

Autoharp Quarterly®

The International
Magazine
Dedicated to the
Autoharp Enthusiast

Winter 2000
Volume Twelve, Number Two
Six Dollars

In This Issue

Picker's Portrait
Bill Martin

"Fool's" Music
by Siegfried
Knöpfler

**"The Harp That
Once Through
Tara's Halls"**
with Carey
Dubbart

**The Annual
Clubs Listing**

**The "Dum
Ditty" by**
Mary J. Park

**How To Hang
A 'Harp**
by Gregg Averett

**A Story of
Sharing by**
Teresa Moore

Plus ...
**Simply Classic
Critic's Choice**
P.S. and more

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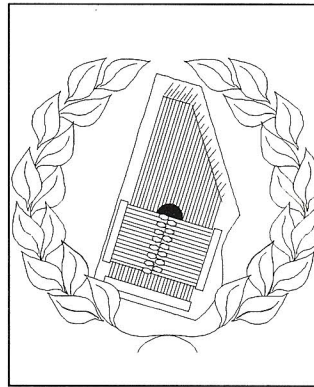
AUTOHARPS: Style Harmonette, \$1.50; Style No. 1, \$4.00;
Style 2¾, \$5.00; were each described in detail and illustrated
in The Companion, April 4th, please note

Send for Illustrated Story, "How the Autoharp Captured the Family."

ALFRED DOLGE & SON, Dept. A, 110 E. 13th St., New York City.

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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:
Cindy Harris
Dora Miller
Verla Boyd
Jack Barnett
Laurie Searle

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Judy Austin

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To And From The Editor



Dear Readers:

It was with regret that I received a note from Eileen Roys saying she would no longer be publishing *Autoharp Clearinghouse*. I'm sure many folks viewed us as rivals, but I never did. I thought of us as two people each trying in their own way to make a contribution to the autoharp community. We wish Eileen nothing but good things in the months and years to come. And, we hope that she can get a much deserved rest from deadlines.

As you read this, I will undoubtedly be "vacationing" at the University of Pittsburgh Medical Center in Pittsburgh. While my overall health is excellent, my bones are literally rotten to the core and need repeated repairs. So once again, my trusty right-hand man (and husband), Jack, has seen to it that you get your *AQ* on time. I expect to be home by Valentine's Day, if not before.

When you read the letters to the editor, you will see a note from Beryl Stokeley thanking the *AQ* staff. Please do me a favor and remind any of them you happen to come in contact with during the year how much you appreciate their hard work. You will find their names in the right hand column of the page facing this one. Your thanks and appreciation is literally the only remuneration they get other than the good feeling that comes from helping fellow autoharpers.

If you did not see your Club listed in this issue, please take the time to drop us a line and tell us about your group, be it large or small.

Take a look at the map on our Harpers at Large. Is your state white? If so, that means no one has ever sent us a report from that state. Remember that blank space the next time you go to a concert (house or otherwise), workshop or festival and send us a report. We'll be happy to gray you in.

You will notice that we have a new Profile this time. If you know someone (maybe yourself) who plays autoharp professionally and whose schedule is available well enough ahead of time, drop Karen Daniels a note. This is an important feature of *AQ*, letting folks know where they can go to hear live autoharp. Help spread the word!

There is no Sacred 'Harp this time, but I am excited that in the May issue Katie Stein Sather of Newfoundland will share her church's story and a beautiful song. I think this is as far out as we have ventured yet in this series. (And before I get letters, I mean geographically :-))

Festival season will be here before we know it, so if you know of a festival anywhere that is autoharp friendly or, better yet, that actually features autoharp, please let us know by April 1 so we can include it in the Annual Events Guide which will be in the May issue. And then, get out and support live music!!! There's nothing quite like it. (Especially if it's autoharp!)

If any of you are school teachers (either public, private or at the college level), and use the autoharp in your classes, please let us know. We are always more than happy to send you extra copies of *AQ*, or help in any way we can.

Dear Editor:

Dear Mary Ann:

Just got through reading the November *AQ* and hasten to let you know that in your new obituaries column (a welcome addition for those of us who have had too many birthdays) on page 34—the statement at the end of Anita Carter's obit—"With Anita's passing, her sister June... becomes the sole survivor of the second generation Carter Family." While this is true of Maybelle's family, Joe and Janette Carter (the last surviving children of Sara and A.P.) are alive and well and still hold forth at the Carter Fold in Hiltons, Virginia every Saturday night.

And— one other comment— I played only guitar on the "Grassroots to Bluegrass" video session. Mike Seeger played with me on autoharp.

With all good wishes,

Bill Clifton

You are absolutely correct, Bill. The obituary was poorly worded. I should have made that distinction. I certainly know that Joe and Janette are alive and well and still carrying on the Carter tradition. As for the video, I didn't see all of it and asked someone who had. Bad idea! My apologies all around. Mary Ann

Dear Mary Ann,

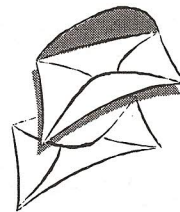
Thank you so much for the good work!! We look forward to each new issue—

Thanks also to all the folks who contribute each month. —

Sincerely,

Beryl Stokeley

*We get a lot of flattering letters and it seems to me to be self-serving to print them all. However, I have decided to share Beryl's because I think it is important for all those who do the actual writing in *AQ* to get the credit they deserve. So I would like to add a "me, too." Mary Ann*



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

agille@easy-pages.com Ralph and Alice Gille
ruthiej@softcom.net Ruth Jendreck
harinez@bj8.so-net.ne.jp Yasuo Mita

CHANGED E-MAIL ADDRESSES

jlwoods@columbus-ks.com Joyce and Lloyd Woods
barb@ksrealestatelady.com Barb Barr
tuneit@autoharpworks.com Bob Lewis
esroys@friend.ly.net Eileen Roys
dulcify@itol.com Mary J. Park

NEW WWW ADDRESSES

www.KsRealEstateLady.com Barb Barr
<http://www.autoharpworks.com> Bob Lewis

MUSIC RELATED WWW ADDRESSES

<http://tch.simplenet.com/> Hymn site
<http://www.contemplator.com/tunebook/index.htm> Traditional midi files for lyrics for tunes and songs.
<http://www.bright.net/~mrbanjo/> Popular songs from the 1890s to the 1930s.
<http://levysheetmusic.mse.jhu.edu> Original sheet music from 1780 - 1960
<http://www.pdinfo.com> Works in the Public Domain.
<http://folkmusic.about.com/entertainment/folkmusic/msubautoharp.htm> Fenario web-based music magazine.
<http://milton.mse.jhu.edu:8001/research/folkindex/tocframe.hym> Folk music index site.

Clubs

Barbara Barr reports: The Wichita, Kansas Autoharp Club met at my house the afternoon of December 12 for finger food and Christmas music. Since our club has gotten so small, a motion was made to dissolve the club and our members who are not presently a member of GPDA (Great Plains Dulcimer Alliance) will join GPDA and we will have a group of AH'ers. I've been the only AH playing there and I have been playing with the "other" orphans. A couple of members there do have AHs and maybe we can get a

group together. One of the members built his own autoharp, but mainly builds hammered dulcimers. That club has probably 50-60 members and a variety of acoustic instruments and we perform as the "Prairie Strings" at different functions around town. We're the Club who sponsors the Warm-Up Picnic at the Walnut Valley Festival in September at Winfield, Kansas.

Hope everyone has health and prosperity for the coming year. Happy holidays.

Events

FEBRUARY

► **Winter Festival of Acoustic Music**; February 11 & 12, presented by the Lone Star State Dulcimer Society; First United Methodist Church, Irving, Texas. Phone: 256 240-9070.

► **Concert with Richard Scholtz**; February 12, Grateful Bread Cafe, Seattle, Washington. <http://www.seafolklore.org> or phone 206 528-8523

► **Winter Festival at Wichita**; February 18 and 19; Four Points Sheraton, Wichita, Kansas; www.southwind.net/bluegrass/
 ► **Beginning Autoharp II**; February 21-March 27; (Mag Hayden) SwallowHill Music Association, Denver, Colorado; Phone 303 777-1003

► **Dulcimer Doin's**; February 25, 26, 27; Sponsored by the Mountain Dulcimer Society of Dayton; Greenville, Ohio. Info: Phone 937 676-2688 or email marty@erinet.com

► **John and Kathy Hollandsworth concert** February 26; Workshops on beginner and intermediate autoharp (John) and hammered dulcimer and upright bass (Kathy). Sponsored by the Shreveport-Bossier Dulcimer Society. Phone 318 686-5727 or contact Glenn Flesher at harp6633@aol.com

MARCH

► **Will McLean Festival**; March 11 & 12; Sertoma Youth Ranch, Dade City, Florida; camping on site; Info: phone 352 465-7208 or email mlonghill@aol.com Web page: <http://www.willmclean.com/>

► **John C. Campbell Folk School**; March 26- April 1; Week-long workshops (John Hollandsworth); Brassstown, North Carolina; Info: 1-800-FOLK-SCH or web page www.folkschool.com. or kholland@vt.edu

APRIL

► **Spring Dulcimer Week**; April 9-15; Augusta Heritage Center, Elkins, West Virginia; Week-long workshops (Karen Mueller) All levels except new players; Info: phone 304 637-1209 email: augusta@augustaheritage.com or web page at www.augustaheritage.com

► **Jammin' On the Mountain**; April 28 & 29; Queen Wilhemina State Park, Mena, Arkansas; Info: 1-800-264-2477 ext.305 (Brenda) Tell them you are with the autoharp group.

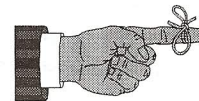
MAY

► **The Old-Time Wing-Ding!**; May 12-14; Camp Washington Carver, Clifftop, West Virginia; Children welcome. Info: <http://spitfire.cww.net/~lama/wingding.htm> or phone 304 558-0220

Recordings

Chickens Don't Roost Too High
 Red Mountain White Trash
 Autoharp: Bill Martin

Marked By Great Size
 Brobdingnagian Bards
 Autoharp: Marc Gunn
 PO Box 650128
 Austin, Texas 78765



REMEMBER !!

.....to send in your Club news. We want to know what you are doing.

.....if you know someone you think would make a good Picker's Portrait, let us know.

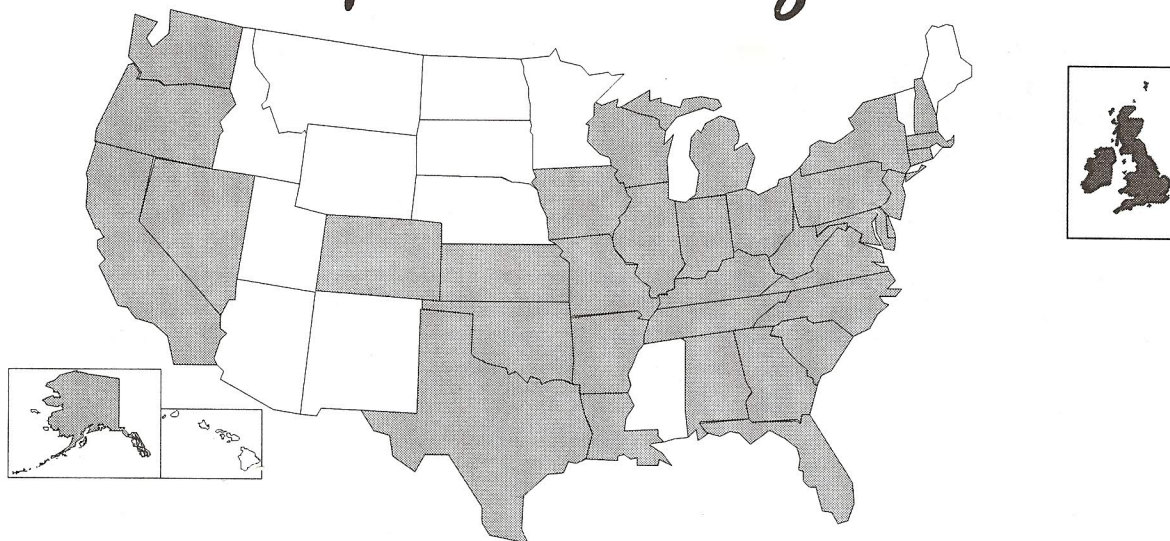
.....if your place of worship has a favorite song, tell us about it. Maybe we'll like it, too.

.....if you have an idea for an article, run it by us. It might be just what we've been looking for.

.....to send your personal news to Mary Umbarger. She's waiting to hear from you! AND... remember to tell our great staff how much you appreciate what they do!!

.....and play that 'harp every day!!

'Harpers-At-Large



Kate Long Concert

Pittsburgh, Pennsylvania

Reporting: Cindy Harris

Pittsburgh, Pennsylvania

What with hanging around a lot of festivals in West Virginia this year, I've had many chances to hear Kate Long perform, including spending "Vocal Week" at Augusta where she's a well-known and much admired fixture on the staff. But I realized last night that I'd never actually heard her perform a full-length concert. So it was a special treat to be able to sit through two full sets of Kate's music. Well, mostly Kate, but her back-up guitarist was Robin Kessinger, who is a phenomenal instrumentalist in his own right. Robin opened the show by showcasing his formidable flat-picking skills—he won the Winfield flat-picking contest a number of years back and I seem to recall that he was a finalist this year at Vandalia, or maybe he won for mandolin—I forget. Anyway, if you want to hear reels played at top speed with stunning clarity, rhythm and style, Robin's the guy. Stew Schneider had sent me a CD of his a while back that I've loved, and I picked up a copy of his new one, "Raw Guitar," which is just him with no rhythm backup. Haven't had a chance to listen yet, but I bet it's a doozie.

So Robin dashed off a few, then Kate came up and just captivated the audience at the First Unitarian Church Shadyside in Pittsburgh with her songs and also with her playing. Anyone showing up for this concert was handed a song sheet at the door and firmly told that Kate expected everyone to

sing along. And this crowd did just that, encouraged by Kate's smile and the security of the song sheets. Kate also went out on a limb and played rhythm guitar for Robin on a couple of those fast reels. Watching her reminded me of what I must have looked like when I ended up playing with Bob Lewis on stage for a workshop at Dulci-More this past spring: she was definitely working hard! And laughed about it when we chatted during intermission: "I was terrified!", she said.

