots of trio singing and it's done very well. The autoharp is very much a lead instrument on this CD. In a few, there is an old time banjo which I really love. I just wish they had a bass, it would add so much. It would give it more depth and that's really all that's missing.

So if you want to listen to a nice melodic CD as you are driving down the road, this is a good choice. Keep up the good work!

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# IN THE BEGINNING.....

by Mary J. Park

## PICKS

(The following is the first in a series of articles to assist the beginning autoharp player. I in no way consider myself the expert on the autoharp, but I do hope to be able to give help and suggestions to those of our readers that are just getting started on our beloved instrument.)

The first decision you will have to make on the subject of picks is whether to use them. You see, there is no *one* right way to play the autoharp. Although most players use picks of some kind, there are those among our ranks that prefer the subtleties of having nothing between them and their 'harp strings. Playing with bare fingers tends to produce less volume and can be hard on the fingertips and fingernails. Many bare-fingered players solve these problems by using various means to harden their nails, and perhaps that can be a subject for another article. Now, if you have decided to use picks, read on.

I'm willing to bet that most string musicians have a considerable collection of picks, most of which they never use. It's a hazard of which I must warn you; that is, the search for the perfect pick. Picks fit into two basic categories: flat picks and finger picks.

Flat picks can be useful for simple strum patterns and many early 'harps came with big chunky felt flat picks which are especially easy for children to handle. Flat picks also come in a wide variety of shapes, sizes and materials. Now, I have to admit that I don't personally know any accomplished autoharp players that use flat picks (I don't doubt that there are some), but if this is the style you want to master; go for it. (See *Flat Pickin'*, Volume 5, #2)

Finger picks come in two basic shapes; the thumb pick and the finger pick. These, too, are made from a wide variety of materials; including plastic, nylon, steel, brass and even silver for those of you who want to make a big investment. The main things to consider when choosing finger picks are fit, comfort and

sound.

Fit and comfort are crucial for good playing. The ideal is to have picks that stay on your fingers without turning the ends of your fingers blue from lack of circulation. It is hardest to get a good fit from plastic and nylon picks because they are not adjusted as easily and they tend to loosen with wearing. They usually come in sizes small, medium and large but those sizes might not fit your fingers perfectly and sizing tends to vary from batch to batch and between makers. There are players who shape their picks to the perfect fit with wire and then heat them in hot water to set the fit. Metal picks can be shaped more easily, but it is important to remember that you don't want any gaps between your finger and the surface of the finger wrap (the part that goes around your finger). To avoid "corners" in the finger wraps, use a needle nose pliers to smoothly shape the pick to your finger. The wraps on a well-fitted pick should come fairly close to meeting on the top of your finger, but should not overlap as this will cause a gap between your skin and the pick. You will also have to angle the wraps so that they match the taper of your fingers. Some players also use various tacky substances to help secure their picks while playing. Some people use a product usually sold to bowlers to keep their bowling balls from slipping, while others use products especially designed for musicians. Some players even use that blue tacky stuff that teachers use to hang things on the wall.

Sound is a very subjective thing. Plastic and nylon give a different sound than metal picks and there are some that say that they can hear the difference between steel and brass. In this matter you will have to use your ear. The shape of the point can affect the sound and the way you play, too. This will also help you compile your own collection of picks while you search for the perfect combination.

Thumb picks are very useful for both

strumming and melody playing. Many players that I know, including myself, prefer a plastic thumb pick, but composites of metal and nylon are available and are used by autoharp players. I think that the most important consideration in a thumb pick is the blade (the part that touches the strings). These come in long and short and thin and wide. Again, you will have to try them out to see what you like best. When considering size, you want to choose picks that feel comfortable when they cross the top of your thumb over the cuticle area.

Finger picks (not for the thumb) are important for both melody playing and rhythm playing. These also come in a variety of shapes and styles. They can have round ends, pointed ends and many shapes in between. Most fit over the pads of the fingers, but some fit over the top, while others have a cut-out section that leaves the finger pad bare. Most picks point straight out from the end of the finger, but there are some, like the RESO split-wraps, that angle toward the little finger or the thumb. When choosing steel or brass picks, you will also have to consider the gauge (thickness of the metal). Most autoharp players seem to prefer a gauge between .018 and .025, but there are others who go as thin as .013. I found that I started out liking thinner picks, but gradually moved up to thicker gauges.

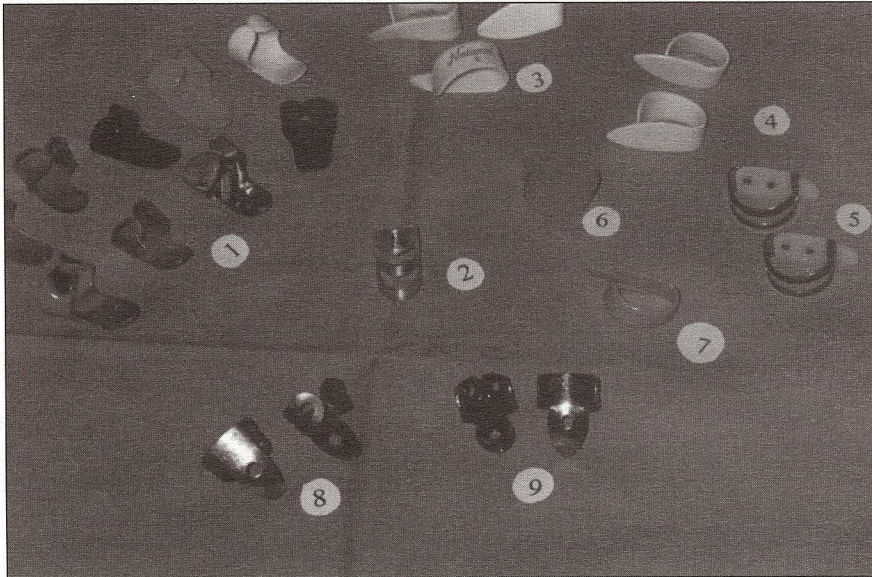
Most people who play melody on the autoharp use at least a thumb pick and a pick on their index finger. Many also use finger picks on their middle and ring fingers and some (but not many) even put them on their little fingers. My favorite set of picks is comprised of a National plastic thumb pick with a narrow blade, two brass RESO picks with split wraps for my index and middle fingers (these go at an angle toward the little finger) and a RESO brass single wrap that angles toward the thumb (these are a special order item) for my ring finger.

So now you can go forth and start your personal pick collection and you can

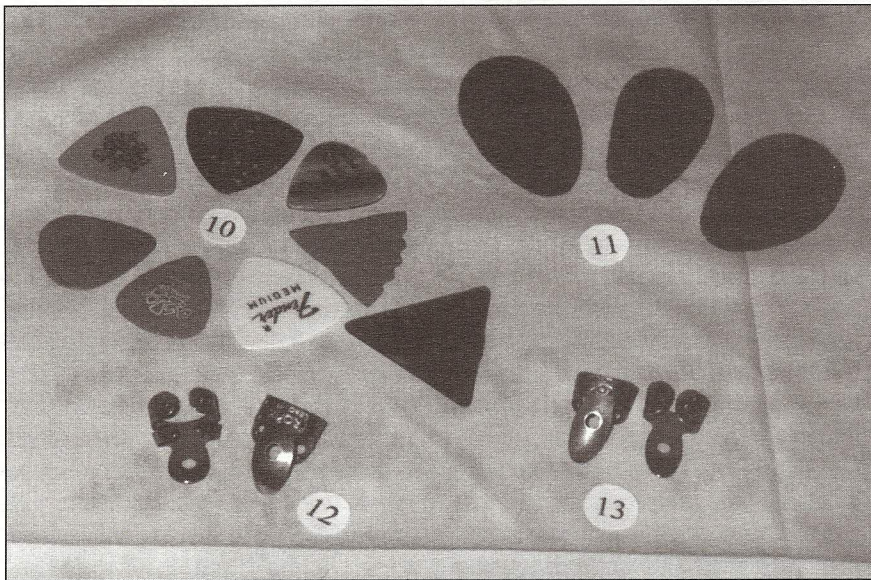
begin right here with the resources offered through the ads and the "MarketPlace" section of *AQ*, and don't forget to visit your local music stores.

The subject of the next article will be "Strumming Chords on the Autoharp." Please send any questions about beginning to play the autoharp to either [mpark@mail.wiscnet.net](mailto:mpark@mail.wiscnet.net) or to *AQ* at PO Box 336, New Manchester WV 26056.

(For further reading on the subject of picks, check past issues of *AQ*: "Keep Your Picks and Your Cool" (making a pick guard) Volume 8, #4; "Making Picks Like the Old-Timers", Volume 2, #4; "Silva Fingerpicks", Volume 4, #3; "Take Your Pick" (a discussion of picks), Volume 7, #3; and "The Thumb Screw - A New Twist For Picks", in Volume 7, #3.)



#1, Plastic finger picks from various makers; #2, Alaska pick; #3, National plastic thumb picks with thin and wide blades; #4, Dunlop plastic thumb picks; #5 ProPik plastic/metal thumb picks; #6, Ernie Ball thumb pick; #7, Jack Kelley thumb pick; #8, Dunlop steel finger picks; #9, National steel finger picks.



#10, flat picks of various materials and makes; #11, felt flat picks; #12, ProPik RESO split wrap finger picks; #13, ProPik Ring Angle single wrap finger picks.