You've all heard about the songs enough I think, so I won't get into details except to say that she sang *Who Will Watch the Home Place* which I hadn't heard her do live before. If you haven't yet bought her latest CD (not to mention the earlier ones), you really ought to—I've really been enjoying them, as have my kids. My favorite is still the one that starts "If I meet you in heaven ... I'm gonna give you hell!", and chronicles the doings of an errant husband who dies in a bizarre accident in a bar, as seen through the eyes of his widow. But everything Kate writes is just as "real life" and it amazes me that she's so comfortable in styles ranging from old-time ballads to the blues and back again. Oh, yeah, speaking of the blues, she even played the blues on 'harp after the audience snickered when she commented, "Everyone KNOWS you can't play blues on the autoharp." One of my autoharp students was in the audience, so I'm now inspired to learn Kathy Wieland's *Good Cuppa Coffee* so I can play it for my class once they're ready to mess around a bit.

Despite all the good music, the high-

light of the performance for me was listening to Kate read two chapters from her book in progress which chronicles the life of a ten-year-old girl growing up in West Virginia. Just like Kate's songs, her writing is laugh-aloud funny and so true to life that it just grabs your attention. Her protagonist's account of what happened when a reporter looking for opinions about Catholics came around during the 1960 presidential primary and the menfolk got "ornery" had us all (including Kate) in stitches. Don't know when she's going to finish the book, but when she does I'll definitely be reading it.

Kate also did a full-day writing workshop while she was here in Pittsburgh, and a friend of mine who attended said it was terrific. Sounds like if you've got the writing bug, for songs or otherwise, that might be a real fun thing to do. And Robin Kessinger taught a guitar workshop which was also great according to two other friends of mine who were part of that. So if you've got a yen to do that fast flatpicking thing on your guitar and Robin's in your neighborhood, you ought to consider trying it. Robin got his students up on stage to play a couple of tunes, and I have to say that they sounded pretty darn good to me.

So that was my fun for the evening. Don't miss Kate or Robin if they happen to come your way!

Carey Dubbert Concert

Newton, Iowa

Reporting: Dora Miller

Newton, Iowa

On a beautiful Fall sunday afternoon,

October 17, The Happy Hearts Autoharp Club was honored to have Carey Dubbert, the 1999 Mountain Laurel Autoharp champion, come and do a workshop and In-House Concert after the pot-luck supper.

We also welcomed James Hantula from Cedar Falls, Iowa. He had heard about the club from Ivan Stiles at Winfield this year.

Carey did a wonderful workshop on playing together in a group. Carey answered many questions on picks, felts, chord bar arrangements and different styles of playing.

After the pot-luck supper, Carey opened the concert with his signature song, *The Harp That Hangs In Tara's Halls*, followed by *Southwind* and *Flowers In The Field*.

Several of the HHAC members also play the hammered dulcimer, so Carey played several songs on Nancy's hammered dulcimer. The rest of the concert was done on his new Dulci-Harp that he won at Mountain Laurel. It has 48 strings. His last song for the night was *Simple Gifts*. It was a wonderful day full of friends, fellowship and great music.

Doofus Concert

Indianapolis, Indiana

Reporting: Verla Boyd

Galveston, Indiana

Eagle Creek Park in Indianapolis, with its rustic buildings nestled in a wooded area, is an ideal setting for a concert for stringed instruments. It has atmosphere, good acoustics and accommodations for small to medium gatherings. This was the place for the Doofus concert, November 2, 1999. It was sponsored by Karyn Williams and Tull Glazner. I arrived a few minutes before the program and the room was filled with warm, friendly people eager to hear this group with such a name as Doofus. The four—John, Heidi, Coleen and Neal—were standing near the door giving a warm welcome to those coming in and it was great visiting with them before the concert. They really know how to make you comfortable and special for sharing the evening with them.

I took a seat on the front row because I didn't want to miss a note. Plus there is something extra in watching close up the expressions and movements of those performing. And they didn't disappoint me—especially Heidi. She puts her whole self into a song. And Neal; what a voice—Coleen, John and Heidi harmonized marvelously with him. The group has such a wholesomeness about them. They are versatile, multi-

talented and just downright toe tapping good.

They played and sang songs I recognized from their CD and songs I had never heard before. Their CD is great for playing along and good for ear training. Many of the songs are in 3 chords and it has helped me to listen for the chord changes. In so doing, I have learned several songs that I can play without looking at music. YEAAAA!!!! The two and one half hour concert seemed like just a short time. Thank you, Doofus, for a very enjoyable and memorable evening.

Maurice Dill Workshop/Jam

French Lick, Indiana

Reporting: Verla Boyd

Galveston, Indiana

In November, Maurice Dill and his wife, Ava, were vacationing in French Lick, Indiana and invited my sister Brenda and her husband Jerry, Marie and Tony Vitale and myself to spend the day jamming with him. We did that and much more. We would play a while and then Maurice would show us some tips to help us improve our playing. It was a four-hour workshop and jamming session all rolled into one. His lovely wife, Ava, prepared a delicious lunch for us and then it was back to playing. Tony played along on his guitar. I am grateful to Eileen Roys for introducing me to Maurice in the August issue of the Autoharp Clearinghouse. The Dills, Vitales and Dooleys are just another example of the wonderful people who play autoharps. I have met so many in just the few years I have been playing. My only regret is that I didn't start playing years ago.

Queen Wilhelmina State Park

Autoharp Gathering

Mena, Arkansas

Reporting: Jack Barnett

Mena, Arkansas

The Shreveport-Bossier Autoharp Club and the Harps of the Ouachitas Autoharp Club of Mena co-hosted their annual "Jammin' On the Mountain" the weekend of December 3-4 at Queen Wilhelmina State Park.

The coziness of the park lodge left us all oblivious to the stormy weather outside. In all, about thirty musicians participated, including the mountain dulcimers, hammered dulcimers, fiddles and guitars.

Without the formalities of a workshop or concert, it would be difficult to choose a

highlight of the gathering, but it has a great reunion atmosphere. Many lasting and loving friendships have been made with this event. Started with a workshop with Laurie Sky about seven years ago, it has evolved into a winter gathering for autoharpers after the festival season is over.

Without naming all the clubs and groups that were represented, they came from Louisiana, Texas, Oklahoma and Arkansas. We are considering making it a twice a year event if we can come up with a time in spring or early summer.

The beauty of the Ouachita Mountains and the state park make it an ideal location. If and when we establish a date, we will get the word out. In the meantime, mark your calendars for the first weekend of next December.

Additional information can be had by contacting either of the above clubs.

(Editor's note: Since Jack's letter, a date has been set for a spring Jammin' On the Mountain. See the Events calendar.)

Bryan Bowers Performances

Pittsburgh, Pennsylvania

Reporting: Cindy Harris

Pittsburgh, Pennsylvania

Oh, did we have a good time here in Pittsburgh! Bryan Bowers came to visit and managed to give not one but FOUR terrific performances in 24 hours. He came in Wednesday night just ahead of Bob Lewis (hey, Bryan deserves roadies, doesn't he?) so we hung out and tuned 'harps and played for a bit. Thursday morning we were up early for the first of three performances at local schools. Bryan captivated kids and teachers alike with songs and stories about pigs and chickens, not to mention a few instrumentals and a lesson in how to clap single and double-time rhythm. And an account of a bicycling adventure that I dare not attempt to relate, although its moral was "Remember who your true friends are, 'cause there aren't many of them." We had a lovely lunch with Sandy Brown, a local autoharp who had met Bryan several years ago at Augusta, and then headed out for Bryan's next two performances. At Fairview Elementary, he twice played to a REALLY full house in the school library: I think they squeezed a kid into every crack! But Bryan loved being that close to the kids and just swept them right along with him. Even the "cool" fifth graders sang along and had a great time.

After the day he'd already had, I suppose he could have been excused if his energy level had been a bit low. But of course it wasn't: he dove into his first set with such enthusiasm that 35 or so grownups who came were just as mesmerized as the kids had been earlier in the day. Lots of familiar Bryan songs: *Old Joe Clark*, *Gold Watch and Chain*, *Old Lovers*, *Dog*, *Zen Gospel Singing*, *Bad Boy*. And plenty of stories, too – ya gotta hear the one about his Aunt Bess and the chickens that he tells before singing *Cluck Old Hen*, and his account of the story of Buck and Ginger, two friends of his in Anchorage, grabbed everyone for a good 20 minutes toward the end of the second set. Bob and I came up to play *Planxty Fanny* with Bryan, and then Bob and Bryan messed with *Rights Of Man* to the great delight of the crowd. Some in the audience were long-time Bryan Bowers fans, some were just my usual trusting house concert crowd, and some were new friends who had seen him perform for the kids earlier in the day. But all enjoyed the concert immensely (how could they not?). In his usual fashion, Bryan gave more than his all: the first set alone lasted more than an hour, and the second set was a good 45 minutes at least. Afterwards it was so late that we only jammed for a little while: Bryan was finally ready to quit. That's the only bad thing about a weekday concert: people feel obligated to go to work the next day.

Mark and Linda Fackeldey House Concert

Atlanta, Georgia

Reporting: Laurie Searle

Palmetto, Georgia

Christmas came a little early in Georgia with the Mark and Linda Fackeldey house concert and Gregg Averett mini-workshop hosted by Peggy and Bill Martin of the Georgia Autoharpers.

Twenty six participants were greeted by a perfect afternoon of warm weather and sunshine, not to mention a great view of Lake Allatoona, as they warmed up for the afternoon events with a patio jam. In addition to the many autoharpers that came in from Atlanta and Chattanooga, we also had several dulcimer players, a few guitar pickers, a string bass and recorder on hand.

Gregg Averett kicked off the afternoon with another of his famous "mini workshops." This was the third mini workshop Gregg has given in Atlanta, and like the other two, it was designed to teach a single

concept in one hour. Gregg introduced the "drag" and "slur" technique to the tune of *Trouble In Mind* by Richard M. Jones. This intermediate technique, which resembles a "hammer-on", adds color and interest to arrangements. It can be used throughout a piece to set the tone for the whole tune, or sparingly to add bits of color where emphasis is desired.

After the workshop, participants enjoyed a wonderful potluck spread thanks in large part to our host and hostess. Even though the food was fantastic, many couldn't wait to resume their patio jam and watch the sunset on the lake as they sang and played their holiday favorites.

At 7pm, everyone headed on up to Peggy and Bill's spacious lodge for the highlight of the evening – Mark and Linda Fackeldey's concert. The duo played several songs which featured the autoharp and Mark's signature style of finger picking (without any picks!). Between the perfect size of the concert room and the rich sound of the Fackeldey 'harp, the audience was able to hear every nuance of Mark's playing, including the "drags and slurs." The audience was also treated to several songs which featured Linda on vocals and guitar. Hearing Linda sing was a treat in itself, but we had the double pleasure of hearing superb examples of autoharp accompaniment.

The Atlanta House Concert was a big success and participants gave a big thank you to Peggy and Bill Martin who have been instrumental in bringing autoharp talent to Georgia. Rumor is out that they have another house concert planned for February, so if you are planning a trip to Atlanta, stay tuned.

North Georgia Foothills Dulcimer Association Fall Festival
Unicoi State Park, Georgia
Reporting: Laurie Searle
Palmetto, Georgia

The North Georgia Foothills Dulcimer Association held its annual Fall Festival at Unicoi State Park in northern Georgia in November. This three day event offered concerts, workshops, jamming, and vendors for both dulcimer and autoharp. This year's autoharp workshop leaders were Karen Mueller and Gregg Averett.

Autoharpers who arrived on Friday had their choice of attending Gregg's workshop on "Autoharp Care and Maintenance and Converting to Diatonic" or attending the elective workshops offered for dulcimers. I

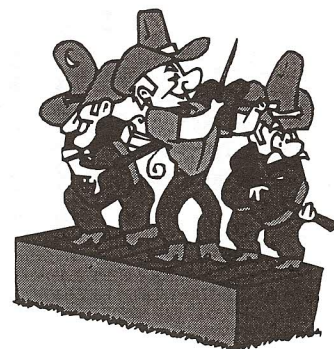
had intended to attend Gregg's workshop, but received late-breaking news that Karen Mueller had a few spare hours and was offering private lessons! WoW!, who could pass up a chance like that?

In my lesson, Karen offered some suggestions for improving playing speed. I had been practicing some tunes from her new Celtic book but unfortunately I had glossed over the tab explanations. In my lesson, I learned that everything I wanted to know was written in the tab. In fact, even though Karen improvises when performing these tunes, she still uses the basic finger-picking styles explained in her tab. Watching Karen up close and being able to ask her playing questions turned out to be time well spent.

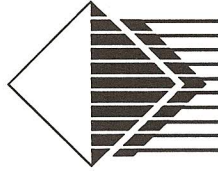
Friday night, Karen was one of four featured artists who performed in concert. I can't tell you how proud I felt to have Karen perform on the autoharp and dulcimer for this crowd of 200+ folk musicians. It was such a special treat to watch the audience fall in love with the autoharp (for the first time).

Saturday offered three more autoharp workshops by Gregg and Karen – "Autoharp Rhythms", "Melody Picking", and "Celtic Jigs and Aires." The workshops were well attended and the leaders did an excellent job of tailoring the material to the audience.

All total, about thirteen members of the Georgia Autoharpers attended the festival, as well as another 10-15 autoharpers from neighboring states. The strong turnout was due in part to event director, Peggy Martin, who is a member of the NGFDA and the Georgia Autoharpers, and my personal heroine. Peggy works hard at promoting the autoharp in Georgia by hosting house concerts and suggesting combined dulcimer/autoharp events to the NGFDA board. Thanks, Peggy, for hosting a wonderful event and for extending the NGFDA hospitality to the autoharpers.



Interaction

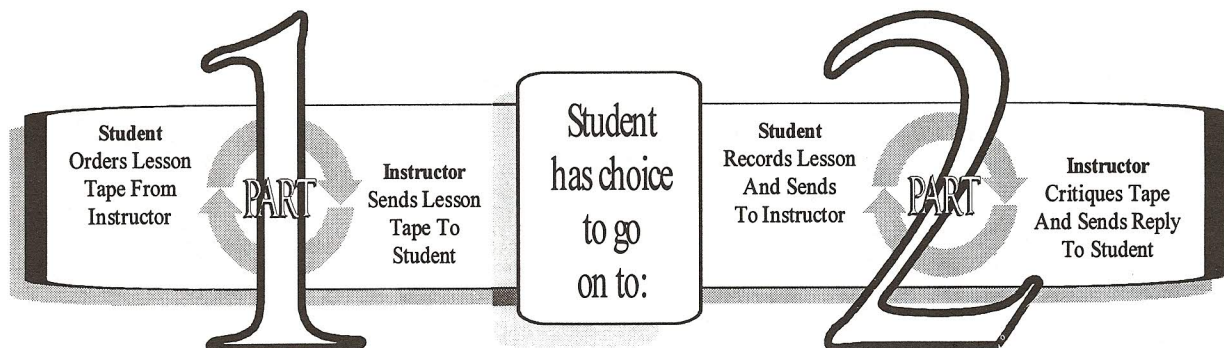


YOU ARE INVITED TO PARTICIPATE IN AN INTERACTIVE LESSON WITH CAREY DUBBERT

Carey Dubbert has been playing music for 45 years. His instruments include the piano, orchestral percussion, bassoon, hammered dulcimer for the last 15 years and last but not least, the autoharp. In 1992, he was in Winfield, Kansas. After winning first place in the National Hammered Dulcimer Championships, a friend strapped an autoharp to his chest and taught him a tune, and it was love at first strum. He had taken his first step down the road to this year's Autoharp Championships in Newport, Pennsylvania.

Carey grew up in Rochester, Minnesota, graduated from the University of Minnesota, and went to New York to study at Manhattan School of Music. After much traveling, he settled down in the small community of Occidental in Northern California. It is there where he lives with his wife, Ellindale, and their four cats.

He has played concerts and held workshops at the Sonoma County Folk Festival, he gives lessons, and he puts on public concerts around the area as well as regularly playing for the Alzheimer's Respite Program and many local convalescent hospitals. (continued on next page)



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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

Carey Dubbert, 18000 Coleman Valley Road, Occidental, California 95465

"The Harp in Tara's Halls"

by Thomas Moore (1779-1852)

Ever wish you had Kathie Hollandsworth along to play bass lines for you while you play? Well, here's how to do some of it yourself just by letting your thumb do the walking.

To gain the most from this exercise, wear picks on your thumb and first three fingers. This piece can be played on any 'harp in almost any key. The key that sounds the best is often the key that has the lowest string on the 'harp be the tonic, so if your lowest note is a C, play the tune in C. This assures you the widest range for the tune and the cleanest possible thumb picking to get the lowest tonic. It's that lowest tonic that sounds so good in this piece, and it sounds best when you don't have to drag over other strings to get to that low note. The piece may be played with a chord bar depressed for every note by playing all the chords shown, or it may be played with open chording by having no bars depressed during the chords that are in parentheses (and possibly not playing the notes in the treble clef under the melody note). The first note shows the D and the A chord bars depressed. This assures the best chance at a clean A with no other notes ringing.

The treble clef is for the fingers only and has some single notes and some double and triple notes. The single notes and the top note of the double and triple notes are always the melody notes. For the sake of this exercise, get the single notes with a single finger and the double notes by striking the strings with your middle and ring fingers or index and ring fingers. Try to keep the melody note in the ring finger. I have included some indications as to which fingers to use with the "I"ndex, "M"iddle, and

"R"ing notation below the treble clef. If "M&R" gives you too small an interval, use "I&R". Just play around with the relationship of the fingers and how that variation changes the notes that sound. You can also add the index finger to the middle and ring fingers and get three notes with the melody on top. Any time the melody note gets off the top, the melody is gone. Keep the melody easy to hear, especially the first time through a piece.

The bass clef notes are for your thumb only (except for the index finger for the first note of measure 10). The idea is to strike as few extra notes with the thumb as possible. I hear a bass line like I think Kathie Hollandsworth might hear a bass line. It doesn't move very fast and is what holds all the other stuff together. As I have notated the chords, any thumb action on other notes when not specified will add importance to chords which are only there to get the right melody note. This addition would deteriorate the harmonic movement of the piece. The notes that are close together in the treble part don't define the chords well enough to be heard as chord changes; rather, they are the harmony line to the melody.

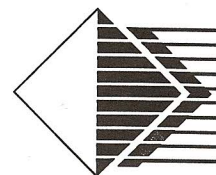
Because we're not all Ivan Stiles, the thumb pluck will often get a second (or more) string in the chord as the thumb continues past the main note. Also, the fingers often brush over other strings lower than the melody note. I find this variability to be one of the joys of the piece. The first time through I might play just the bass note and the melody with not much else, and the second time through add these chords. Enjoy.

I have recorded this tune and published it on my web site:

<http://www.monitor.net/~dca/carey/AQ>. The tune is there in three formats:

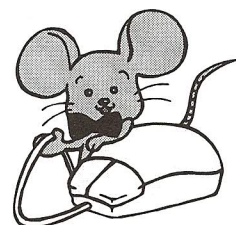
- 1) MIDI recorded in D as HARPD.MID
- 2) MIDI recorded in G as HARPG.MID
- 3) MIDI recorded in C as HARPC.MID
- 4) MP3 recorded in D as HARP.MP3
- 5) RealAudio recorded in D as HARP.RM

You may also order a tape for \$10.



(continued from the previous page)
For many years, Carey and four friends were a Celtic group called Malarkey with whom he recorded "Thanks Dad" featuring his hammered dulcimer playing.

Besides playing music, Carey owns Data Consulting Associates, a software business working with wineries, and Smoke & Mirrors, a digital editing and mastering service.



The Harp That Hangs In Tara's Halls

Thomas Moore

I=index finger, M=middle finger, R=ring finger

1

D & A D A G D A D D f min b min (f min b min) G D

1: fingers

2: thumb

7

(G) D A A7 D D (A G D A D) D f min

1: fingers

2: thumb

13

b min (f min b min) G D (G) D A A7 D

1: fingers

2: thumb

MUSIC FOR BRENDA

by Teresa Moore

A few years ago, *Autoharp Clearinghouse* featured an article I wrote about an instrument I acquired from the parents of Kayla Broussard. I shared with readers that Kayla had died of cancer at a young age, and her folks had given her autoharp to me.

Kayla's 'harp took me through the early stages of playing. I enjoyed using that ChromAharp as I learned to coordinate "depressing and synchronizing." I took some classes from Charles Whitmer before taking the instrument with me to jam sessions at the North Harris County Dulcimer Society.

While the ChromAharp allowed me to play many tunes sufficiently, I began to wish for an instrument that had more "capacity." There were only eleven bars to press. Some of the arrangements for the tunes our club played included chords that were not part of my autoharp' "package." I often felt limited, even though I had been to workshops where masters like Mike Herr had given me suggestions about how to compensate for chords that did not exist on my instrument.

The thought of getting a new autoharp always put me in a dilemma. I could never sell Kayla's 'harp. Somehow that seemed like betraying the gift that had been given or treating it lightly. At the same time, I didn't need two autoharps. I have three other instruments, and my desire is to play each of them fairly well, rather than concentrating on playing more of the same type. Lastly, there was the thought of what an Oscar Schmidt might cost. (I already knew that Ortheys and Fladmarks were out of my range.)

Last July, I went to the small town of Woodville, Texas, to spend the weekend with some friends. I took along my dulcimer and autoharp, because I'd been asked to play at their church bar-b-que on the 4th.

On Friday night, my hostess, Eugenia, asked if I would accompany her to visit a woman who was a hospice

patient. The woman was confined to bed with an inoperable tumor. In addition, she was mentally challenged.

When I said "yes", she then asked if I would take my dulcimer along and play for her. "Sure," I answered. Eugenia then added, "When she sees the dulcimer, she will want to try and play it, too."

I thought for a moment. In the past I had let children try to play my dulcimer. Several times it has been scratched or dropped. While some wear and tear is inevitable, I had become more cautious about handing the mountain dulcimer over to anyone who did not know how to hold the instrument. So I told Eugenia, "I think I will take the autoharp instead. Because it weighs more, I wouldn't worry as much about it being damaged if she dropped it or something."

After supper that evening, Eugenia and I got into the van and drove outside of town to Brenda's home. Brenda's parents, Byron and Eileen, welcomed and escorted us to the bedroom that is Brenda's world. We could hear Brenda while we still on our way to visit her, calling in a loud voice to ask who was coming.

I was not expecting what I saw when I entered the room. The walls were lined with shelves stacked with "Beanie Babies." I had never seen so many of these (except perhaps in a store).

When my eyes fell on Brenda, another surprise came. She was sitting up in a hospital bed, talking a mile a minute, directing us to sit, asking Eugenia about 'her friend' and wanting to know what I was carrying in my case. Brenda was dressed in a gown, and had the appearance of a princess. She was large, but I never would have known she was 35 years old, if Eugenia had not told me. Her chatter was like that of a child on Christmas morning, excitement spilling out everywhere.

After being introduced to Brenda,

I took the autoharp out of the case and showed it to her. She wanted to hold it. I told her to let me play something first, so that she could hear how the instrument sounds, and then I would show her how to play. So, I played a couple of tunes, aware that Brenda wanted badly to have her turn.

I laid the autoharp across the table by her bed, then swung the table around so that the instrument was in front of her hands. Then I put a thumb pick on her hand, and showed her how to strum. I depressed the chord bars while she strummed. Her excitement was contagious. She laughed and screamed all the while we were trying to play as a "duo." then she wanted to try it all by herself.

Eugenia, Eileen and I stood next to the bed for quite a while as she played with the autoharp. She was so delighted with herself. It was difficult to finally tell her that we needed to leave, but I told her I would come back to see her the next time I was in the area.

I thought about Brenda a lot after that, and decided that if I ever did get another autoharp, I would give Kayla's 'harp to her.

A couple of months later, while at our monthly dulcimer club meeting, a member announced that a woman had called who had an Oscar Schmidt autoharp for sale. He asked if anyone was interested. Immediately, my hand shot up into the air. (I beat out at least two other contenders.) The message was passed over to me. The note said the owner wanted \$40 for the 'harp. I couldn't believe it!! The used Oscar Schmidt that I had last priced was \$500.

The next day, after church, I called Donna. I told her I was interested in the autoharp. When I asked, "What condition is it in?", she responded, "I've only played it once." Wow! She only wanted \$40 for it and it had only been played once?! I set up a time later in the afternoon to meet with her.

A few hours later, I turned into the parking lot of the lady's apartment complex. I noticed the signs: "A handicapped residence complex." "What a coincidence", I thought, remembering Brenda.

I waited in the reception area, as planned, for Donna to appear. She came in just a few minutes. She did not appear handicapped to me. She was carrying a large cardboard box. She brought it over and we introduced ourselves. Then she put the box down on a table and took off the lid.

The autoharp was beautiful! The wood was a mellow brown tone, and the chord bar attachment was like new. She handed me a large envelope containing some documents, chord charts and small song books.

"When did you purchase this autoharp?", I asked.

"I've had it for a long time. I thought I'd learn to play it, but I never did, so I decided to sell it."

I tried not to sound too excited. What if she realized that she was practically giving it away and suddenly upped the price? I felt in my pocket for the two twenty-dollar bills I had brought along.

In an effort to not appear too anxious, I examined the 'harp closer. All the strings were there, although slightly oxidized. I looked through the sound hole to see the felts. They were all there, too. I turned the autoharp over. There was one short nick in the back. Perhaps it had been dropped once?

I had brought along some picks. Knowing the 'harp was probably not in tune, I asked Donna if I could play it anyway. I wanted to feel the action when I pushed down the chord bars. It was wonderful.

Donna sold me the 'harp, along with all the implements and materials that were in the box. I took it home, feeling like Christmas.

After I got home, I took all of the papers out of the envelope to examine them. The autoharp is a 1970 Berkshire model. The registration form had never been completed. I filled it out and sent it in.

From that moment on, I knew that

I should give the ChromAarp to Brenda. I vowed to do that the next time I visited Woodville.

In October, our club was invited to play at the Woodville Harvest Festival. I signed up to play and called Eugenia to book her guest room for the weekend. I told her to tell Brenda that I was bringing her a surprise.

On Friday evening, October 15, Eugenia, her husband David and I drove out to the Holley's place. I had not asked Brenda's parents for permission to give her the autoharp – the thought never occurred to me until we stepped onto the back porch. What if they would not appreciate listening to Brenda 'play' for several hours a day? "Oh, well," I thought, "I guess I'll find out now."

I hurriedly told them what I had brought. They seemed pleased. We all went to Brenda's room, listening to her calling for us as we made our way.

Eugenia asked Brenda if she remembered me, and she replied, "Yes, and the autoharp!" I told Brenda that I had something to give her.

I had put the ChromAarp in the box that Donna's 'harp had been in, reserving my autoharp case for my use. I had not had time to wrap the box, as I was in a hurry to beat the week-end traffic out of Houston.

We placed the box on Brenda's table and let her open it. Her face exploded with laughter and delight when she saw the autoharp. "Mom!" was all she could say. I gave her some picks and reminded her how to put them on. She could hardly wait to play.

I told Eileen of a music store in a nearby town that carried supplies and books for the autoharp. I also wrote down some simple chord progressions that she could help Brenda learn.

We visited a while longer. It was clear that my decision to give Brenda the 'harp was the best thing I could have done. Before leaving the house, Eileen mentioned to Eugenia that I was the first person who had given Brenda something other than Beanie Babies or toys. Most people assumed that she could not use her abilities to do something 'technical', like play an instrument. I had really not assumed any-

thing, other than that Brenda was meant to have that 'harp.

The Walnut Valley Festival has a slogan, "To Pass the Music On." In the exchange with Brenda, I realized the importance of this challenge. So often players 'pass on tunes' or 'techniques', sharing with those we meet along the way who become part of our music fellowship of friends. Sometimes, passing music on to those whom we most likely will never see at a jam session carries the tunes to hearts that have never sung before.



Teresa helps Brenda with a chord.



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IN THE BEGINNING.....

by Mary J. Park

STRUMMING CHORDS ON THE AUTOHARP : The Dum Ditty

No, "Dum Ditty" is not a misspelled comment on an old folk tune. Instead, it is an easy way to remember the rhythm of the next strum you will learn. In the last article, I discussed the relatively easy thumb strum. If you have been practicing it diligently, you are now ready for something a little more challenging. This is the strum that I use most often. If you use picks, you will need a thumb pick and a finger pick for your index finger and your middle finger. I use a plastic thumb pick and metal finger picks, but many people find it easier to begin with plastic finger picks.

First, you have to know how to count the strum. In the thumb strum, you counted one beat for each strum. In this pattern the "dum" part gets one whole beat and the "ditty" part gets one

whole beat. The difference is that the "ditty" part is divided in half so that the "dit" gets half a beat and the "ty" gets the other half. Therefore, when doing this strum, you are making three strums in two beats. To get this rhythm in your head, try clapping your hands or tapping your foot to a nice steady beat. Now say "dum ditty." The "dum" should be one whole clap or tap. The "ditty" should be one whole clap or tap. Notice that when you are doing the "ditty", that when you are saying "dit", your hands are coming together or your foot is going down. When you are saying "ty", your hands are going apart or your foot is coming up. In this way, you are dividing the beat into two equal parts. Another way to say this rhythm is "one, two and." In a measure with four beats, you would say "dum ditty, dum ditty" or "one, two and, three, four and." It will make the process of interpreting this strum on the autoharp much easier if you practice getting the beat correct first.