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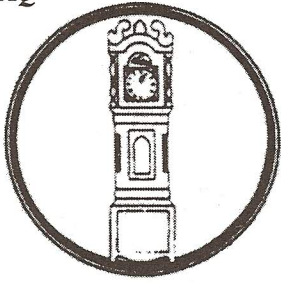
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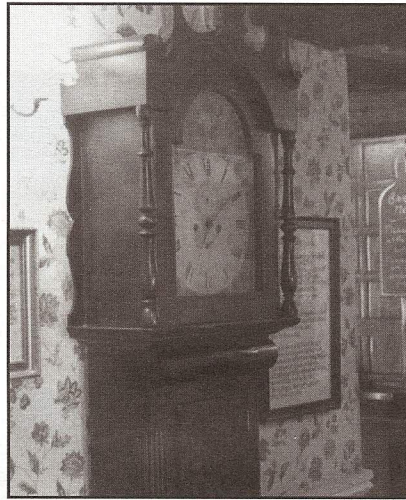
# GlockWork Masterpiece

by Mike Fenton

Of all the songs in the English-speaking world, *Grandfather's Clock* remains one of the most easily-recognised, popular and inspiring after nearly a century and a quarter. It was the creation of Connecticut composer Henry Clay Work, but the origins of the song lie in an English public house, *The George Hotel*, located in the tiny village of Piercebridge – on – Tees, not far from the old railway town of Darlington in England's North – East. Thus, it represents not merely a popular song but a precious Anglo– American link which has assumed a firm position in folk tradition on both sides of the Atlantic, both as a ballad based on a mysterious story and as a favourite instrumental piece for fiddle, banjo, mandolin, dulcimer, and of course, autoharp. Whether you perform it in an English folk song club or in a Virginia fiddler's convention parking lot, everyone seems to know it.

Henry Clay Work was born in Middletown, Connecticut, on October 1st, 1832. His father, Alanson, was so committed to the Abolitionist Movement that he moved the family to Illinois to help escaping slaves. In 1841, he was caught and imprisoned for four years, after which he went home to Connecticut and left young Henry with friends in Illinois.

Henry's ambition was to be a printer and he entered into an apprenticeship with a printing firm after leaving school. He was a versatile man, his skills including acting and piano, and he initially wrote songs as a pastime. By the age of 21 he had composed *We Are Coming Sister Mary* with the help of E.P. Christy of Christy's Minstrels fame. One evening, playing his songs on the piano, relatives and friends were struck by the stirring words and rousing melody of a new song he had composed, *Marching Through Georgia*, and he was urged to have it published. It was duly published in 1865 and was adopted by the Union Army in the Civil War. Its success convinced Work that music could be more profitable than printing.



*The original "Grandfather's Clock" standing in the hallway of the George Hotel, April 1999.*

In 1857, he married and moved to Chicago where he entered into an arrangement with Root and Cady publishing firm. In 1863, George Root (see *AQ* Volume 11, #1) asked him to assume the editorship of "The Song Messenger of the Northwest". Work, who was a dedicated abolitionist, temperance advocate and doctrinaire Christian immediately set out to attack hymn composer Lowell Mason (Root's friend), who wrote hymns that Work considered inappropriate, and was fired. In 1866, his wife had a mental breakdown and was sent to an asylum. Work farmed his children out to friends, moved to Philadelphia where he boarded with a family and returned to printing. He fell hopelessly in love with one of the girls at the home where he stayed and carried a torch for her for more than a decade.

In the early 1870s Work's reputation as a writer and actor took him to Europe and whilst working in a theatre in Darlington, England, he found the inspiration for what was to become his best known work. There are several variants of the story, but the central facts remain consistent – in the village of Piercebridge, five miles up the Tees Valley from Darlington, stands the George Hotel, an old coaching

inn with three centuries of history. Here, in the hallway stood a tall pendulum clock which refused to work despite the best attentions of expert repairers. Henry was fascinated by the clock and the story behind it and resolved to set it to song.

This type of timepiece, named for the time-keeping device which swung in its lower section, was alternatively known as a "coffin clock" or "case clock" and was a great attraction at the inn. It was regarded as the best ever made and always gave the correct time. The landlords for many years were two bachelor brothers by the name of Jenkins, who were remembered as devoted to their establishment and clientele. They provided a very personal service and many folks returned time after time. It later developed as a popular stop for American tourists enroute to the Lake District in their four – in – hand carriages.

On the death of the younger Jenkins, the clock began to behave in an odd manner, losing as much as an hour a day. The patrons were aware that the clock began its antics at the time he died, and began to joke about the clock having human qualities, a mind of its own. Some months later, the elder Jenkins died and all joking ceased – the clock stopped at the precise moment of his death. Expert repairers were summoned but none could prevail. New parts were ordered and installed – but apparently nothing could alter the situation. A new owner proposed to remove the clock, but the patrons objected. The hands were left in the position at which they stopped. Henry Work, staying in the hotel during his Darlington engagements, was so fascinated by the story he proposed to write the song and pretended he was the grandson of one of the Jenkins brothers, hence the resulting lyric.

In another version of the origin, some believe the old man mentioned in the song was a Christopher Charge, a former landlord who also farmed extensively locally, and whose brother ran a butcher's

Photo by Mike Fenton

business in the village. After falling into debt, Mr. Charge somehow managed to carry away his treasured pendulum clock before the arrival of the bailiffs, and a later landlord at the George, Robert Lancaster, allowed Mr. Charge and his wife to return to the Inn and occupy two rooms there. The clock, of course, was said to have returned at the same time and it remained in his room during the old man's bedridden last years. The clock is said to have stopped after Mr. Charge lost his power of speech. His love of his timepiece remained undimmed and when the time for what had been the weekly rewinding arrived, he would still point forlornly to the clock.

Whilst returning home by train after a visit to Newcastle Fair, Mr. Lancaster casually mentioned the clock incident for two other passengers in his compartment. One of them, an American, took a peculiar interest in the story and made copious notes of it. Mr. Lancaster then forgot the conversation but was forcefully reminded of it with the later publication of Henry Work's masterpiece, which appeared in 1876, published by M.C. Cady of New York in the key of B $\flat$ . It eventually sold 800,000 copies in sheet music and earned Work more than \$4000 in royalties.

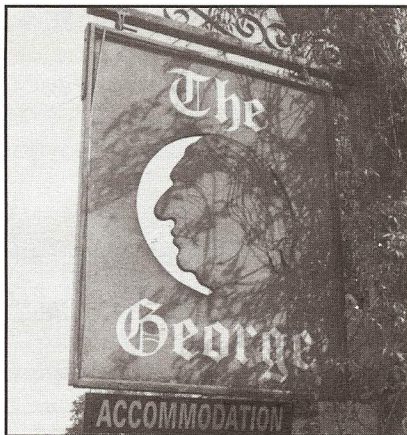


Photo by Mike Fenton

The sign outside the George Hotel, Piercebridge, England. The current owners are Americans, Carmen and Chuck Barringer.

There is therefore, some mystery as to the exact origins of the song but the central facts remain reasonably firm – the clock, the pub by the river, two brothers, the apparent response of the clock to an owner's infirmity or death and Work being exposed to the story whilst in the North of England.

Despite his success with *Grandfather's Clock*, Work's life was apparently not a happy one. By 1882 he had moved to Bath, New York, and a year later his wife, still in an institution, died. He had also suffered the early death of a son and failed ventures in fruit farming and real estate. In Hartford, Connecticut, he suffered a fatal heart attack and died on June 8th, 1884, at the age of 51.

Henry Work's other compositions included *Year of Jubilo*, *Come Home Father* (*Father, Dear Father, Come Home With Me Now*), *Joy In Heaven*, *Grafted Into the Army*, *Kingdom Coming* and *Babylon Is Fallen*, but apart from his Union Civil War anthem of 1861, it is his clock masterpiece for which he will be best remembered. It continues to delight today as banjoists and guitarists reproduce clock chimes and tick-tock effects on their strings, and you're always guaranteed a good singalong especially if you know all four verses of Work's lyrics. For autoharp players, there's the fun of simulating the tick-tock which a single finger picking on the dead wire will produce when the I, IV, V chords are pressed simultaneously, *tick* being extracted from the high register, the lower quality of *tock* being found somewhere in the middle range of strings – you kind of have to hunt around for it.

And remember this, folks – the term *pendulum clock* fell into disuse, and that particular type of timepiece henceforth took its name from Work's song.

The song changed forever the term by which the clock was known.



Photo by Mike Fenton

The George Hotel, home of the clock which inspired Work's song.

(With thanks to Mr. and Mrs. Barringer, the George Hotel, Piercebridge, England.)

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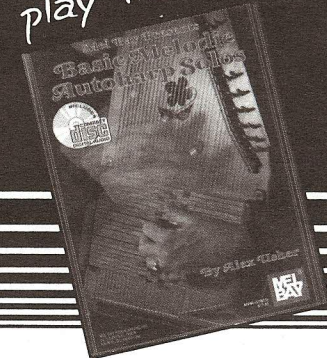
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# Grandfather's Clock

by Henry Clay Work, 1876

Arrangement by Mike Fenton, 1999

My grand - fa - ther's clock was too large for the shelf so it

(G) / D7 G (D7) G D7 (G) C G (C) (Am) /

stood nine - ty years on the floor It was tall - er by half than the

(G) / / (D7) C D7 (G) / / / D7 G (D7) G D7

old man him - self Tho' it weighed not a pen - ny weight more It was

(G) C G (C) (Am) / (G) / / (D7) C D7 (G) / C

bought on the morn of the day that he was born And was al - ways his treas - ure and

G / D7 G D7 G (Am) G D7 Am (D7) G C (G) / D7 G D7 G

pride But it stopped short nev - er to go a - gain when the

(D7) / / (G) (D7) (G) / / C G (C) (Am) /

old man died Nine - ty years with - out slum - ber - ing

(G) (D7) (G) / / / / / (C) (G)

tick tock tick tock his life sec - onds num - ber - ing tick tock tick tock It

/ / / / / / / / (C) (G) / / / / /

stopped short nev - er to go a - gain when the old man died.