Now you are ready to try the new strum on your autoharp. Some people use bare fingers, but most of us find that our fingernails are not up to the task and therefore use picks. When putting on your picks, remember that the blade portion (the part that goes across the strings) goes over the fleshy part of the thumb or finger. You will want to hold your hand in a grabbing position. This means that your fingers should be curled. If held in the correct position, it will look as if you are ready to grab about eight to ten strings on your autoharp. It is important that you get used to holding your hand in this relaxed position. If you keep your fingers straight, you will find it very difficult to play.

For this first version of the strum, you will only need your thumb and index finger. Make the thumb stroke that you have already learned for the "dum" portion. Be sure to play across the lower third to half of the strings (lower referring to the low strings). For the "dit" portion

of the strum, leave your index finger sideways to the strings as they tend to naturally fall and let the side of the pick blade glide gently across the middle section of strings toward the high strings. You will find this to be the hardest part to master. You will probably have to experiment until you find a position that doesn't let the finger pick blade get caught in the strings. Remembering that this should be a light stroke will help. For the "ty" portion of the strum, bring the index finger back in the opposite direction with the opposite side of the blade going across the strings.

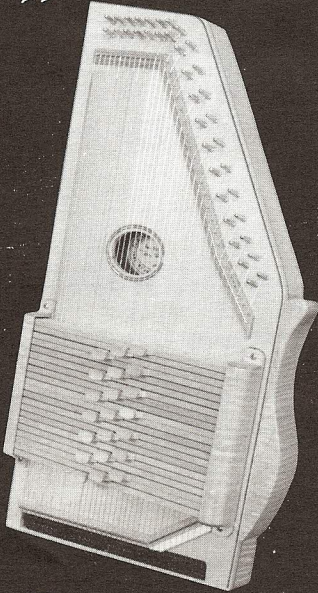
I have chosen the song "Red River Valley" to demonstrate this strum. You will notice that only half of the song shows the strum pattern I have been discussing, but continue the same pattern throughout the song. Practice it until you can do it well. Then you will be ready for the variation that I use most often (the one that is shown in the second half of "Red River Valley").

For the variation on the dum ditty strum, you will now need to use your middle finger. You begin as you did before with a thumb stroke followed by a stroke with the index finger toward the high strings, but now instead of the index finger making the return stroke, you will use the middle finger. The pattern will be thumb, index, middle, thumb, index, middle. Remember to bring your thumb across the lowest strings. The fingers should strum in the middle section of strings and can occasionally go to the highest strings for effect.

If you choose a tune in 3/4 time, you will use a pattern that goes dum, ditty, dum, dum, ditty, dum, or one, two and, three, one, two and, three. After practicing the previous patterns, you might find it difficult to put two thumb strums together again, but with practice it will feel natural.

Have fun and practice, practice, practice. A good steady strum is an important foundation to good playing. You will even need this if you choose to move on to playing the melody on your autoharp.

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Red River Valley

Dum Ditty Strum

Traditional
Arrangement ©2000 Mary J. Park

From this val - ley they say you are go-ing. _____ We will

G

TAB

dum dit-ty dum dit-ty dum dit-ty dum ditty dum dit-ty dum dit-ty dum dit-ty dum dit-ty

Detailed description: This system contains the first line of music. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are "From this valley they say you are going. _____ We will". Below the vocal line is a guitar chord diagram for G. Below that is a guitar tablature (TAB) line with fret numbers and arrows indicating strumming direction. At the bottom is a rhythmic notation: "dum dit-ty dum dit-ty dum dit-ty dum ditty dum dit-ty dum dit-ty dum dit-ty".

miss your bright eyes and sweet smile. _____ For they

D7

TAB

dum dit-ty dum dit-ty dum dit-ty dum dit-ty dum dit-ty dum dit-ty dum dit-ty dum dit-ty

Detailed description: This system contains the second line of music. The vocal line continues with "miss your bright eyes and sweet smile. _____ For they". Below the vocal line is a guitar chord diagram for D7. Below that is a guitar tablature (TAB) line. At the bottom is a rhythmic notation: "dum dit-ty dum dit-ty dum dit-ty dum dit-ty dum dit-ty dum dit-ty dum dit-ty dum dit-ty".

say you are tak - ing the sunshine, _____ That has

G C

TAB

dum dit-ty dum dit-ty dum dit-ty dum dit-ty dum dit-ty dum dit-ty dum dit-ty dum dit-ty

Detailed description: This system contains the third line of music. The vocal line continues with "say you are taking the sunshine, _____ That has". Below the vocal line are guitar chord diagrams for G and C. Below that is a guitar tablature (TAB) line. At the bottom is a rhythmic notation: "dum dit-ty dum dit-ty dum dit-ty dum dit-ty dum dit-ty dum dit-ty dum dit-ty dum dit-ty".

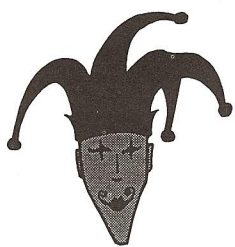
bright - ened our path - way a - while. _____

G D7 G

TAB

dum dit-ty dum dit-ty dum dit-ty dum dit-ty dum dit-ty dum dit-ty dum dit-ty dum dit-ty

Detailed description: This system contains the fourth line of music. The vocal line continues with "brightened our pathway a while. _____". Below the vocal line are guitar chord diagrams for G, D7, and G. Below that is a guitar tablature (TAB) line. At the bottom is a rhythmic notation: "dum dit-ty dum dit-ty dum dit-ty dum dit-ty dum dit-ty dum dit-ty dum dit-ty dum dit-ty".



Foolishness and Music



by Siegfried Knöpfler

While taking part in the “showcase” at the end of the first UK Autoharp Day (organized by Nadine White and conducted by Mike Fenton, both of whom did a splendid job!), I made a fool of me: I began to play *Fool’s Jubilee* (see below) and got stuck in the middle of it because, although I’m playing this piece for 15 years, I suddenly had forgotten the melody! In order to never let this happen again, being rather visually oriented, I wrote down the tune from my memory. (Shortly after the unlucky event I recalled it, of course.) And then I thought why not share it on paper, after the failed attempt to do so performing it. But I realized that some explaining words on the background of the tune may be called for.

Let me begin with a very early historical mention and tell you that, in the year 1284 Pope Martin IV officially encouraged Christianity to celebrate then already well established customs, today known as Carnival in order, possibly, to supersede pagan feasts in early spring as well as, certainly, to give a tangible quality to the church’s teachings; on the basis of St. Augustine’s doctrine of the two states, *civitas diaboli* – the worldly state of Babylon – and *civitas dei* – the heavenly state of Jerusalem, and the struggle between them. Ecclesiastical offices had promoted for Carnival and kept on elaborating (well into the 18th century) a cast of characters or roles and a script which outlined what to do – namely to give allegoric life to the foolishness of worldly ways (as, for instance, following one’s low urges or other devilish paths like seizing (local) political power), and to demonstrate how the foolish behavior of these allegoric characters necessarily leads to doom; a fate which can only be averted by renouncing worldly foolishness and redi-

recting one’s way to follow God’s guidelines. This metanoia should start with fasting, to be prepared for celebration of Christ’s resurrection at Easter.

Well, as you may suspect, most people then appreciated very much the opportunity to live enactment of worldly foolishness for some days before turning to heavenly fasting, and quite a few of them forgot in their enthusiasm that they were expected to only play foolishness, and not to live it really! And later admonitions from Rome to respect the pure idea didn’t help much. So, when Reformation came, one of the first things reformers abolished was Carnival. And still, in the first half of this century, only by looking where people have Carnival six weeks before Easter, one could see which parts of Germany (and similarly in the rest of the world) have remained Roman Catholic, or on the other hand, have been reformed. Given that only few Roman Catholics today know of the ecclesiastical origins of Carnival, the rest of humanity is certainly not to be blamed that nowadays people see only fun in it and want to celebrate it all over the world, as can be observed in even once most pious protestant regions.

While the Rhineland (and other parts of the world as well) emphasizes the fun in Carnival and has it made into quite a big business (Carnival time is called there the fifth season!), in southern Germany, however, as well as in parts of Austria, northern Switzerland and in Alsace, a more traditional form of the old customs has survived with names like Fasching, Fastnacht or Fasnet, all referring to the night (in fact, usually six days and nights!) before Ash Wednesday when Lent begins. And so every town and every village there has an association, often called Narrenzunft (fool’s guild), for

organizing the locals of any denomination (it is not reported that non-Catholic fools need special guidance) to properly and thoroughly enact worldly foolishness, but to state it – at least during daylight – somewhat decently and violate only those laws which are in conflict with the holy duties as referred to by Pope Martin IV.

Although I’m living now for nearly 15 years in Cologne – the heart of the Rhineland and the place of Germany’s biggest Carnival parade (Rosenmontagszug), drawing at least a million visitors yearly – , I still am a (paying) member of the fool’s guild of Ludwigshafen am Bodensee (part of Bodman-Ludwigshafen), the “Pearl of Lake of Constance” (according to the words of the aforementioned Fools’ Jubilee).

In 1984 we celebrated our guild’s Centennial (meanwhile we’ve learned from newly discovered sources that the guild was then already some 20 years older!) and our church organist wrote a song in waltz tempo for this important event, the one which I refer to as *Fools’ Jubilee*. I include it as I remember it from my playing.

If you have a closer look at this tune you may notice that it has some challenging parts, challenging not only for an autoharp with limited abilities (like me), but also for a brass band, especially if the musicians are – additionally to cheering up their fellow fools with supporting music – striving themselves to obey papal duties as tradition demands (e.g. devouring certain amounts of alcoholic beverages; probably only very resistingly or hesitantly in these profane days!) So we, the guild, have also a *Fool’s Waltz* which is easier to play in difficult circumstances. I include my recollection of this song (written, too, by our organist, and very much so in appropriate

style) as the second one, which, by the way, I actually got through with at the initially mentioned "showcase", myself following our guild's well established fall back procedures!

And, naturally, we also have a fool's parade through our village at Fasnet Sunday (after church service, of course), attended or watched also by not that dutiful Christians. For the parade, as well as for other occasions, we have our own *Fool's March*, which I include as the third tune. You may observe a natural sequence with regard to keys. I like to play these songs in the order presented here and in the respective keys on my chromatic autoharp: notwithstanding the break in measure, it is a nice progression from G to C to F. By the way, all three of the songs have words in our local German dialect, more or less, and therefore I omitted them; but I added the chords which I use for melody picking with my standard OS 21 chord layout. A very simple chording, in fact. (There ain't no fancy tab stuff since my software, MusicTime, doesn't allow.) I did not add "rhythm chords", because from my isolated, rather unorthodox way of learning to play tunes on the autoharp, I'm not yet feeling really comfortable with the concept of rhythm chords – in spite of being aware (since joining the Cyberpluckers and attending workshops) of the importance attached by most autoharp teachers to this concept.

The *Fool's March* tune is also a bit tricky, but in many, many decades it got so deeply rooted with the brave musicians of our guild's band that I never watched them fail, even in the most difficult circumstances which may arise after hard work to dutifully demonstrate where it leads to if you foolishly follow the devil's ways!

So you see why I cherish these songs and why I proudly present these gems of a local music culture. From their origin, it is clear that they help people getting to be better Christians!

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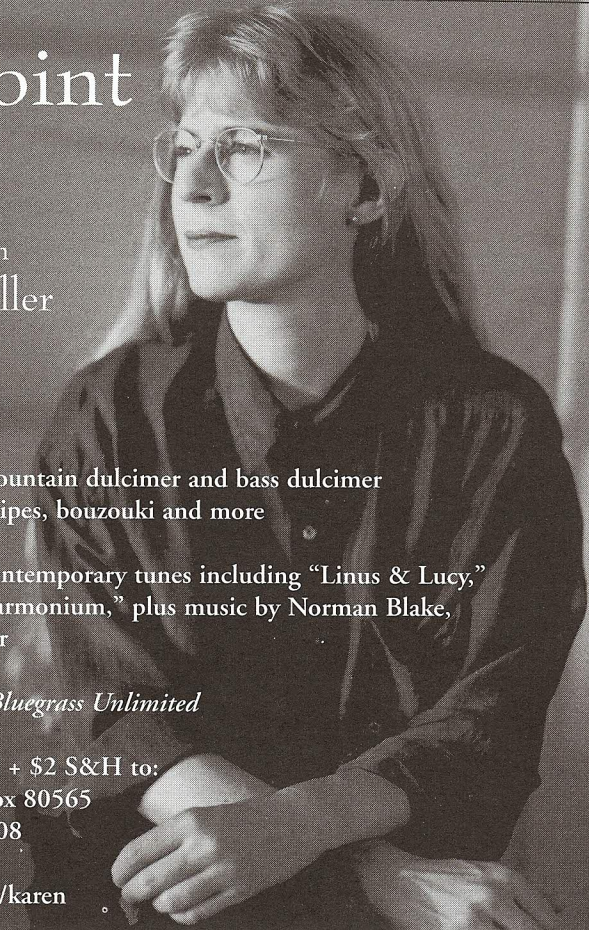
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Fools' Jubilee

by Helmut Widenhorn
Used by permission.

Verse

G D7 G D7 G D7

Am G D7 C G C G D7 G

D7 G D7 C G D7 G

C D7 G D7 G C D7 G D7

Chorus

G Gm G C G D7 G D7 G D7

G D7 C G C G D7 G

D7 G D7 C G D7 E7 D7 Gm G

Gm G C G D7 G

Fools' Waltz

by Helmut Widenhorn
Used by permission.

The musical score for "Fools' Waltz" is written in 3/4 time and consists of four staves of music. The chords are indicated below the notes:

- Staff 1: C, G7, C, G7
- Staff 2: F, C
- Staff 3: G7, F
- Staff 4: G7, F, G7, F, C, F, G7, C



Fools' March

(Ludwigskafener Narrenmarsch)

G. Lotterer
Used by permission

Verse

F Bb F C7 F

Bb F C7 F

C7 F C7 F

Chorus

Bb7 F G7 F C7 F C7 Bb F G7 F

G7 F A7 Bb C7 F C7 F Bb F

Bb7 F G7 F C7 F C7 Bb F G7 F

G7 F A7 Bb C7 F C7 F Bb F

Ending

C7 F

AUTOHARPERS UNITE !!

by Bill Bryant

Many of you don't know me, so let me begin by introducing myself. I have been playing the autoharp since 1963 – professionally since 1964. I've won trophies in contests – including International Champion (Winfield) in 1990. I've been teaching autoharp since 1981 and have two albums that have been out since 1990.

I've been snubbed! – not by the usual circle of musicians that play other instruments – but by another autoharper!

I attended the Father's Day Bluegrass Festival in Grass Valley, California, which I haven't been to for five years. I did autoharp workshops there for many years, but wasn't sure I was going until it was too late to be scheduled this year. At Judie Pagter's workshop, I happened to spy a lady sporting an Orthey 'harp. I figured she must be a dedicated 'harpist, with such a custom 'harp, so I went over to talk to her. She gave me the message right off she wasn't interested. I waited until after the workshop and asked her if we could meet at the Horse and Buggy 'Harpers for some jamming. She stated in very plain English that she doesn't go there because she only jams with a select group of her friends.

Later, I was a security guard at one of the gates and this same lady stopped to talk to someone, complaining that she couldn't find any good 'harpers. I again spoke up, but after she looked at me, was ignored once more. Her loss.

I have always held to the philosophy that no matter how many autoharpers I meet at a festival, I try to spend time with each and every one. Either I can learn something from them or they can learn something from me. I love to see new styles emerging, and always try to encourage beginning players. The more autoharpers get together, the more they grow.

I was a closet player, myself, for eighteen years until I met a fellow-player – Barbara Larsen, Sacramento, California – who introduced me to a whole world of players, magazines, and contests, which helped me to grow to what I am today. There should never be "class distinction" within the autoharp community. Let's leave that kind of 'social disease' to be practiced by our politicians.



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by Linda Huber

"Ride of the Valkyries"

by (Wilhelm) Richard Wagner 1813-1883

Richard Wagner (Reccard Vahgner) was a great German dramatic composer. He wrote powerful operas which are characterized by his strong and original ideas. "The Ring of the Nibelungen" was a cycle of four music dramas based on German legends and

myth. The third act of one of the dramas, "Die Walkure", opens with the famous "Ride of the Valkyries." The Valkyries were warrior women arrayed in gleaming mail, armed with spears and shields, riding to their rugged mountain retreat through the

wind-driven storm clouds.

This excerpt is a favorite of trombonists. The rhythm is a bit difficult. Listening to a recording would be helpful.

moderately (♩ = 88)

The first system of musical notation consists of a treble clef staff with a key signature of two sharps (F# and C#) and a 3/4 time signature. The melody is written in eighth notes. Below the staff, the bass line is indicated with chords: Bm, D, and D. The bass line is written with fingerings for the thumb (T), index (I), middle (M), and ring (R) fingers, and includes a '2' for the second finger.

The second system of musical notation continues the melody from the first system. The chords below the staff are F#m, Bm, and Bm. The bass line continues with fingerings for the thumb, index, middle, and ring fingers, and includes a '2' for the second finger.

The third system of musical notation concludes the excerpt. The chords below the staff are Bm, Bm, and D. The bass line continues with fingerings for the thumb, index, middle, and ring fingers, and includes a '2' for the second finger.

Musical notation system 1:

Treble clef, key signature of two sharps (F# and C#). The melody consists of quarter and eighth notes. The bass line includes slash marks and chord symbols: Bm, Bm.

Chord symbols: / // / / Bm // // / Bm // // /

Fingering: T A B, with circled numbers 2 and 1 under the strings.

Musical notation system 2:

Treble clef, key signature of two sharps. The melody continues with quarter and eighth notes. The bass line includes slash marks and chord symbols: D, D, Em, D.

Chord symbols: D // // / / D // // / / Em // // / D

Fingering: T A B, with circled numbers 2 and 1 under the strings.

Musical notation system 3:

Treble clef, key signature of two sharps. The melody continues with quarter and eighth notes. The bass line includes slash marks and chord symbols: C, D, Bm, Em, D.

Chord symbols: C // // / / D Bm // // / / Em // // / D

Fingering: T A B, with circled numbers 2 and 1 under the strings.

Musical notation system 4:

Treble clef, key signature of two sharps. The melody concludes with quarter and eighth notes. The bass line includes slash marks and chord symbols: Em, F#m, Bm, and a 'STOP' instruction.

Chord symbols: Em // F#m / Bm // // // // // /

Fingering: T A B, with circled numbers 2 and 1 under the strings, and a 'STOP' instruction at the end.



Critic's Choice



Stew's Choice

Stew
Schneider

Chickens Don't Roost Too High The Red Mountain White Trash Autoharp: Bill Martin

Step Around Johnny • *Monday Morning Blues* • *Gideon/Echoes of the Ozarks* • *Dixie Darlin'* • *Natchez Under the Hill* • *Don't You Remember the Time* • *Bluegrass Meadows/Garfield's Blackberry Blossom* • *The Little Princess* • *Footsteps/Sarah Armstrong's Tune* • *Singing My Troubles Away* • *Doughboy Rag/Lonesome Blues* • *New Born Blues* • *Messenger* • *Chickens Don't Roost Too High* • *Adieu False Heart* • *Jump In the Well Pretty Little Miss/Greasy Coat* • *Bruce's Return* • *Brown's Ferry Blues* • *28th of January/Lonesome John* • *Adeline Waltz* • *Farewell Trion* • *David Loved Bathsheba* • *Spootiskerry Reel/Dusty Miller*

The died-in-the-wool Trash heads, for want of a better name, who fell for the infectious Alabama dance band from their first CD, the irrepressible "Fire in the Dumpster", will probably already have a copy of this new release. There's just something about these folks. The notes say "Actually, we never meant to be a band; we were just a neighborhood gathering (which accounts for the strange instrumentation). Then somebody hung a politically-incorrect band name on us and no one wanted to play with us anymore." I seriously doubt that last part, for the Trash is just plain good fun, politically incorrect or not.

From the perspective of the autoharp, this newest offering is kind of a

no-show. Bill Martin's 'harp can be heard occasionally on a number of cuts. His playing, which is mixed too low for my tastes, is yeoman but not attention-getting. He uses the 'harp to good effect, though, in backing his vocals on a quirky tune, *David Loved BATHsh'ba* that I really didn't like the first time, and have come to value as one of my favorites of the collection.

Vocally, this time out the Trash has added Carole Griffin on two tracks, *Dixie Darlin'* and *Adieu, False Heart*, unfortunately Aunt Sukey's two least favorite cuts. Carole does a really nice job, but *Dixie Darlin'* doesn't seem to have much life, and *Adieu, False Heart* belongs to Kay Justice and Ginny Hawker in the same way *Bobby Magee* belongs to Janis Joplin. Overall, Aunt Sukey likes the Trash best when they do what they do best: dance music.

Aunt Sukey did particularly like the wonderfully crooked *Natchez Under the Hill*, the fiddle/harmonica work on *Chickens Don't Roost Too High*, and the lively *Step Around, Johnny* and *Gideon*. She was also pleased as puddin' to see two Ed Haley tunes, *Bluegrass Meadows* and *Garfield's Blackberry Blossom* included, though less pleased to see Ed described as "the great West Virginia fiddler." He was from here in Ashland, Kentucky, guys. Her favorite cut on the CD is the eminently wicked *Jump In the Well Pretty Little Miss/Greasy Coat*. When the harmonica enters at the tune change, with an evil, devilish hiss, she frisks like a colt. I agree with her. It's great fun.

"Fire In the Dumpster" is one of Aunt Sukey's all-time favorite CDs, so she looked forward to this one with a lot of mulish anticipation. There is an awfully lot of good music on here, but I notice that her attention tends to wander more on this CD than on "Fire". It's hard to say why. Perhaps because this CD was recorded in the more formal surroundings of the Alys

Stephens room, it just doesn't seem to have the same energy that "Fire" had. Aunt Sukey gives it a strong ear up.



Les' Choice

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When this recording came in the mail, I was intrigued. Here are two guys from Austin, Texas (Marc Gunn – autoharp and Andrew McKee – recorder, mandolin) who allegedly play and sing in the South Mall at the University of Texas over the lunch hour every day. They draw their name (Brobdingnagian) from the imaginary land of giants in Gulliver's Travels, have an act that works for Renaissance faires in the area and cut a CD to promote the music they play. Their PR packet was also very well developed and they seemed to have a following of supporters in the Austin area to promote them.

Folks in autoharp circles sometimes wonder where the younger generation of autoharp player is going to come from. Marc is serious about

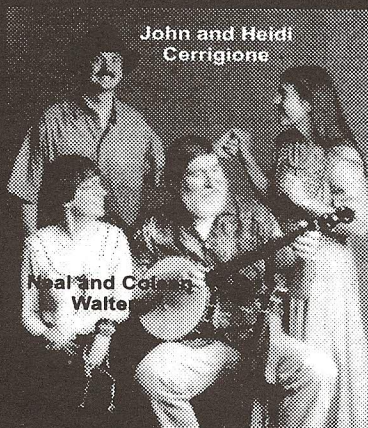
playing the autoharp, at least if it is true that he plays an hour a day over lunch. I hope he can show up at one of the autoharp festivals sometime, so he can be exposed to what others are doing with the autoharp as well. On this recording, Marc plays his 15 chord Oscar Schmidt autoharp primarily as accompaniment behind the vocals and mandolin or recorder. He does this confidently and with a flair suitable for the style of music. Both Marc and Andrew have pleasant voices that compliment renaissance music.

The album is a mixture of ballads, stories and instrumentals, all with the celtic/middle ages sound. Themes are about dragons eating virgins, beggars, knights and thieves. Many songs are original and tell creative stories. As I listen to the recording, I can imagine them live at faires, and would probably find them humorous, entertaining and unique. I wouldn't buy this CD as a study in autoharp technique however, believing this recording best serves those who have seen these guys live and want to support them and their music. If I was in the Austin area, I'd probably wander down to the campus to meet Marc and welcome him into the autoharp community.

Note: In the November review of Mark Fackeldey's new CD, "Free Range Autoharp", we forgot to mention that it is available from Mark for \$16.50 (that includes shipping). Just send those checks to Mark Fackeldey, 206 W. Flora Street, Tampa, Florida 33604

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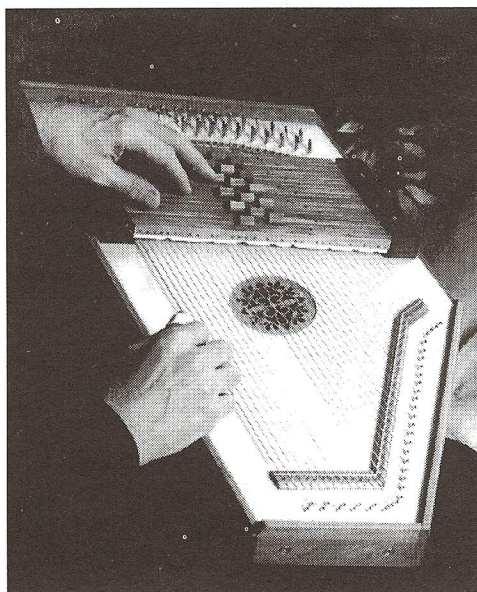
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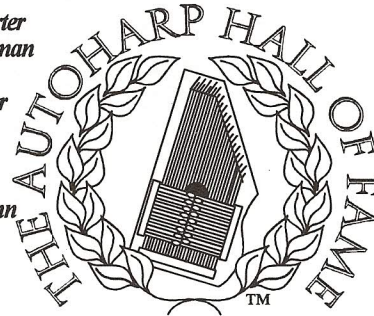
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2000 NOMINATION FORM

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.

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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: _____

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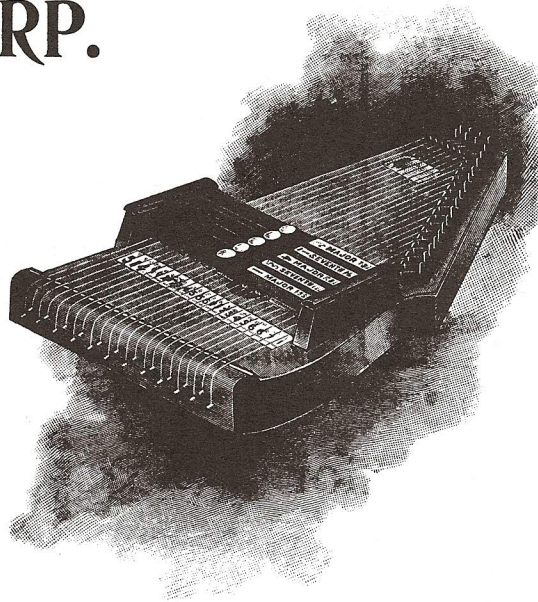
Form must be filled in completely and a description of achievement, contributions, and/or leadership in the autoharp community, must be completed to validate the nomination. You may submit your nomination for posthumous, contemporary, or both.

Down Memory Lane.....1895

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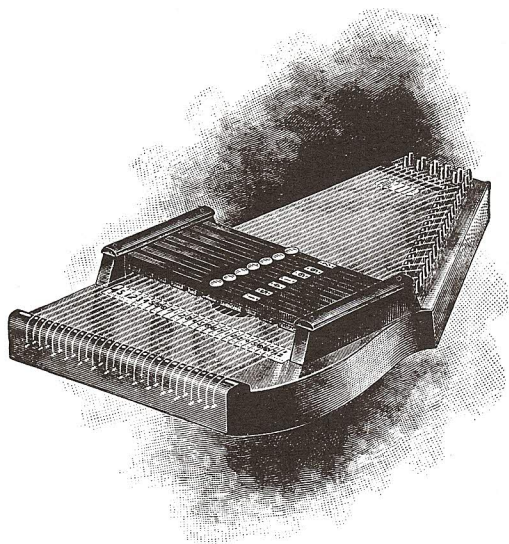
Style 2 3-4 (Upper illustration). Two keys—F and C allowing beautiful modulation. It has 23 strings and five bars producing the following five chords: C, F and Bb Major and C and G Seventh. Its appearance is handsome—imitation ebony bars and bar supports, forming a contrast to the light redwood sounding board. It measures 18½ inches long by 10 inches wide. Packed in a nice box, including instruction book containing 22 pieces of music, a music rack, imitation tortoise shell pick, brass spiral pick, and a tuning key. **Price, \$5.00.**

Style 2 7-8 (Lower illustration). Two keys, F and C, with the relative Minors, allowing many most beautiful modulations and musical effects. Has 28 strings, seven bars, producing the following seven chords: C, F and Bb Major, C and G Seventh, D and A Minor. In appearance same as 2 3-4. The size, however, is larger, measuring 20 inches long and 11 1/2 inches broad. This gives more volume, and as it has more strings and chord bars, should be very seriously considered. Packed in a nice box, including instruction book containing 24 pieces of music, a music rack, imitation tortoise shell pick, brass spiral pick, and a tuning key. **Price, \$7.50.**

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STRAP IT ON : How to hang a 'harp

by Gregg Averett

The use of a support contrivance of some sort is the preferred way to play the autoharp if one cannot sit and rest it on the thigh. Considerable anecdotal evidence and subjective medical evaluation argue against trying to support the autoharp in your arms while playing for extended periods. Even in the sitting position, some still use a support system to stabilize the 'harp in a standardized position because – without a support “foot” – a 'harp resting on the lap can be too low for some. Considerable divergence and individual ingenuity have been displayed in attaching the autoharp to the human form. This is due to slight differences in instrument design, even greater variations in human size and shape, and unlimited imagination and preference of individual players.