/ (D7) (G) / / C G (C) (Am) / (G) (D7) (G)

In watching its pendulum swing to and fro, many hours had he spent while a boy,  
 And in childhood and manhood the clock seemed to know and to share both his grief and his joy  
 For it struck 24 when he entered at the door with a blooming and beautiful bride; but it stopp'd .....

My grandfather said that of those he could hire, not a servant so faithful he found.  
 For it wasted no time and had but one deisre, at the the close of each week to be wound.  
 And it kept in its place not a frown upon its face and its hands never hung by its side; but it stopp'd.....

It rang an alarm in the dead of the night, an alarm that for years had been dumb,  
 And we knew that his spirit was pluming for flight, that his hour of departure had come.  
 Still the clock kept the time with a soft and muffled chime as we silently stood by his side; but it stopp'd.....

Henry Work's original manuscript used 'tick, tick, tick, tick' in the refrain. In the folk process, this has become 'tick, tock, tick, tock.' At this point, banjo and guitar players often reproduce a clock chime simulation with harmonics on the strings. Autoharp players are recommended to mute out with the I,IV,V chords and try to reproduce the tick - tock effect on the dead strings - very effective. I once had a lovely moment in a Leicester Infant school with this trick. I had played the song in a concert, then later a group of sixty 7 year olds came in for a practical session on the autoharps. As I dead-

ened the strings with three chord bars in the process of explaining to the youngsters how the muting took place, I ran my thumb across the trapped strings to be greeted by a girl in front of me calling out, "Oh, that's how you got the clock sound this morning!" Such magical moments are the lifeblood of real teaching.

Alan Mager uses an arrangement where a G7 link is used, for instance on *large, morn,* and *never* - this is a great idea, but as I normally play it on a diatonic 'harp with a lot of open string work, I don't have the G7 option.

I discovered when I studied Work's original that I had altered the melody

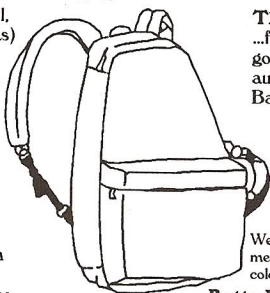
slightly on the words 'slumbering' and 'numbering' in the chorus. To remain true to the original, 'slumbering' would be e - e - d, whereas my arrangement alters it to e - e - d, which, of course, means holding the C chord for one note more. It is interesting how the oral folk tradition alters things - I always sang 'too tall for the shelf' until I saw Work's manuscript. And 'tall' of course does make sense.

The Am7 chord is an option I like to utilize - I love the 'spacey' texture of minor 7s. However, the use of Am as provided on a chromatic 'harp will give a satisfactory result.

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## Jam Session – A Poet Among Musicians

I sit among musicians  
When I know the words, I sing.  
I trust them with my spirit  
And they weave it through their strings.  
When they give it back to me  
It can not wait to tell  
Of all the places it has traveled  
While they kept it in their spell.

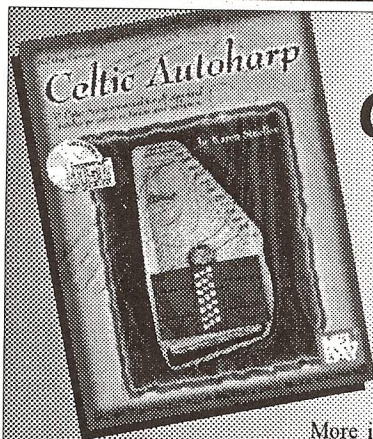
I have marched with many armies  
I have spent the night in tents,  
I have lost my love in battle,  
I have mourned him with laments.  
I've driven trains through hurricanes  
And kissed both prince and frog,  
Heard the night birds call  
And the panther's squall  
And the bay of the hunting dog.

I sit among musicians  
There are zithers and guitars.  
I trust them with my spirit  
And they take it to the stars.  
And when they give it back to me  
I've traveled lands and seas  
I have washed in many rivers,  
Tasted fruit from many trees.

I have taken many journeys  
And from some I have returned,  
I have laughed with good companions,  
I have wept as cities burned.  
I've shared lost sleep with the light-  
house keep,  
Kept watch through storm dark night,  
Just missing grief  
Upon the reef  
Because I found his light.

I sit among musicians,  
When I know the words, I sing.  
I trust them with my spirit  
And they weave it through their strings.  
When they give it back to me  
It can not wait to tell  
Of the places it has traveled  
While they kept it in their spell.

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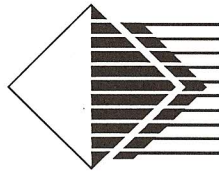
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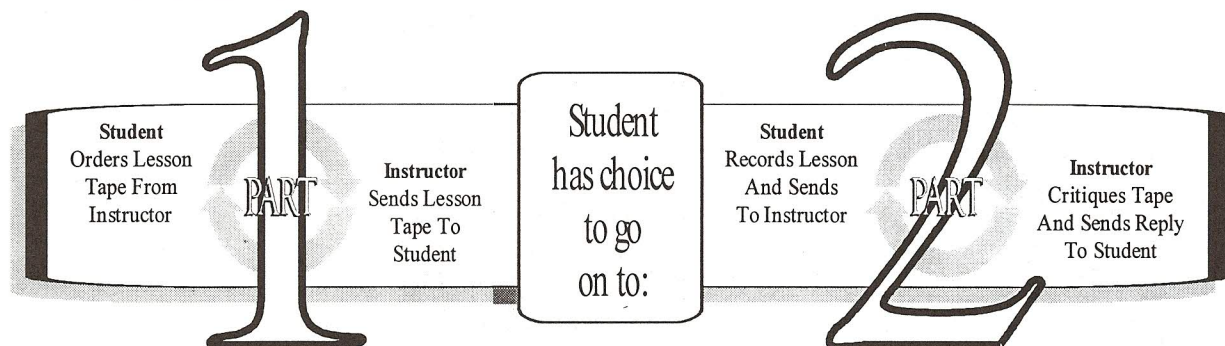
# Interaction



## YOU ARE INVITED TO PARTICIPATE IN AN INTERACTIVE LESSON WITH LINDSAY HAISLEY

Lindsay Haisley has been playing the autoharp since the early 70s. He came to the instrument through jazz, rock, Dixieland and popular music, and his musical style reflects this background. In spite of his relatively modern approach to the 'harp, Lindsay found an enthusiastic audience for his autoharp style in the 80s among dedicated fans of the folk tradition of the instrument. Lindsay has been a pioneer in the use of the chromatic autoharp, and in the use of diminished 7th chords to take full advantage of the chromatic nature of the instrument. Over the years he has released a number of CDs and tapes featuring his eclectic taste in songs, both known and unknown, as well as his energetic style on the autoharp. You can learn more about his recordings by visiting his website at <http://www.fmp.com/music.html>.

Lindsay retired a number of years ago from full time work as a musician and entertainer to pursue another of his passions – the Information Superhighway. He currently owns and operates FMP Computer Services, a web hosting service on which he hosts websites for *Autoharp Quarterly*, Orthey Instruments, the Cyberpluckers and many others. You can always reach him on the web at [fmouse@fmp.com](mailto:fmouse@fmp.com).



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

Lindsay Haisley, Further Music Productions, PO Box 126, Leander, Texas 78641-0126

I've lost track of the years I've been playing this tune. I learned it in the 70s. It's one of those beautiful standards, which endures outside of time and is always fresh and new. It's one of my favorite songs, as I've been told it is also for many of the people for whom I've played it. For those of you who may not be familiar with it, the song is by Texas' own Willie Nelson, written back in the days when Willie was a struggling songwriter in Nashville. The definitive version of the song was recorded not by Willie, but by Patsy Cline. Her rendition of it had pretty much defined the song over the years in spite of numerous recorded covers of it by others, including Willie himself. Patsy made the song famous, but many

years passed before people knew about the obscure songwriter from Nashville who wrote it, and still today many people don't realize that Willie was the author.

From an autoharpist's perspective, the song isn't a simple one, but the work required to master it is effort certainly well spent. In this lesson I'm going to lay out what I call the "harmony chords" for the song – those chords required to play rhythm accompaniment with a singer or lead instrument playing the melody. Actually playing the melody on the autoharp is a little more difficult and relies heavily on diminished chords. I'll give you a few suggestions regarding playing the melody and you can take it from there.

First, let me say that this song requires a chromatic autoharp. If you have diminished 7th chords on your 'harp, you're even better off, but the chords of C, Dm, Em, F, G7 and A7 are required. You can bring out the beauty in the song with these chords, but diminished chords are needed to do it full justice. I use diminished 7th chords a great deal on my 'harp and they come naturally to me, but not every 'harp is equipped with them and many chromatic players are unfamiliar with them. My 'harp is set up as follows with all 3 (there are only 3) diminished chords, designated by the superscript "°".