One of the more outlandish and inventive I have seen was a giant metal hook velcroed to the 'harp back. The whole affair could then be simply hung on the shoulder like a hanger on a closet pole. This represents a more radical approach than many would care to use and the removable hook would be one more bulky item to pack and carry.

Most people think in terms of some sort of strap or harness, offering flexibility, adjustability and, hopefully, comfort. They are also easily obtainable, affordable and simple to install. However, there is no real blueprint to follow as to the right installation for YOU. In my ten or so years I have seen or tried most possibilities – enough to have formed some definite opinions on what works best for me.

My first approach was to copy what I saw most people doing; people like Bryan Bowers. I used a simple strap running from an attachment point near the middle corner of the 'harp treble side, over my left shoulder, and under my right arm to an attachment point near the lower corner of the bass side. The strap buttons can be

drilled and screwed, and will function just about as well on the face, side or bottom of the 'harp; the only caveat being that the strap should not be pulling away from the button when the 'harp is in position.

There were several serious difficulties with this arrangement. Most of the commercially available straps are made for guitar and were still too long at their minimum adjusted length to use with the 'harp. If it could be made short enough, then the shoulder pad could not be positioned correctly because of interference from the buckle. Additionally, the 'harp was held firmly against the chest, dampening the response somewhat. Most important, the 'harp had a tendency to rotate left towards the horizontal.

My next move was to replace the simple strap with a Slider design. It certainly was an improvement in comfort, as the Slider distributes the weight comfortably and my old strap lacked even a shoulder pad. But problems immediately manifested. It still failed to support the 'harp in a nearly upright position that I prefer. The harness was awkward and difficult to don, especially if it was shortened to keep the 'harp high enough. Plus, cinching it up so drew the 'harp even more tightly against my body, exacerbating the dampening effect. I found the straps tended to twist and roll up rather than lay flat, perhaps a problem more typical for body fat types that fall in the “fluffy” category. It is intended that the Slider be kept on, once donned, and that 'harps be changed out as required. This is difficult with the stiff leather strap tips. I alleviated this problem by tying loops of knotted leather boot laces to them, which slipped over the strap buttons instead of the stiff leather tips. I never did master a graceful entry to the Slider, however.

I saw Les Gustafson-Zook's strap arrangement, which resembles that for a mandolin. It attaches on the bottom,

at each side, and he just thrusts his left arm through the strap so it is supported on his shoulder. Thus, the strap runs from the bottom left side of the 'harp, under his arm, over the left shoulder, down his chest to the bottom right side of the 'harp. I think he used a simple, narrow leather strap. It has the advantages of being easy to don and of supporting the 'harp at the correct height and angle. It seemed somewhat insecure and uncomfortable, and tended to slide off his shoulder, but it accomplished its primary mission. Placing both attachments at the bottom does mean, however, that the 'harp must be constantly guarded with the left arm to prevent it toppling over (unless a third attachment is added at the top). It is not a concern during play because the left arm naturally applies a slight pressure against the 'harp.

I liked Les' idea for bottom mounting but made a slight change by altering the strap path over my left shoulder, around the back, and down under my right arm. Basically, I'm sticking my shoulder AND head through the strap – a fairly simple donning procedure. The length is right for a normal guitar strap, which may be had with a wide pad for the shoulder. The side of the 'harp is held upright, against my left cheek, without need for frequent adjustment or fidgeting, and the height is easily controlled, as well. Ensuring that the shoulder pad is of the non-slip variety will aid in maintaining 'harp position. Additionally, the left shoulder need only be leaned slightly forward to clear the 'harp back from the torso. The same precaution against tipping over is necessary, although it would be a simple matter to have bootlace tied near the shoulder pad with six inches and a loop to be slipped over a bass tuning pin. I still add the leather loops to the strap tips for easy and quick removal, although I indulged for several straps so I would not have to. The reason for this is that different

makes and models require some adjustment of the length. If you are given to switching 'harps, you might do as Bryan does and install a small leather thong across the chest so the strap doesn't slide off during the change outs. It is probable that the Slider strap could be modified to attach at the 'harp bottom on both sides, but I had sold mine and could not test it.

I originally used longer bottom and cover screws on my customs and A-models to hold the strap buttons, but found that the button on the left dug into my thigh when playing while seated. So that button has been repositioned to the lower, left side.

To make the knotted strap loops, start with about 15" of 1/8" leather boot lace. Tie the ends in a square knot to make a loop. Thread the end of the loop opposite the knot through the slit in the leather tip of the strap, pass it through the knotted end and draw it snug. The knot should be laying against the flat leather tip and the loop should not be so tight that it curls or compresses the leather tip. The strap now has a neat loop about 3 1/2" long – too big, of course. Make a knot in the doubled lace so that the resulting loop at the end is about 3/4" long – just big enough to slip over the button easily when slack, but secure under tension. The less extra lace between the strap tip and the knotted loop the better, but it is difficult to avoid some in order to have enough boot lace to make the knot without undue cursing. A simple tool like a flat screwdriver can assist in fashioning the knot in a short loop. If you make your knots a little loose at first, you can practice until you get your measurements correct. The boot laces are quite sturdy and a properly fashioned loop will hold the 'harp with complete security. The point is to wind up with a strap that is a breeze to put on or take off of your 'harp, and that offers more flexible choices in button location than the stiff, broad, unwieldy leather tip permits.

In case you prefer the conventional mounting, if you use the knotted thong loops, the treble strap button will fit quite nicely on the face of most 'harps in the corner next to the last

tuning pins. Orthey 'harps have a characteristic grip/arm rest, called a "duck", that requires the strap button be mounted on the side, just above the corner. The strap loop attaches over the corner and does not interfere with left arm placement. The other button should be located on the face or bottom of the lower bass corner.

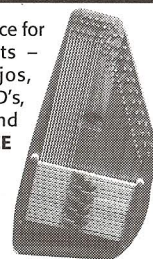


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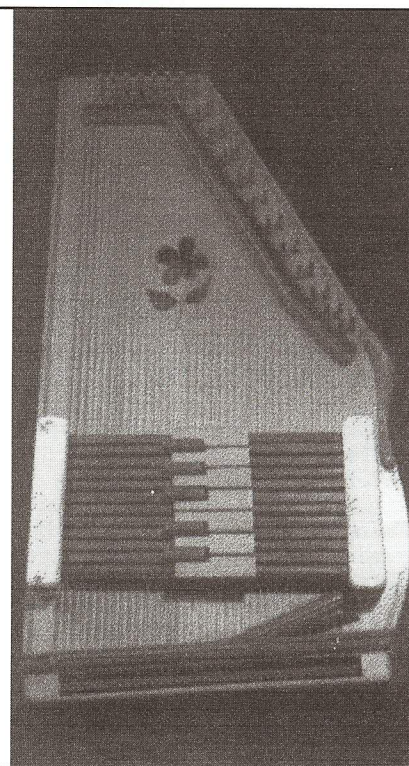
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Annual Club Directory

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

ARKANSAS

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

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

CALIFORNIA

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

The Redwood Autoharps
Redwood Elementary
School, Fontana, CA
2nd Tuesday each month
Bob Palmer
909 357-5740 (school)

The San Diego Autoharp Club
Wednesdays 7 pm
c/o Diane Pierreuse
431-3931
dpierreuse@aol.com

The San Diego Folk Song Society
2nd Saturday of the month,
6:45 PM.

All Souls
Episcopal Church
on Catalina Blvd.
c/o Diane Pierreuse
431-3931
dpierreuse@aol.com

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

CANADA

Kawartha Melody Makers
Every Friday, 9:30 AM
275 Queen St.
Lakefield, ON
c/o Vi Elliston
1798 Youngs Point
Road RR3
Lakefield, ON K0L2H0
Canada
705 652-6502

COLORADO

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

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

DELAWARE

Brandywine Dulcimer Fellowship
1st Friday each month,
7:30 PM
c/o Bettie Scott
4 Oklahoma Avenue
Wilmington, DE 19803
302 762-1422
bscott@eccc.usdel.edu

ILLINOIS

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

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

Hammers and Noters Dulcimer Society of Illinois
c/o Dianne Ippel
PO Box 801
Morris, IL 60450

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

IOWA

Happy Hearts Autoharp Club
2nd Saturday each month,
12:30 - 4:30 PM
c/o Dora Miller

2111 N. 5th Avenue, E.
Newton, IA 50208
515 792-3977

KANSAS

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

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

Circle of Strings Autoharp Club
2nd Thursday, each
month, 7:00 PM
Barb Smith
barlar@hit.net or
Diane Haddock
mrfish@horizon.hit.net

KENTUCKY

Southern Strings Autoharp Club
3rd Tuesday 7pm-10pm
3266 Roxburgh Dr.
c/o Ronald DeVore
308 Virginia Ave.
Frankfort, KY 40601
502 223-5317

LOUISIANA

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

318 686-5727

MARYLAND

A Group of Us on the Eastern Shore of Maryland
A moving jam
c/o Charlie Long
410 742-6619
cklong@sae.ssu.umd.edu

MASSACHUSETTS

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

MICHIGAN

Autoharps Unlimited
Jam 9 or 10 times a year
c/o Kathy Wieland
2230 Blueberry Lane
Ann Arbor, MI 48103
313 769-2849
katwieland@aol.com

Jolly Hammers and Strings Dulcimer Club
4th Saturday each month,
1:00 PM (except June and
July)
Chippewa Nature Ctr.
400 S. Badour Road
Midland, MI
517 631-0830
c/o Jane &
Bill Kuhlman
2769 S. Homer Road
Midland, MI 48640
517 835-5085
beeps@concentric.net

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

MISSOURI

Focal Point acoustic jam
Every Thursday,
7:00 PM
8158 Big Bend Blvd.
Webster Groves,

MO 63119
314 961-7427
www.musicfolk.com/
focalpoint/home.html

Music Folkjam
3rd Saturday each
month, 3:00 - 5:00 PM
c/o Andy or Don Ploof
8015 Big Bend Blvd.
Webster Groves,
MO 63119
314 961-2838
Plus a club that meets on
4th Saturday 3-5pm at
same location

Singing Strings Autoharp Club
4th Monday each
month, 6:30 - 8:30 PM
Brentwood Branch Li-
brary
c/o Alice Penovich
627 S. Newton
Springfield, MO 65806
417 831-4913

Folks Like Us Music Soc.
3rd Saturday 2-4:30pm
Walnut Street Grind
1041 E. Walnut
Springfield, MO

NEW YORK

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

NORTH CAROLINA

Crystal Strings Dulcimer Club
1st Sunday of each month,
1:30 PM
Belks Plaza
Arendall St.
Morehead City, NC
c/o Donnell Meadows
919 726-7699

OHIO

Canton Folksong Society
Usually 2nd Saturday
each month, 1:00 PM
Street of Shops
in McKinley

Historical Museum
800 McKinley
Memorial Dr. NW
Canton, OH 44718
330 455-7043
c/o Christina Kambrick
1707 32nd Street NE
Canton, OH 44714
330 453-5773

**Dulci-More: Folk and
Traditional Musicians**
1st Tuesday & 3rd
Wednesday each month,
7:00 PM
First United Methodist
Church of Salem
244 South Broadway
Salem, OH 44460-3816
c/o Bill Schilling
984 Homewood Ave.
Salem, OH 44460-3816
330 332-4420
sssbill@aol.com
http://members.aol.com/
sssbill/mw/cfss.htm

OKLAHOMA

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

OREGON

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

PENNSYLVANIA

**Angel Strings
Autoharp Club**
1st Monday of month,
6:30 - 9:30 PM
c/o Linda S. Huber
85 Packing House Road
Hanover,
PA 17331-7989
717 637-6857

**Bucks County
Folk Song Society**
1st Sunday each month,
6:30 PM
Wrightstown
Friends Meeting
Route 413
Wrightstown, PA
c/o John Hook
410 Twin Streams Dr.
Warminster,
PA 18974
215 675-0497

hook@voicenet.com
bcfss@prodigy.com
http://pages.prodigy.com/
bcfss/

**Frosty Valley
Dulcimer Friends**
1st Monday each month,
7:00 - 10:00 PM
c/o Helen Miller
713 Bloom St.
Danville, PA 17821
570 275-2642

**Lancaster County
Folk Music &
Fiddlers' Society**
2nd Sunday each
month, 2:00 PM
110 Tulane Terrace
Lancaster, PA
Ray Miller
PO Box 4541
Lancaster,
PA 17604
717 394-7948

**Off-The-Wall
Dulcimer Society**
1st Sunday each month,
2:00 - 5:00 PM
St. Stephen's
Lutheran Church
New Kingston, PA
c/o Rebecca Askey
134 E. Winding Hill Rd.
Mechanicsburg,
PA 17055
717 766-2982

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

TENNESSEE

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

TEXAS

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

**'Harps Over Texas
Autoharp Club**
4th Tuesday each month,
7:00 PM except December

c/o Nathan Sarvis
1904 Moonlight Drive
Denton, TX 76208
817 387-2020
n.sarvis@integrityonline
2.com

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

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

VIRGINIA

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

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

WASHINGTON

**Spokane Falls
Autoharp Club**
No meetings at this time.
c/o Diane McHenry
S. 36402 Bunker Landing
Road
Cheney WA 99004
509 235-4081
dmcfiesta@aol.com