C°	G°	D°	Gm	Dm	Am	Em	
F7	C7	G7	D7	A7	E7	B7	
B <sup>b</sup>	F	C	D	G	A	E	

I've covered the whys and wherefores of my chord layout elsewhere in greater detail, and using precisely this layout is *not* required to play this song; nonetheless, this setup is a strong one, especially if you want to make use of diminished 7th chords.

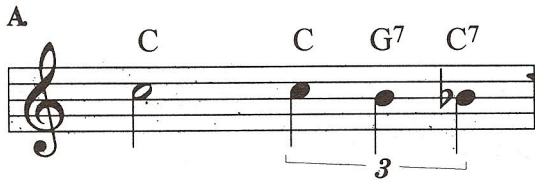
The music as it's written here is very basic, with little embellishment. Playing it as written is straightforward except, perhaps, for the triplet quarter notes (2nd measure, 6th measure, etc.), which may not be familiar to many people. Each of these groups of 3 notes gets two beats. This may take a bit of time, but if you're familiar with

the song and give it some thought, you'll understand how these notes work.

The rhythm of the song is a "slow swing." Think of a quiet jazz snare drummer going "whisssshhh – bop whisssshhh – bop" slowly behind the song using brushes. You can simulate this by pressing several buttons together on the 2 and 4 beats to cut the sound of the chords short, while keeping up a regular simple thumb strum on the beat with your right hand.

If you play the song through with the accompaniment as it's written and like it, you may want to try a few of the embellish-

ments that I usually use. These add flow and feeling to the music that's part of the style of this song. I've referenced several points in the music with letters above the music, and the notes below refer to these. The musical notation in these notes is a guide for the timing of the chords they represent rather than specific notes to play, so please interpret them loosely.

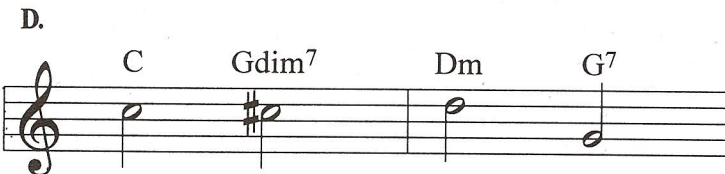


There's a strong descending chord line here that's often played as triplet quarter notes on the bass and possibly on rhythm instruments. You can add this line as chords on the autoharp very easily. The descending line of chords leads right to the A7 chord in the 2nd measure.



To add some movement behind the melody here, which holds the same note for almost two measures, you can switch back and forth between the D minor and A7 chords.

**C.** If you have diminished chords on your 'harp, try a C diminished chord here for the rest of this measure instead of staying on the G7. Nice feeling!

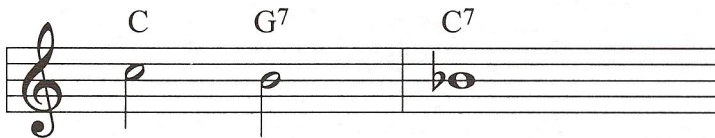


Here's the end of a phrase. Again, as at **B**, you can add some chord movement to enrich the harmony. If you have diminished 7th chords, try the sequence here/ I love this kind of chord transition at the end of a phrase. I've got a number of them I often use interchangeably at such points in many songs.

**E.** This is just like **A**. You can use the same chords here.

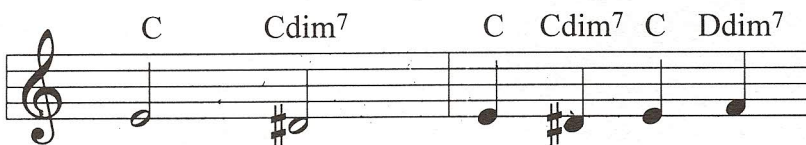
**F.** This is like **B**. Use the same chords as shown above.

**G.** Here's the transition to the bridge, which needs to build the tension in the music a little bit. I often use some rhythmic embellishment and maybe a crescendo on the 2nd measure of this transition (on the C7) to take the music up to the high C over an F chord. This is a jump of a full octave melodically and calls for a bit of a build here, as is often the case when going into the bridge of a song.

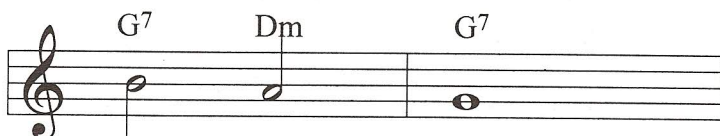


**H.** I put a diminished chord in the music here because the music calls for it so strongly. If you don't have diminished 7th chords on your 'harp, just stay on the F chord. No harm done.

**I**  
Another build here, this time from a C up to the D7 chord. If you have diminished 7th chords on your 'harp, this is a really pretty way to embellish the transition and you'll find yourself borrowing it for other tunes as well where a similar movement occurs in the music.



**J.** This pair of measures is the end of the bridge before the first phrase of the music repeats (almost!) before the end of the cycle. I usually slow down here (retard) and then pick up the tempo again in the next measure. Again, a nice chord movement here between the G7 and Dm keeps the changes flowing.



## 26AQ

K. You can put the “3 against 2” descending chord sequence in here just as in **A** above.

L. Again, keep the chord movement going as in **B** above.

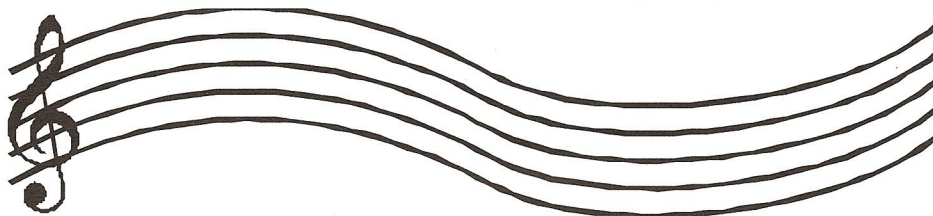
M. Use a G diminished 7th here (a.k.a. C diminished 7th) if you have it on your instrument.

You can play the song through as many times as you like. When you’re done, close the song by repeating the last 4 measures, slowing down as you approach the end, and hold the last note as long as you feel your rendition of the song requires.

Don’t worry a great deal about the exact timing of the melody notes as I’ve written them here. The song has natural flow to it, and the melody slips and slides around the rhythm in beautiful and intriguing ways. If you have difficulty figuring out the melody timing, order the Interaction tape or better still, get hold of a recording of Patsy Cline or Willie Nelson singing the song. The timing will be a bit different on the melody, but you’ll get the idea and can sing it as it feels right for you.

If you want to try picking out the melody for this song on the ‘harp you’ll almost certainly need a full set 3 diminished 7th chords. You’ll need to work your melody chords around the harmony chords in ways that fit well with the latter. Diminished 7th chords are very good for this in places where the melody notes don’t fit within the harmony chords, especially in this song.

Willie Nelson is a master of beautiful, flowing chord progressions. I had the good fortune to have Willie and Bee Spears, his bass player, sit in with a band I was working with many years ago. Someone found him an electric guitar and he played this song, among others. His guitar work wasn’t flashy, but his use of beautiful chord progressions – actually “chord melodies” – had me almost too mesmerized to play my own instrument! I’ve tried to present this song in the same spirit. As beautiful as the melody is, the flow of chords behind the melody is what really makes it happen. It’s challenging on the autoharp, since our repertoire of chords is always limited compared to those available for a guitarist or keyboard player, but with a little work you’ll find that you can do a great deal with the song on the autoharp.



# Crazy

arr. Lindsay Haisley 1999

Willie Nelson

## Lesson Notes:

I'm cra - zy, cra - zy for feel - ing so lone - ly, And I'm  
 C A7 Dm

cra - zy, cra - zy for feel - ing so blue. Oh, I knew you'd  
 G7 C G7 C

love me as long as you wan - ted, and then some - day you'd  
 A7 Dm G7

leave me for some - bod - y new. Wor - ry, why do I let my - self  
 G7 C F Cdim7

wor - ry? Won - d'ring, what in the world did I do? Now I'm  
 C D7 G7

cra - zy, for think - ing that my love could hold you, and I'm  
 C A7 Dm

cra - zy for try - ing, I'm cra - zy for cry - ing, and I'm cra - zy for lov - ing you.  
 F Em Dm A7 Dm G7 C

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# SIMPLY. Classic

by Linda Huber

## "Melody In F"

Anton Rubenstein 1829-

Anton Rubenstein was born in Russia in 1829. He was one of the greatest pianists of the nineteenth century. He was an exceptionally prolific composer as well as a teacher and conductor. He received early piano lessons from his mother and at the age of ten, gave his first public concert. His professional concert career began when he was

twenty-five. He toured Europe and the United States with enormous success.

He was able and willing to dash off for publication, half a dozen songs or an album of piano pieces with all too fluent ease, in the knowledge that his reputation would ensure a gratifying financial reward. He tried his hand at operas, symphonies, and

concertos as well. While some of his works achieved a certain distinction, his hasty approach resulted in trivial compositions. Only the *Melody In F* for solo piano achieved lasting popularity.

Since this piece does not "fit" well on the autoharp in the key of F, I have taken the liberty of arranging it in the key of C.

Musical notation system 1: Treble clef staff with notes and guitar chords. Chords: G, D7, C, D7, /, G, D7, /, C, D7, G, /, /, /, D7, C, D7, /, G.

Tablature system 1: T, A, B strings with fret numbers and strumming symbols.

Musical notation system 2: Treble clef staff with notes and guitar chords. Chords: D7, /, C, D7, G, /, G, C#°7 (Bb), D°7 (E7) (Ab), G, /, G, C#°7 (Bb), D°7 (E7) (Ab).

Tablature system 2: T, A, B strings with fret numbers and strumming symbols.

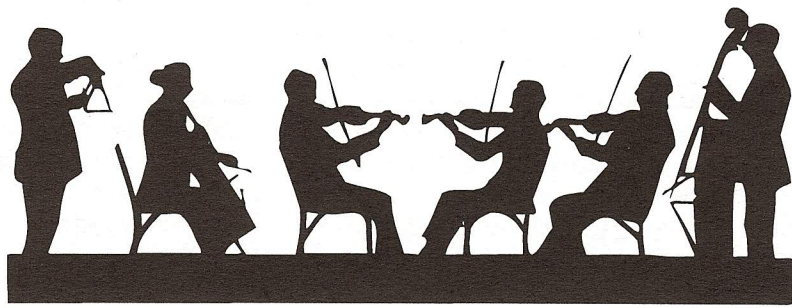
Musical notation system 3: Treble clef staff with notes and guitar chords. Chords: G, /, G, C#°7 (Bb), D°7 (E7) (Ab), G, C#°7 (Bb), D°7 (E7) (Ab), G, C#°7 (Bb), D°7 (E7) (Ab), G, G7.

Tablature system 3: T, A, B strings with fret numbers and strumming symbols.

*D.C. al Fine*

**TABLATURE**

↓↑	∧	—	⊕
Pinch	Strum	Pause	Long Strum/Pluck



# Spring Break in October

by Bruce W. Hoffman

It was about 20 years ago, while walking through a local flea market that it all started.

There it stood against the leg of a saw horse, a 15 bar, all maple Oscar Schmidt. After a very short hesitation, I shelled out the \$35 and took home my prize. The maple soundboard was slightly concave and it had no sound hole, but after being tuned it had the most beautiful sound I had ever heard.

It stayed in tune quite well – as long as it wasn't played.

The maple O.S., however, served me for several years at youth outings at which I was sometimes made to feel inferior because it wasn't a guitar. But I remained undaunted, because it was still a joy to me. I would sit in the back of the church and strum *Alleluia* and other choruses during communion.

One day I went into my den to pick up my 'harp and to my utter horror saw that the strings had won the battle over the maple soundboard, for it was split down the middle.

When I went to see Tom Fladmark in May to order a new Fladmark 'harp, I related the tale to him and he explained that the top had dished in from fatigue because of the string tension. I spent two very enjoyable hours visiting with Tom.

Fortunately, Christmas came soon after my maple O.S. wore out. My wife, Frances, and her sister gave me a new 15 bar O.S.

I began playing at the County Home and Infirmary every fourth Sunday of the month and had acquired an admirer.

One night, he asked me if I could get him an autoharp. He was middle-aged and had multiple sclerosis. I knew he would never be able to play it. With mixed emotions, I went about the task. I had another flea market find, a black-painted 12 bar. With parts from the self-destructed maple



Bruce W. Hoffman

O.S., I ended up with a playable instrument. The look on his face when I presented it to him was payment most adequate.

It was in the early '80s when I met Don Bove. He was about to give up his job in Buffalo, sell his earthly possessions, and go with United World Missions as their work team coordinator.

In the fall of 1993, I by chance saw Don again and he said, "I'm leading a work team to Venezuela in February, why don't you pray about going along?" I replied, "I'm going, can I bring my 'harp?" I didn't ask God's permission, but it must have been OK because it was a tremendous blessing.

I didn't take my electronic tuner because I didn't want to lose it. Big mistake! Somewhere at 30,000 feet over Cuba, the strings went ballistic.

I had to find what I thought was middle C. Then with little bits of paper on all the Cs, I tried to get them all to dance together, then work in between. I had to hold the 'harp as far away from my ear as possible when I played, but my arms weren't long enough to keep away the discord. It didn't matter though, the people loved it. They all wanted to touch it and pluck a string.

For two weeks I played electrician on the new chapel building at the United

World Bible Institute in Barquisimeto. Setting boxes, laying thinwall and pulling wire, I was sure hot. They don't give a weather forecast, as every day it's 84 degrees. Trade winds came up at 5 minutes to 11 every morning. You could set your watch by it. It hadn't rained in 4 months when we were there.

I played in four churches on the two Sundays we were in Venezuela. In Sanare, coming out of the church, the sun was so bright I mistook the bottom step for the sidewalk and traded a skinned elbow for an undamaged 'harp. That evening we traveled to Cabudare and to my surprise, on the corner stood a Blockbuster Video just like the one back home.

The 7 o'clock service that night got started at 7:45. They have what you call "Latino Tiempo" in south America, which translates to "We'll start when we all get there."

The great thing is the people. They sing, but not like in churches back home. They *really sing!* That night, I had a little boy holding the microphone up to the sound hole. I tried to keep the 'harp back because of the bad tuning, but he kept reaching out farther. After the service, I drew quite a crowd. They wanted a close-up, but the "Jesus Loves Me" buttons I was handing out probably had something to do with it.

In 1995, I was off to Santa Cruz, Bolivia. This time I was a bricklayer. We laid up a two-bedroom house for the pastor on the church grounds. It was another fabulous two weeks. This time, I brought my tuner.

United World Missions has a film ministry and after one film service that we attended, the missionary who runs the film operation said a group who was there scoured the city of more than one million people for a week looking for an autoharp, only to find none existed.



October 1997 brought about a trip to Florida (pronounced Floor-ee-da), Uruguay, with the largest team I was ever with, 12 men and 3 women. Working side by side with the nationals, we laid up 23 courses of block on a 60-foot-by-90-foot church building. This was the most joyous group I have ever encountered.

By the second service, one of the guitar players wanted to play a duet with me. The chords were all written in do, re, mi, fa, sol, etc., so I had to do a juggling act. Daniel sang the first verse then pointed to me and said, "Canta." He had someone translate the verse into a rather broken English. I made it through, changing some as I went, never realizing the congregation would have never known the difference. The night before we left, the church had an asada for us. This is an Argentina-style barbecue with every different kind of meat available. We were all stuffed.

A dulcimer-playing friend I had met asked me if I knew there was an autoharp magazine. I had not known of it. He handed me an application to *Autoharp Quarterly* which I quickly sent off in the mail. My first issue was Winter '98. I was overjoyed. It made me get serious about the 'harp and I started more pinching and plucking. I think I've practiced more in the last year than the previous 19.

The following year we returned to an evening service in Florida, Uruguay, as we were working on a church in Capitan Artigas about 70 miles away. I started with Les Gustafson-Zook's arrangement of *It Is Well* as an instrumental. The response was great. The second number, *Manaña Gloriosa*, I had worked up from a Steve Green tape. The second time through, I heard humming, which gave a lift. The third time they were all singing with me. It was awesome. (I didn't know it was in their hymnal.)

After the service, at least 75 of the people walked the three blocks to the bus station with us. After many hugs, we boarded the bus to Montevideo and the people began to sing and wave. The bus driver just sat smiling, awestruck by the spectacle. I'll never forget the moment when we slowly inched back from the crowd. It was a bittersweet feeling.

Believe me when I tell you. Get ready to pack up your 'harp, a trowel and, oh yes, your tuner, and call Don Bove at

United World Missions 704 287-8996, ext.222. UWM is a non-denominational organization with missionaries in 27 countries. You'll never be the same again. Simply awesome.

There is a builder's team scheduled for October 21 - November 6, 1999 to work on a church building in Montevideo, Uruguay.

(I am a retired carpenter who has taken up woodworking as a hobby. I also belong to the Niagara Frontier Dulcimer Club which meets each 4th Tuesday evening in Lockport, New York.)



Jose tending the asada.

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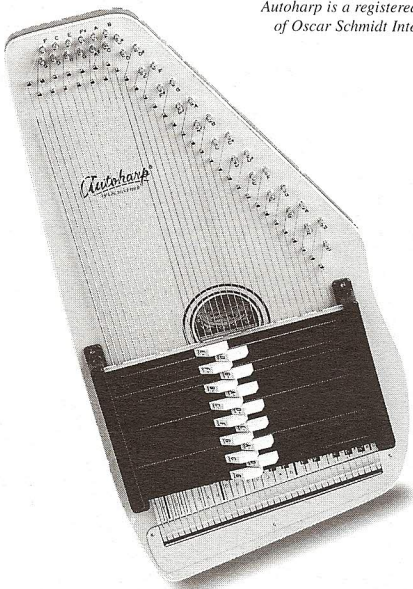
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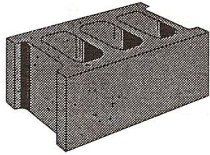
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## BUILDING THE BASE

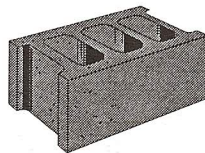
by Skip Beltz

Yeah, yeah, OK, I know, another article on newbies, but what can I say? I think we need to concentrate on them if we are going to see our instrument develop and grow. In my second year at Mountain Laurel Autoharp Gathering I spent a lot of time with the new players. Yes, there were the obligatory stops down to Banjer Bob's lair to schmooze with the big dogs, but I gotta tell ya, my heart is with the new folks. They have such a desire to learn and yet they are many times very afraid of asking questions in fear of being thought of as stupid or unknowledgable. Well, friends and neighbors, we were all that way once, how did we get through it? We asked the ole timers for help and hoped they would tolerate us a while so we could learn. I still don't know but one song in five that is played, I just don't play old-timey very much. I would like to bring your attention to some unsung heroes that have a real concern for the new players. They are Clarence and Bobbi Roberts. For those of you who don't know Clarence and Bobbi, you're missing something. They usually organize a round robin jam the first few nights of the festival. Although capable of playing complicated fiddle tunes, these two encourage the new people to be brave and play what they know in the round robin setting. This lets the new folks play in an atmosphere of total support and acceptance. I've got to tell you, I love this environment. It is not challenging nor is it technical, but it is building the player base that will eventually purchase instruments from Orthey, Fladmark, Fackeldey and others, therefore keeping the innovators in our midst alive. When the player base grows, then the acceptance of the instrument in the musical community increases, and all benefit.