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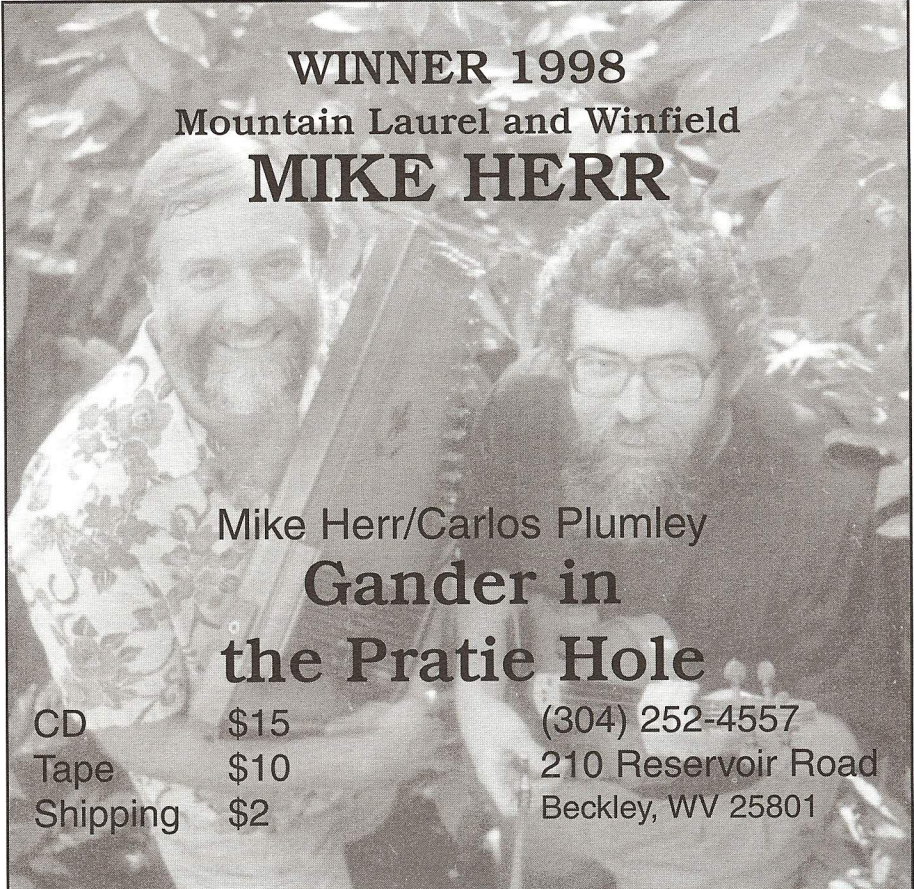
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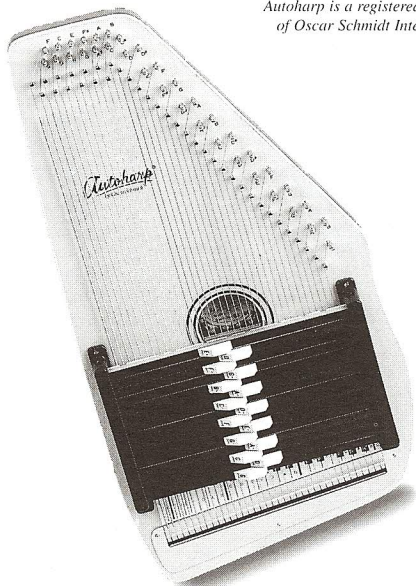
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Picker's Portrait:

Bill Martin

Music is a great joy in my life. My grandmother taught piano and violin, and I'm convinced growing up in a playpen next to those after school lessons infused me with a desire to make music. I started playing piano as a young child. My parents had friends that were folkies, and they introduced the music of Simon and Garfunkel, Joni Mitchell, Bob Dylan, Judy Collins and others to me. Another big influence was summer camp. The caretaker, Sim Lovejoy, taught me many old songs, and I began looking for a portable instrument to play. Sim told lots of great stories about growing up in the old days. He described working in the cotton fields all day, and then going to play for a barn dance. After the dance was over, he would be so tired and would crawl into the back of the wagon and sleep since the old mule knew the way home, waking when the wagon stopped at home. How many times after a long, sleep deprived festival, I wished for a mule and wagon!

I got my first autoharp when I was eighteen, a ChromAharp. I'm strongly left-handed, and the 'harp seemed to be the perfect instrument for me. Over twenty-five years (and several 'harps) later, I'm still thrilled to play the autoharp. I used Harry Taussig's book, "Folk Style Autoharp", to teach myself to play. I adapted the lessons to fit my left-handed flat picking style. I sit the 'harp upright in my lap, chording with my right hand and strumming and picking with my left. I catch notes on both the down and upstroke. My playing lacks the richness of finger pickers, but provides for a strong melody line. I attended a workshop by Bryan Bowers in Birmingham about 1980, and learned to make my own chord bars. The ability to customize the 'harp really helped me to expand and grow as a 'harper.

In college at Auburn, I met and began playing with some old-time musicians. I learned to key in on the fiddle, and weave melody and harmonies around the fiddle lead. The next step in my musical development occurred when I was introduced to country dancing. I was soon playing in

pick-up bands. In 1985 we moved back to Birmingham, and shortly thereafter the Red Mountain White Trash got together. Red Mountain is located on the Southside of the city. It used to be where all the old hippies and Bohemians lived. As UAB, (the University of Alabama in Birmingham), grew, the neighborhood became more upscale. We wondered where that left us, and the name Red Mountain White Trash came about. We are mainly a dance band, but do some concerts. We studied up and discovered that most accidents happen within ten miles of home, so we all moved. In 1988, I ended up on our small farm here at the foot of Lookout Mountain. The local music scene in NE Alabama, NW Georgia area is very rich. There are four to five open picking sessions every week, with a wide variety of music—country, rock, old-time, folk and so on. I'm lucky to play occasionally with my friend and neighbor, fiddler James Bryan. Sometimes Norman Blake will drop in when he's not on the road. There is nothing like playing with high quality musicians to improve the quality of your own picking. My buddies, the Webb twins, have a gathering every Friday night. They play all kinds of music. I think playing different styles and types of tunes also really improves your playing.

My primary instrument is a fifteen chord OS. I've set it up to play in A, D, E, G, C, F, B flat, E minor, A minor and D minor. I changed my seventh chords into major chords, and added some minor chords

and a B chord. Since I focus on melody lines, it is rare for me to miss the seventh chords. I arrange my chord bars to suit me, rather than trying to follow some standard arrangement.

My wife, Nancy, and I are both teachers. I teach eighth grade science. We both love being here at the foot of Lookout Mountain, where the morning fog gently lifts to show the Mountain wearing her season's cloth, and deer frolic in the yard (and get chased out of the garden by the dogs). Where all you hear is the water falling down the Mountain, the wind in the trees, and the birds singing (and airplanes flying). There is music all around us—the trick is learning to listen. As Norman says, "The best way to play is with your ears!"

Music is a joy. It fills my life with fun, fellowship and laughter. It's a hobby that almost *plays* for itself, and opens many doors. Hey, why don't we play a tune??



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Pro-Files

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

Karen Daniels
9002 Grandview Drive
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.

ROZ BROWN

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

rozzie@rozbrown.com
<http://www.rozbrown.com>

Pro-File: AQ October '89

Performance schedule:

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



"Doofus"

Heidi and John Cerrigione, from Ellington, Connecticut, perform as the duo "Cabin Fever." Heidi plays autoharp, hammered and mountain dulcimer while John plays acoustic bass, guitar and banjo. Both sing harmony. In addition, Heidi teaches autoharp and hammered dulcimer and John teaches clawhammer banjo. As one half of the popular group "Doofus" (Neal and Coleen Walters being the other half), they are heard at fairs and festivals across the

country. Heidi and Neal joined forces on a book "30 Old Times Songs/Tunes" for mountain dulcimer and autoharp for which there is a companion tape. Recently, four "Occasionals" have been published with more music for both instruments. "What Did We Leave Behind?", the foursome's first CD was reviewed in Volume 10, #4 of AQ. Heidi does about 95% of the music transcriptions you enjoy in AQ as well.

HEIDI CERRIGIONE

56 Egypt Road
Ellington CT 06029
860 872-3264
johncerrig@aol.com
<http://doofusmusic.com/calendar.htm>

Profile: AQ February 2000

Performance schedule:

March 3, 4
Mountain Dulcimer Music Fest
Albany, New York
Workshops and jamming (Cabin Fever)
lark119@citlink.net
April 8
House concert (with Doofus)
Pittsburgh, PA
cah@lonewolf.com
May 13, 14
Glen Rose Dulcimer Festival
Glen Rose, Texas
Workshops and concert (with Doofus)
banjoist@juno.com

PAUL and WIN GRACE

11990 Barnes Chapel Road
Columbia MO 65201
573 443-2819
pgrace@mail.coin.missouri.edu
www.folkfire.org/graces

Profile: AQ October '88

Performance schedule:

April 7 & 8
Big Muddy Folk Festival
(Evening concerts & daytime workshops)
Boonville MO
April 28 & 29
Daytime performances for Civil War
Re-Enactment
Keokuk IA

LES GUSTAFSON-ZOOK

212 E. Douglas
Goshen IN 46526
219 534-1173

gustazook@aol.com

Profile: AQ April '94

Performance schedule:

February 25, 26, 27
Dulcimer Doin's at Greenville Inn
Greenville OH
March 10
Columbus Mennonite Church
Columbus OH

LITTLE ROY LEWIS and the Lewis Family

1635 Washington Highway
Lincolnton GA 30817
706 359-3767

Profile: AQ January '90

Performance schedule:

February 4 & 5
Millmont PA
February 6
Nashville TN
February 11
Madison GA
February 13
Wabash IN
February 18
Kinston NC
February 19
Waldo FL
February 22
Dade City FL
February 24
Lagrange GA
February 25
St. Louis MO
February 26
Davison MI
March 3
Kissimmee FL
March 4
Bristol VA
March 5
Appomattox VA
March 9
Harrisonburg LA
March 10
Oak Grove LA
March 11
Lavonia GA
March 17
Clinton NC
March 24
Rural Hall NC
March 25 & 26

Dunnellon FL
March 30
 Shepherdsville KY
March 31
 Hanover OH
April 1
 Bellevue OH
April 2
 Goshen IN
April 7 & 8
 Eminence MO
April 15
 Knoxville TN
April 22
 Booneville MS
April 28
 Hillsborough NC
April 29
 Milton WV
April 30
 Ellenboro NC

KAREN MUELLER

PO Box 80565
 Minneapolis MN 55408
 kmharpo@aol.com
<http://shorock.com/folk/karen>
Profile: AQ July '93
 Performance schedule:
February 17
 Coon Rapids Arts Concert (7:30pm)
 Coon Rapids MN
February 25-27
 Mardi Gras Dulcimer Festival
 Covington LA
March 3 & 4
 Mountain Dulcimer Festival
 Albany NY
March 17
 "Gaelfest" Concert (evening)
 O'Shaughnessy Auditorium
 College of St. Catherine
 St. Paul MN
April 9-15
 Spring Dulcimer Week
 Augusta Heritage Center
 Elkins WV

HARVEY REID

Woodpecker Records
 PO Box 815
 York ME 03909
 207 363-1886
info@woodpecker.com
Profile: AQ January '89
 Performance schedule:
February 11 & 12
 Winterfest 2000
 First United Methodist Church

Irving TX
April 15
 Roaring Brook Nature Center (7:30pm)
 Canton CT
May 6
 Simple Gifts Coffeehouse (8pm)
 Unitarian Church at Lowell & Canal
 Street
 Nashua NH

BILL and LAURIE SKY

PO Box 70060
 Nashville TN 37207-0060
 615 859-1419
billandlauriesky@hotmail.com
Profile: AQ April '90
 Performance schedule:
February 4
 Raleigh MS
February 5
 Philadelphia MS
February 6
 Bethel Baptist Church (7pm)
 Shreveport LA
February 11
 Ecru Baptist Church (7:45pm)
 Ecru MS
February 12
 St. Jude's Childrens Research Hospital
 Benefit
 Byhalia MS
February 13
 Hot Springs AR
February 18
 Healing Waters Fellowship (7pm)
 Houston TX
February 20
 Mt. Gilead Baptist Church
 Vivian LA
February 22
 Pisgah Baptist Church
 Forest Hill LA
February 25
 Sabine Theater (7:30pm)
 Many LA
February 26
 Dunlap TN
February 27
 New Zion Baptist Church
 Pulaski TN
February 29
 Eagleville TN
March 1
 Chapel Hill TN
March 3
 Burnsville MS
March 4
 Hills Chapel Baptist Church
 Booneville MS

March 5
 Elliott Baptist Church (6pm)
 Elliott MS
March 10
 Ellington MO
March 11
 United Methodist Church (7pm)
 Vienna MO
March 12
 United Methodist Church (11 am)
 Licking MO
March 18
 Kingsland TX
March 19
 Crabtree AR
March 24
 Sunnyside Baptist Church (7pm)
 Albany GA
March 25
 Smyrna Second Baptist Church (7pm)
 Smyrna GA
April 9
 Jewell Baptist Church (6:45pm)
 Jewell GA
April 12 & 13
 Plum Creek Park Bluegrass Festival
 Dew TX
April 15
 Midway Baptist Church (7pm)
 Carthage MS
April 16
 Robinhood Baptist Church (6pm)
 Brandon MS

DREW SMITH

529 Ardmore Road
 Ho-Ho-Kus NJ 07423
 201 444-2833
drewharpsmith@netzero.net
Profile: AQ July '89
 Performance schedule:
February 12
 Helen Hayes Atrium
 Rt. 9W
 West Haverstraw NY
April 15 & 16
 New England Folk Festival
 Natick MA

CHARLES WHITMER

25650 IH 45N #1107
 Spring TX 77386
 713 367-6260 (evenings)
cwhitmer@conroe.isd.tenet.edu
Profile: AQ April '93
 Performance schedule:
February 11 & 12
 Winterfest 2000
 First United Methodist Church
 Irving TX

Hold Fast To The Right

Arrangement by Nathan Sarvis © 1999

Attributed to Sara Carter

Verse

G				C		G			
Kneel down by the side of your moth - er, my boy, You have									
G			/ / /			C G C		G / / /	

D		D7			G				
on - ly a mo - ment I know. ————— But — stay un-til I									
D / G		D7 G D7			G		/ D7		G / / /

C			G		D7			G	
give you some part - ing ad - vice, It is all that I have to be - stow.									
C G C			G / /		/ / /		D7 / G		D7 G D7 G

Chorus

Hold— fast to the right. Hold— fast to the right. Where -

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

ev - er your foot - steps may roam. ——— Oh, for - sake not the way of sal -

D	/	G	D7	G	D7	G	/	D7	G	/	/	C	D7	C
---	---	---	----	---	----	---	---	----	---	---	---	---	----	---

va - tion, my boy, That you learned from your moth - er at home. ———

G	/	/	/	/	D7	/	G	D7	G	D7	G		
---	---	---	---	---	----	---	---	----	---	----	---	--	--

You leave thus to seek your employment, my boy
 By the world you have yet to be tried.
 But in the temptations and trials you meet
 May your heart to the Savior confide.
 (chorus)

I gave you to God in your cradle, my boy
 And I taught you the best that I knew;
 And as long as His mercies permit me to live
 I will never stop praying for you.
 (chorus)

You will find in your satchel a Bible, my boy
 It's the book of all others the best.
 It will help you to live and prepare you to die
 And will lead to the gates of the blest.
 (chorus)

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, North Carolina 28634-9300. Or you can email Mary at: Maryonharp@YadTel.net

Hi Folks! As I compile this info, it is the dead of winter. I know that most autoharps are cozied up somewhere learning new "stuff" on their autoharps. I look forward to next spring/summer and all the get-togethers and festivals so I can hear the end result.