It's not hard to see the payoff in encouraging these new, excited musi-

cians. Many of these folks don't know the correct way to tune a 'harp, or what chord progressions are in the common keys. Here is a great opportunity for the more seasoned players to have a real impact on the future of our instrument. I usually stay in the jam until it is over, then see who has questions. If I can't help, then there are several names I will drop in hopes the experts among us can answer them. Usually, I'll call out the chords until Clarence and I are sure everyone has them. This is a huge help to the new folks. A bass player helps a lot in keeping the beat, if one is not present, I will chuck to the off-beat in order to help others keep time. Let's face it - those of us who play in bands know and appreciate tight music and are most comfortable in small groups of four or five where accomplished musicians can find their part and make the music sound great.

Large group jams do not sound good, nor is there much of a chance to practice accompaniment skills or do a fancy lick. It's a sacrifice that is rewarded by a sparkle in the eye of a new player when the song finally clicks or after they have sung their first harmony. I found plenty of time to play awesome, intricate, totally satisfying music with musicians I respect and am in awe of. It would be a shame and our great loss if we neglected the new folks. So, next year, stop by and put in an hour or so. It'll pay off in the years to come and you will have helped build the base.



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## The Skylark Sings Anyway

C F C F Am G

Some birds sing when they build a nest Oth-ers when they're done, and have earned a rest

C F C F G

Some birds sing to at - tract a mate And list-en for their lov-er to re - cip - ro - cate

Am G Dm

But the sky - lark sings when he's on the wing the po - et says it's joy that

G Am G

makes him sing Or does it mark his home? Well, no - bod - y can say But the

F G C F G C

sky - lark sings an - y - way But the sky - lark sings an - y - way

Sometimes a falcon, sometimes a hawk  
 Will see the little bird and begin to stalk  
 Down he'll swoopcause he has a hunch  
 The skylark makes him a mighty fine lunch  
 The skylark will flutter and spin and dive  
 Using every trick just to stay alive  
 This doesn't seem like the time for play  
 But the skylark sings anyway  
 Yes, the skylark sings anyway

You might think that it's not too bright  
 To waste your breath in the middle of a fight  
 But the skylark knows this is time to talk  
 And here's what he says when he sings to the hawk:  
 I'm not tired, just hear my song  
 The hawk gives up, he wants weaker prey  
 And the skylark sings anyway  
 Yes, the skylark sings anyway

Sometimes life is a little too much  
 I can almost feel the talon's touch  
 Sometimes the work is piled high  
 I couldn't see the top if I learned to fly  
 But the day will pass and be forgot  
 Whether I had any fun or not  
 So think of that bird on his very worst day:  
 The skylark sings anyway  
 Yes, the skylark sings anyway

# Picker's Portrait

Judy Austin ❖ ❖ ❖ Atlanta, Georgia

This photo is from 1970 in Under-ground Atlanta. Singing and playing with *passion* was important to me then and it is now. I feel very fortunate in my life to have shared my music over the past 30 years. I've played an autoharp exclusively for over 10 years and own 7 diatonic 'harps. Musically, I can say "hands down" the last year and a half has been the best time of my life.

... three concerts at the Olympic Centennial Park during the Atlanta Montreau Festival, and twice during the Hunger Walk, a house concert in Washington for the Capital 'Harpers, visiting the autoharp museum at Eileen Roys' home, singing in the streets of Atlanta for "Food not Bombs", the Mountain Laurel Experience twice, representing the autoharp at the 10th anniversary Dulcimer Festival in North Georgia, singing many times at the Gwinnett History Museum, seeing the Georgia Autoharpers get together, owning a Fladmark custom made autoharp, seeing the zither museum at Kelly Williams' Garfield School, renovating an old '63 model A 'harp to a one key C diatonic, being included in the Musichound Folk, The essential Album Guide between the "Austin Lounge Lizards" and "Gene Autry", receiving a Lifetime Achievement Award from the Atlanta Society of Entertainers, and having Joyce Brookshire receive the songwriter of the year from the Atlanta Society ... She deserves it!

I still have a few more goals that would be great to have come true ... like singing the National Anthem at the Braves baseball game for Mother, being picked up as an artist from Rounder Records, doing a Gospel album, and singing for more house concerts and benefits. I am very proud of the people and the history of the autoharp and feel blessed when it comes to music.

My latest recording is *Country Radio*. As the title implies, the selections are country oriented in a variety of settings. Of the 14 cuts offered, eight are written by Joyce Brookshire. Topics vary from *Love Crisis*, about a love relationship in trouble, to the comical *Fishing Fever*, which will put a smile on any fisherman's face. My personal favorite is *Please Take This Love From My*

*Heart*. Supporting instrumental and harmony vocals are provided by a dozen or so musicians including; Hal Jeans (mandolin, mandola), Jayne Olderman (piano, bass), Chip Epstein (fiddle). Two traditional hymns, *Precious Memories* and *Sweet Hour of Prayer* are well done and demonstrate the strength and honest power of my voice and the versatility of the autoharp. (Judy's tapes are available for \$15 (postage included) from PO Box 49323, Atlanta, Georgia 30359.)

(If you know someone you think would make a good Pickers Portrait, send the information to AQ at PO Box 336, New Manchester, WV 26056.)



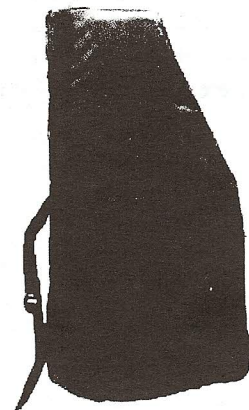
Judy Austin in 1970.

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# Sacred 'Harp



Photo by Jack Johnston

Fairview Presbyterian Church, New Manchester, West Virginia

Beginning about the year 1780, pioneer settlers began to move westward, seeking new homes and whatever riches they might reap from the new land. Many of them settled in the northern part of Brooke (now Hancock) County, Virginia (now West Virginia).

They had not settled in their new homes very long before they began to hold religious services in the open air and in their homes. One account refers to early worshippers using a Revolutionary War tent as a sanctuary. Another states armed guards were posted during services for protection

against the Indians.

The Flats congregation came into being in 1793. The church was known as the Flats congregation and later as the Fairview Church. They continued to hold meetings in the open air and in their various homes until the first meeting house was built in 1794. This was a small structure made of logs. The congregation grew and it soon became necessary to replace the log meeting house with a larger frame building. It was erected in 1808 and replaced in 1838 with a new building. Records show it was to be built of brick, 52 feet by 64 feet, with a stone foun-

ation 2 feet thick and brick walls 18 inches thick. The cost was not to exceed \$2500.

For reasons unknown, (perhaps a fire) the brick church was abandoned in 1889 and the people met in the former county courthouse until the present structure was erected in 1891. Since that time the church building has undergone several renovations.

The church and its congregation have always played an important part in the life of the small community in which it is located. New Manchester is the oldest continually inhabited, unincorporated town in the state of West Virginia.

## Amazing Grace

Amazing grace, how sweet the sound that saved a wretch like me  
I once was lost, but now am found; was blind, but now I see.

'Twas grace that taught my heart to fear, and grace my fears relieved;  
How precious did that grace appear, the hour I first believed.

Through many dangers, toils and snares, I have already come;  
'Tis grace that brought me safe thus far, and grace will lead me home.

When we've been there ten thousand years, bright shining as the sun,  
We've no less days to sing God's praise, than when we first begun.

Praise God, praise God, praise God, praise God, praise God, praise God, praise God,  
Praise God, praise God, praise God, praise God, praise God, praise God, praise God.

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

A7				D			D7							
D	/	/	/	A7	D	A7	D	A7	D	/	/	/	D	D7

G			D		Bm		A7		D					
G	/	/	/	D	/	G	Bm	/	/	F#m	A7	D		
							(or D)		(or D)					



# 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.*

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## EVO BLUESTEIN

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[evob@csufresno.edu](mailto:evob@csufresno.edu)  
<http://evobluestein.com>

**Pro-File:** AQ October '88

Performance schedule:

October 1 - 2

Beginner Autoharp Class (9 am - 6 pm)  
California State Univ., Fresno, California  
Register: 559 278-0333

October 16

California State Univ. (8:30 am - 4:30 pm)  
Northridge, California

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## BRYAN BOWERS

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**Pro-File:** AQ January '89

Performance schedule:

August 21

Canterbury Faire  
Kent, Washington

August 22

Music In The Park  
Twisp, Washington

August 23

TBA - Workshop  
Twisp, Washington

September 4 - 6

Alaska State Fair  
Palmer, Alaska

September 18

Johnny Arelfo Civic Center  
Webster, Texas

September 19

Steak & Ale  
Sugarland, Texas

October 16

Merchant's Delicatessen  
Walla Walla, Washington

October 20

Timberline Lodge  
Timberline, Oregon

October 21

TBA  
Moose, Wyoming

October 28

TBA  
Pittsburgh, Pennsylvania  
November 4

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**Pro-File:** AQ October '89

Performance schedule:

Every Wednesday, Thursday, Friday and  
Saturday night at the  
Buckhorn Exchange Restaurant

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## JULIE DAVIS

PO Box 1302  
Nederland, Colorado 80466  
303 258-3444

[jdavis@indra.com](mailto:jdavis@indra.com)

**Pro-File:** AQ July '91

Performance schedule:

August 6

Concert  
Colorado Springs, Colorado

August 8

Concert  
La Porte, Colorado

August 9

Nederland Senior Center  
Nederland, Colorado

August 21

Columbine High School

Denver, Colorado

August 27

"Lakewood On Parade"

Lakewood, Colorado

September 2

Westfest

Vail, Colorado

September 16 - 19

Walnut Valley Festival

Winfield, Kansas

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**Pro-File:** AQ October '88

Performance schedule:

October 2 - 3

Fall Harvest Festival

"Old Colony Barn"

Bethel, Missouri

October 9

Pumpkin Fest

Shoal Creek Living History Museum

Shoal Creek, Missouri

Phone: 816 792-2655

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## LES GUSTAFSON-ZOOK

212 E. Douglas  
Goshen, Indiana 46526  
[gustazook@aol.com](mailto:gustazook@aol.com)

**Pro-File:** AQ April '94

Performance schedule:

August 14

Electric Brew (with Mike Herr)

Goshen, Indiana

September 11

Swiss Heritage Days

Berne, Indiana

September 15

Winfield Autoharp Club (Circle of Strings)

Workshop

Winfield, Kansas

September 19

Habitat for Humanity Benefit

Eden Mennonite Church

Moundridge, Kansas

September 26 (tentative)

Louisville Dulcimer Society

Workshop and Concert

Louisville, Tennessee



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**Pro-File:** AQ April '92

Performance schedule:

*September 9*

Denver Public Library (2 pm)

Hampden Avenue Branch

Denver, Colorado

*September 15*

Southwestern College

Chapel Service (10 am)

Winfield, Kansas

*September 21*

Denver Public Library

Virginia Village Branch (2 pm)

Denver, Colorado

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**Pro-File:** AQ Spring '99

Performance schedule:

*September 11*

Soybean Festival

Mexico, Missouri

*September 16 - 17*

Centre East Showcase

Arlington Heights, Illinois

*October 1 - 2*

National Storytelling Festival

Jonesborough, Tennessee

*October 13*

Missouri Library Association

St. Louis, Missouri

**KAREN MUELLER**

PO Box 80565

Minneapolis, Minnesota 55408

[Kmharp@aol.com](mailto:Kmharp@aol.com)

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

**Pro-File:** AQ July '93

Performance schedule:

*September 23 - 25*

Memphis Dulcimer Festival

Memphis, Tennessee

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**Pro-File:** AQ Winter '95

Performance schedule:

*August 14*

Farmer's Market

Plattsburgh, New York

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**Pro-File:** AQ January '89

Performance schedule:

*August 9 - 13*

Augusta Heritage Workshops

Davis & Elkins College

Elkins, West Virginia

*September 24*

The Minstrel Coffeehouse

Morristown, New Jersey

*September 26*

Blixt House Concert

Wayne, New Jersey

*October 2*

"Coming of Winter" Concert

Portsmouth, New Hampshire

*October 3*

First Sunday Coffee House

Weare Town Hall

Weare, New Hampshire

*October 7*

The Drylongso Coffeehouse

(Upstairs at Whittier House Restaurant)

West Ossipee, New Hampshire

**TOM SCHROEDER**

300 W. 113 Street

Kansas City, Missouri 64114-5319

[anartauto@hotmail.com](mailto:anartauto@hotmail.com)

**Pro-File:** AQ October '88

Performance schedule:

*September 11*

Booneslick Festival

Arrowrock, Missouri

**DREW SMITH**

529 Ardmore Road

Ho-Ho-Kus, New Jersey 07423

201 444-2833

**Pro-File:** AQ July '89

Performance schedule:

*August 4 - 8*

Appalachian Stringband Festival

Clifftop, West Virginia

*August 8 - 14*

Old Fiddler's Convention

Galax, Virginia

*August 11*

Autoharp Workshop (Wednesday 10:30 am)

Old Fiddler's Convention

Galax, Virginia

*September 26*

Englewood Library

Englewood, New Jersey

**IVAN STILES**

1585 State Road

Phoenixville, Pennsylvania 19460

610 935-9062

[pickeringbend@worldlynx.net](mailto:pickeringbend@worldlynx.net)

**Pro-File:** AQ October '88

Performance schedule:

*August 22 - 27*

Autoharp Class

John C. Campbell Folk School

Brasstown, North Carolina

*August 27*

Concert

John C. Campbell Folk School

Brasstown, North Carolina

*September 16 - 19*

Walnut Valley Festival

Winfield, Kansas

**ALEX USHER**

216 N. Elm Avenue

Webster Groves, Missouri 63119-2420

314 961-8631

[ooharp@aol.com](mailto:ooharp@aol.com)

**Pro-File:** AQ Winter '96

Performance schedule:

*August 20 - 22*

Workshops and Performances

Great River Road Festival

Pere Marquette State Park

Grafton, Illinois

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## A Q

## 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](mailto:Maryonharp@YadTel.net)

HOW GOOD IT IS !! We're in full festival mode and it all looks great for the future!! When I say that I started out "hot", I really mean it. On my way home from Mt. Airy Festival the motor on my motor-home literally caught on fire! Yes, friends, flames, smoke, the whole nine yards!! Now I had to decide whether or not to get another one. Do I *really* enjoy going to the music festivals, meeting new friends and schmoozing with old ones, hearing and learning new music, staying up 'til all hours jamming only to get up the next morning and stand in line to compete (only to lose most of the time)? It took me all of ten minutes to say, "YES", so look for me in my smaller, but runnable, Winnebago Warrior. Sit for a spell and we'll pick a tune or two.

♣. Word has it from **David Highland** that little "Wrong -Way" **Dawson Patrick Highland** was born April 22nd. Last I heard, all were doing fine and we say, "Congratulations"!!

♣. Harpland sends its most "WOW" kudos to **Harper and Wanona VanHoy** and family for continuing the Old Time Fiddlers and Bluegrass Festival in Union Grove, North Carolina. This year celebrated the 75th year of the festival and it was at its finest! If you have never been, it's one that should be on your list of "must see."

♣. Several folks have been busy with their autoharps! **Cindy Harris** has played her autoharp at some improv theater presentations. She tells us that if you think playing along at a jam on songs that you do not know is tricky, just try this sometime!

♣. A new club has been organized – the **Georgia Autoharp Gathering** had its first get-together in Atlanta and had 10 au-

toharpers. Go for it, gang!

♣. **Neal Walters** gave a concert at Earth Music Center at Eagle Creek Park on June 15th. As usual, he mesmerized the audience with his skill, showmanship and stage presence. We all look forward to hearing Neal and Doofus at MLAG.

♣. **Sam and Tressie Hays**, Leesville, South Carolina, tell us that **Little Roy Lewis** flatpicked his Orthey 'harp at the Elijah State Park in Georgia. They think that perhaps even the fish in the lake could hear him.

♣. Tuesday, June 8, was proclaimed **Bluestein Day** by the Fresno, California, city council. This in honor of **Gene, Ellie, Frayda, Joel, Jemmy and Evo Bluestein**. The proclamation read in part ... "They are a wonderful family – committed to teaching and entertaining others with their music and knowledge." Congratulations!!!

♣. **Ivan "The Great" Stiles** had several concerts in Connecticut on June 22 - 25.

♣. **Stew Schneider** is hosting "From the Roots" on radio station WMMT in Kentucky. Radio Free Appalachia covers parts of Kentucky, Tennessee, Virginia, West Virginia and North Carolina.

♣. **Mimi Geibel** played her 'harp at the "Old East End Street Fair" in Stanwood, Washington. Reports are that she was GREAT!

♣. **Gregg Averett** says to watch for a semi-autoharp in the bar scene in the new Star Wars "Phantom Menace."

♣. **Karla Armstrong** reports seeing a 2-row, 12 chord black Zimmermann autoharp laying on a table of the Servants' Sitting Room of the Biltmore Estate on a recent tour.

♣. **Pete Daigle** (from the 'upper' left coast) wants to know if anyone else heard **Janis Joplin** playing her autoharp on NPR on the morning of May 6.

♣. **Nathan Sarvis** played (as half of the duo "Homemade Jam") at the Lone Star Dulcimer Festival in May.

♣. **Skip Beltz** has been approached by the "Golden Eagle String Band" to play with them on a somewhat permanent basis. The band does Erie Canal music and is becoming very popular in the northeast.

♣. **Kathie Hollandsworth** reports the Maury River Fiddlers' Convention in

Buena Vista, Virginia was a fun time. She played bass with "The Big Lick String Stranglers" and they got 5th place in old-time. The **Orchard Grass Band** got 2nd. Autoharpers in evidence included **Jackie Ferguson, Glenna Anderson, Bobbi Roberts** and **Ronnie Burroughs**. Saturday night, special tribute was paid **Ann Grindy** (some of you may have met her at past Mountain Laurel Gatherings). Ann was one of the first organizers of the Maury River Convention 6 years ago.