♫. Lots of House Concerts have been going on—here are only a few:

Mark and Linda Fackeldey at the Georgia Autoharps,
Evo Bluestein at **Cathy Britell's**,

Neal Walters and Doofus are everywhere!

John and Kathy Hollandsworth are entertaining the Shreveport-Bossier Dulcimer Society.

Bryan Bowers was at **Cindy Harris'**

♫. The Wichita, Kansas Autoharp Club has dissolved and their members will be playing with the Great Plains Dulcimer Alliance. The GPDA has about 60 members that play acoustic instruments and perform as the "Prairie Strings." **Barbara Barr** is a member.

♫. The "Roberts Family Mountain String Band" has a CD of old time music that is great! **Bobbi Roberts** tells me that they have had an opportunity to play at the Rex Theater in Galax, Virginia and had their CD reviewed on the Galax radio station. Much luck, gang, and CONGRATS!

♫. "Homemade Jam" with autoharper **Nathan Sarvis** has a CD out now, I think. The group appeared on the "Good Day Dallas" segment of Channel 4 news in October and were a part of the Dallas Arboretum's "Harvest Fall Festival".

♫. **Judy Barrett** has sent a song she wrote to the Will McLean Florida songwriting contest. I hope she will keep us posted. This sounds exciting, Judy!

♫. Word from **Barbara Smith** tells us that the International Bluegrass Music Association presented an award to **Bob Redford** honoring the Walnut Valley Festival as IBMA's "Event of the Year." This, of course, is the festival that hosts the International Autoharp Competition. This award is well-deserved—it's a one-of-a-kind festival.

♫. The reigning International Autoharp Champion, **JoAnn Smith**, has even bigger news! She and husband, David, expect the arrival of a "new little autoharper" sometime in late July. Close sources tell me that this just may be the *really big event* at Mountain Laurel Autoharp Gathering and Drs. **Mike Herr** and **Cathy Britell** are taking refresher courses in birthin' babies just to be safe. Have mercy!!!!

♫. Add to that that **Carole and Fisk Outwater** are grandparents to their first. Little granddaughter, **Bryce Elizabeth Gotta** was born November 4th. Wonder if Carole already has her autoharp on order? Congrats!

♫. **Carl Pagter** has been re-elected to the board of directors of the California Bluegrass Association. Congratulations!

♫. If you hear a lot of hollerin' coming from the hills of Virginia, it's just **Judie Pagter** railing against the rigors of moving. Judie and her critters are moving farther up the mountain. Civilization was just getting too close!

♫. **Patsy Stoneman** has been busy with the **Ernest Tubb** show in Nashville.

♫. Pennsylvania Cable Network filmed a wonderful segment with **George Orthey** in his shop in Newport, PA. George is one cool guy, and personally I think he can go into movies next—in his next retirement!

♫. Rumor has it **Bill Sky** and **Victoria Young** plan to be married April 22.

♫. Harpland wants to express to **Stew Schneider** and his family our sorrow on the death of Stew's son John, after a long battle with diabetes. Shalom, Stew.

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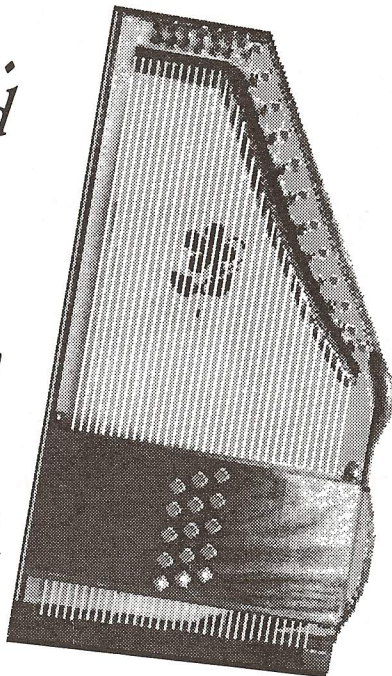


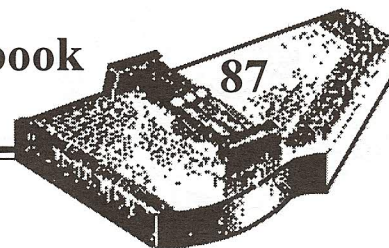
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In My Merry Oldsmobile (3) G

G / / / / / / / /
Come a-way with me Lu-cille

G / A7 / / / / / / / /
In my mer-ry Olds-mo-bile;

A7 / D7 / / / / / / / /
Down the road of life we'll fly,

D7 / / G / / / / / / D7 / /
Au-to-mo-bub-ling you and I.

D7 / / G / / / / / / E7 / / / /
To the church we'll swift-ly steal,

E7 / A7 / / / / / / / / / /
Then our wed-ding bells will peal;

A7 / D7 / / / / / G / / / /
You can go as far as you like with me,

B7 Em A7 / / D7 / / G / / /
In my mer-ry Olds-mo-bile.



There's A Long, Long Trail (2) C

C / / / / E7 / Am / F
There's a long, long trail a-wind-ing

F / / C / / G7 C / /
In-to the land of my dreams;

[C / /] F / / / / C / /
Where the night-in-gales are sing-ing

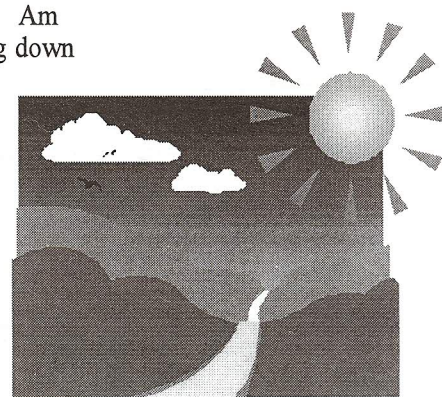
Am / D7 / / / G7 / / /
And a white moon beams;

[G7 / /] C / E7 / Am / C
There's a long, long night of wait-ing

[C / /] / / / / G7 C / /
Un-til my dreams all come true,

[C / /] F / / / / C / Am
Till the day when I'll be go-ing down

Am D7 / [G7 / /] / C / / /
That long, long trail with you.



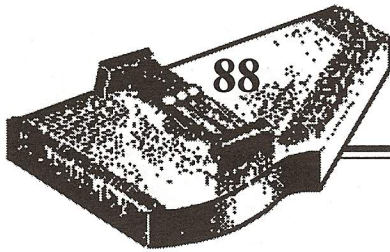
The Sweetest Story Ever Told (2) F

F / / [/ /] / / / [/ /] [/ /] [/ /] [/ /] C7 / / /
Tell me, do you love me? Tell me soft-ly, sweet-ly as of old;

C7 / / [/ /] F / / / [C / /] [/ /] [/ /] [G7 / /] C7 / / /
Tell me that you love me, For that's the sweet-est stor-y ev-er told.

F / / [/ /] / / / [F7 / /] [/ /] [/ /] [/ /] B^b / / /
Tell me, do you love me? Whis-per soft-ly, sweet-ly as of old;

Bdim7 / / [/ /] F / / / [G7 / /] [/ /] [/ /] [C7 / /] [/ /] F / / /
Tell me that you love me, For that's the sweet-est stor-y ev-er told



Autoharp Songbook

©2000, Stonehill Productions

Harrigan (2) G

G / E7 / [A7 /] [/ /] // D7 / / / G / //
H - A - dou - ble R - I - G - A - N spells Har - ri - gan,

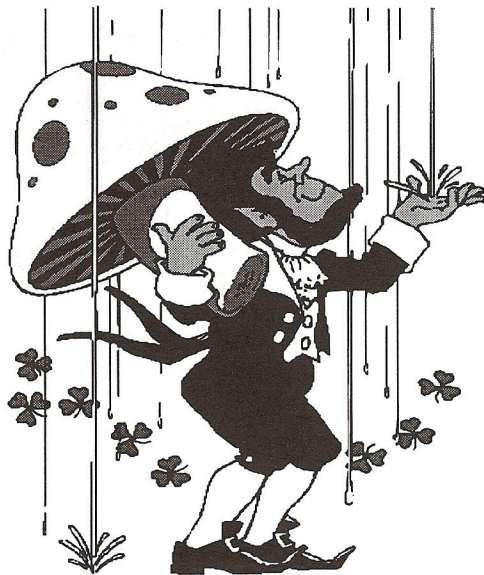
[G /] [/ /] [/ /] [/ /] D7 ///
Proud of all the I - rish blood that's in me;

[D7 / /] [/ /] [/ /] [/ /] G ///
De - vil a man can say a word a - gin' me,

G / E7 / [A7 /] [/ /] // D7 / / / B //
H - A - dou - ble R - I - G - A - N you see,

[B /] G [/ /] / [/ /] / [/ /] [/ /] /
It's a name that a shame nev - er has been con - nect - ed with,

[G /] / / D7 G ///
Har - ri - gan, that's me!



I've Got Rings On My Fingers (2) G

G / / / G // D7 G / / / / D7 / / G ///
Sure I've got rings on my fin - gers, bells on my toes

[D7 /] / / / [/ /] // / / / / / / /
El - e - phants to ride up - on, my lit - tle I - rish Rose

D7 G // D7 G / / / / // B7 Em /
So, come to your na - bob, and next Pat - rick's Day

G / / / Em / Bm / [D7 /] / G // D7 G
Be Mis - tress Mum - bo Jum - bo Jij - ji - boo J. O - Shea

Has Anyone Here Seen Kelly? (2) C

C [/ /] [/ /] G7 / C / //
Has an - y - bod - y here seen Kel - ly?

C /// [F /] F //
K - E - doub - le L - Y

F [C /] [/ /] G7 / C / //
Has an - y - bod - y here seen Kel - ly?

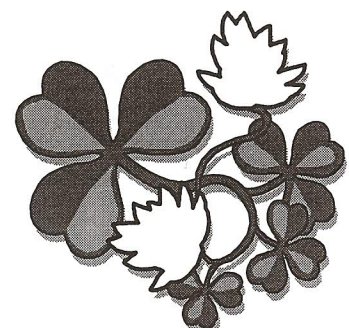
D7 / / / G7 //
Have you seen him smile?

[G7 /] C / / / G7 / / / /
Sure his hair is red, his eyes are blue,

C / / / / G7 / / / /
And he's I - rish through and through;

G7 [C /] [/ /] G7 / C / //
Has an - y - bod - y here seen Kel - ly?

[C /] [/ /] G7 / C //
Kel - ly from the Emer - ald Isle.



RECORDINGS

TAPES \$10—CDs \$15

Autoharp Quarterly*Music From Autoharp Quarterly, Volume 1* (cassette only)**Roz Brown***Just Kiddin' Around* (cassette)*Colorado And The West* (cassette)*Where I'm Bound* (cassette)**Bill Clifton***Autoharp Centennial Celebration* (cassette)**Country Ham with****Judie Pagter***I'll Be Leaving* (cassette)*The Old Cane Press* (CD or cassette)*Carpenter's Mill* (CD or cass.)*The Old Country Church* (cass.)*Songs Of Yesterday* (cassette)*Old Time Mountain Music* (cassette)*Songs Of Mother And Home* (cassette)*Country Ham* (cassette)**Will Smith***Across The Seven Seas* (cass.)**Mary Umbarger***As You Like It* (cassette)*So Many Tunes... So Little Time* (CD or cassette)**Mike Fenton***My Privilege* (cassette)*Accent On Autoharp* (cassette)*Autumn Gathering* (cassette)**Les Gustafson-Zook***Gather At The River* (cass.)*Skip to My Lou—Songs of the Pioneers* (cassette or CD)**Alan Mager***Hear the Colors* (cassette)**Julie Davis***Journey To The Fluted Mountain* (cassette)

Stories of the Colorado Trail

Traveling Light (cassette)*Heart Full Of Song* (cassette)**John Hollandsworth***A Mountain Music Sampler* (cassette)*Pickin' Time* (cassette)*Mountain Fling—Over The Edge* (cassette)**Karen Mueller***Autoharp Gourmet* (cassette)*Book for above \$10**Clarity* (cassette)

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(cassette)

The DeBusk/Weaver Family*Just Pure & Simple*

(CD or cassette)

Echoes Of The Past (cassette)*Echoes Of The Past, II* (cassette)*Quartet Gospel Favorites* (cass.)*Keeping With Tradition* (cass.)**Mary Lou Orthey***Memories—Songs From Home*

(cassette)

June Maugery*Shining Bright Like Gold*

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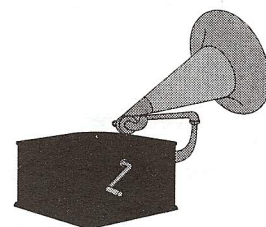
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June 29, 30, JULY 1, 2 2000

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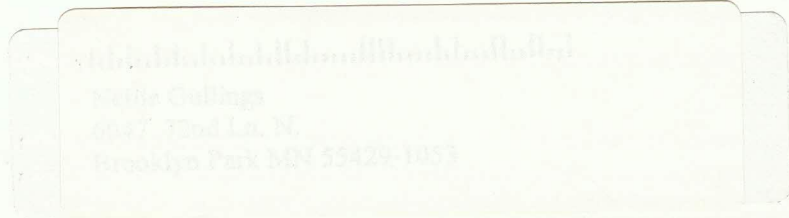


Photo by Sydney Hollandsworth

Playing through ???left to right – Mike Herr, Glenn Scott, John Hollandsworth