♣. **Julie Davis** has a new CD with the band "Safe Harbor" scheduled to be released in September. Julie has been asked to do work with the Columbine High School students and is coordinating a program on music as self-expression. We're proud of you Julie, and we know you will do a great job!!

♣. **Beth Horner** is writing a book on storytelling to teenagers. Great!

♣. **Les Gustafson-Zook** has a new recording entitled "Skip To My Lou: Songs of the Pioneers". It is the music Les uses in his school programs "Songs of the Pioneers." Scheduled release date is July 1. **And the winners are ...** Maury River Fiddlers' convention: 1st, **Glenna Anderson**; 2nd, **Ronnie Burroughs**; 3rd, **Bobbi Roberts**; 4th, **Larry Saul**; 5th, **Walter Butterworth**. Union Grove: 1st, **Carole Outwater**, 2nd, **Mary Umbarger**; 3rd, **John Hollandsworth**. Mt. Airy; 1st, **JoAnn Redd**; 2nd, **Mary Umbarger**. Mountain Laurel; 1st, **Carey Dubbert**, 2nd, **Nadine Stah White**, 3rd, **Carole Outwater**. CONGRATULATIONS to all !!

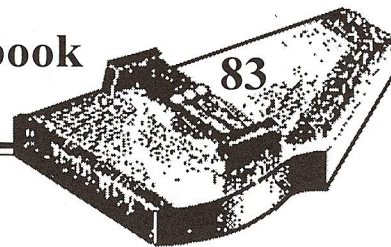


## IN MEMORIAM

Sympathetic thoughts go out to Buck Lumbert on the death of his brother. Buck is one of our fine luthiers.

Our sympathy and love to Charlie Long's many friends and especially to his lovely wife, Marilyn, on his untimely death. The song is ended, but the melody lingers on.

We extend our condolences to the family and friends of Cleo McNutt who passed away in February. Cleo was the daughter of Myrtle Vermillion, the first woman to record with the autoharp.



## I Don't Want To Play In Your Yard (3) F

▼  
[F / ] [F / ] [F / ] C7 / / /  
I don't want to play in your yard

[C7 / ] [C7 / ] [C7 / ] F / / /  
I don't like you a-ny more;

[F / ] [F / ] [F / ] C7 / / /  
You'll be sor-ry when you see me

[G7 / ] [G7 / ] {G7 / } C7 / / /  
Slid-ing down our cel-lar door.

[F / ] [F / ] [F / ] C7 / / /  
You can't hol-ler down our rain-barrel,

[C7 / ] [C7 / ] [C7 / ] F / / /  
You can't climb our ap-ple tree,

[D7 / ] [D7 / ] [D7 / ] Gm / / /  
I don't want to play in your yard

[C7 / ] [C7 / ] [C7 / ] F / / /  
If you won't be good to me.

## The Cat Came Back (2) D

▼  
[D / ] D [D / ] [G / ] [D / ] [D / ] [D7 / ] G  
There was old Mis-ter John-son, he had troub-le of his own,

[D / ] [D / ] [G / ] D [A7 / ] [A7 / ] D / /  
He had an old yel-ler cat that wouldn't leave its home.

[D / ] [D / ] [D / ] [D / ] [D / ] [D / ] [D / ]  
He tried ev-'ry-thing he knew to keep the cat a-way,

[D / ] [Bm / ] [Bm / ] [Bm / ] [Bm / ] [Bm / ] [Bm / ] Bm /  
E-ven sent it to the preach-er and he told it for to stay;

[Bm / ] D A7 D / [D / ] [D / ] [G / ]  
But, the cat came back, couldn't stay no long-er,

[D / ] D A7 D / [D / ] B<sup>b</sup> D /  
Yes, the cat came back the ver-y next day.

D A7 D / [D / ] [D7 / ] [G / ]  
The cat came back, thought he was a gon-er,

[D / ] D Gm D [D / ] [D / ] [D / ] D  
But the cat came back for it wouldn't stay a-way.

## Little Annie Rooney (3) G

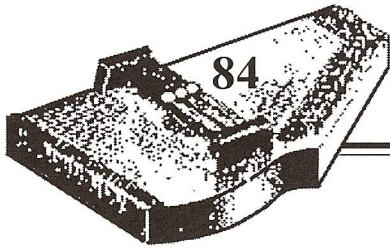
▼  
G // G // G // G // C // C // G // // //  
She's my sweet-heart, I'm her beau;

C // C // G // // Em // A7 // D // // //  
She's my An-nie, I'm her Joe.

G // G // G // // // // // // C // // //  
Soon we'll mar-ry, nev-er to part;

D7 // D7 // // G // // // // // D7 // G // //  
Lit-tle An-nie Roo-ney is my sweet-heart.





# Autoharp Songbook

©1999, Stonehill Productions

## Meet Me In St. Louis, Louis (3) C

▼  
C / / / / / / / / / / F / / / / / C / /  
Meet me in St. Lou-is, Lou-is, meet me at the fair.

C / / / / / / / / / / D7 / / / / / G7 / /  
Don't tell me the lights are shin-ing a-ny place but there.

G7 B7 E7 / / / / / A7 / / / /  
We will dance the Hooch-ee Kooch-ee,

A7 / D7 / / / / / G7 / / /  
I will be your toot-sie woot-sie,

G7 / / C / / / / / / / / / / D7 / / G7 / / C / /  
If you will meet me in St. Lou-is, Lou-is, meet me at the fair.



## I Wonder Who's Kissing Her Now? (3) G

▼  
G G / / / / / / / / / /  
I won-der who's kiss-ing her now?

G / / / B / / / C / /  
Won-der who's teach-ing her now?

Am / / / E7 / / / A7 / / / / / /  
Won-der who's look-ing in- to her eyes,

A7 / / / / / D7 / / / / /  
Breath-ing sighs, tell- ing lies?

D7 G / / / / / / / / / / / / / / / /  
I won-der who's buy-ing the wine

G / / / / B / / / C / /  
For lips that I used to call mine?

Am / / / / / G / / / E7 / /  
Won-der if she ev-er tells him of me?

E7 Am / / / D7 / / / G / /  
I won-der who's kiss-ing her now?

## Sweet Adeline (2) G

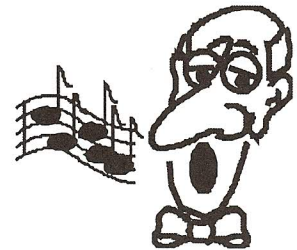
▼  
/ G / / / G / / / B7 / / / C / / / A7  
Sweet A-del-ine, my A-del-ine;

A7 / / / D7 / / / / / / / G / / / /  
At night dear heart, for you I pine.

G D7 / / G / / / / / B7 / / C / / / A7 /  
In all my dreams, your fair face gleams;

A7 / G / E7 / A7  
You're the flow-er of my heart,

A7 D7 / G / / /  
Sweet A-del-ine.



## School Days (3) C

C / / C / / C / / C / /  
School days, school days,

C / / Cm / / G7 / / G7 / /  
Dear old gold-en rule days;

G7 / / / G7 / / / G7 / / G7 / /  
Read-in' and 'rit-in' and 'rith-me-tic

C / / / C / / / C / / / C / /  
Taught to the tune of a hick-'ry stick;

C / / / A7 / / / D7 / / / D7 / /  
You were my queen in cal-i-co,

G7 / / / G7 / / / C / / / C / /  
I was your bash-ful bare-foot beau;

C F / / / F / / / C / / / E / /  
You wrote on my slate "I love you Joe,"

Am D7 / / / G7 / / / C / / /  
When we were a coup-le of kids.



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**RECORDINGS**


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*My Privilege  
Accent On Autoharp*
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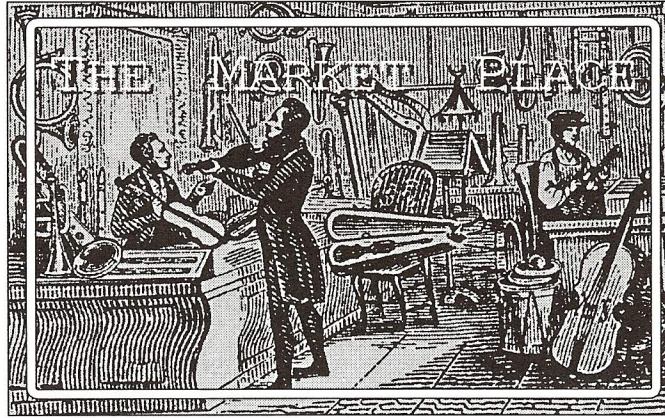
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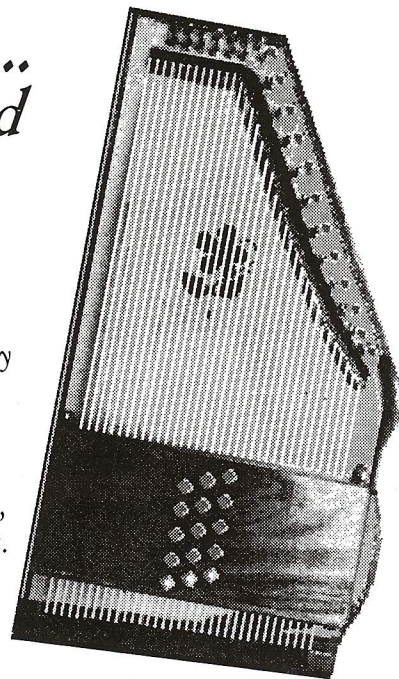
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