

Autoharp Quarterly®

The International
Magazine
Dedicated to the
Autoharp Enthusiast

Spring 2000
Volume Twelve, Number Three
Six Dollars

In This Issue

June Maugery
in TV land

A Labor Of Love
*by Bernard
Saintagne*

Picking Up Speed
by Tom Schroeder

**Chord, Chord
Assignment, and
Note Reference
Charts**
by Karen Daniels

I'll Buy That !
by Cindy Harris

**The Annual
Events Calendar**

**Grandmother's
Dance**
for Mother's Day

Sacred 'Harp
in Newfoundland

Morgan Magan
*with Carole
Outwater*

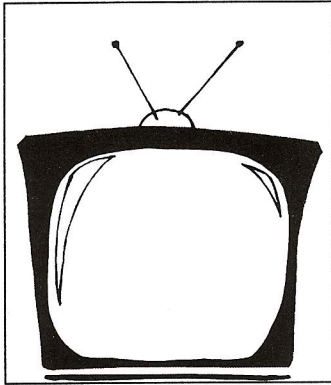
**MLAG
Schedule**



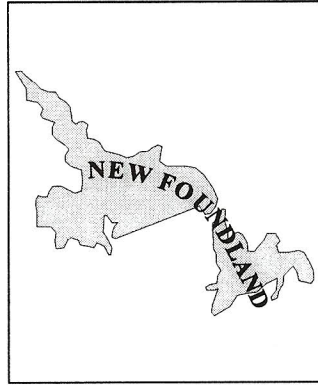
Judy Cox Pagter.....Country Ham

Contents

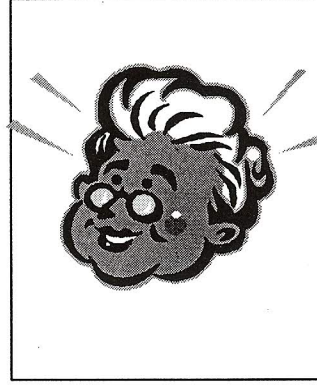
VOLUME TWELVE, NUMBER THREE
SPRING 2000



8 June Maugery gives French TV viewers a taste of autoharp.



14 Our Sacred 'Harp travels to St. John's Newfoundland and a fledgling church.



30 A sentimental song for Mother's (and Grandmother's) Day.

To and From the Editor.....	1
'Harpers Email, Clubs, Recordings.....	2
'Harpers at Large.....	3
Chord Assignment Chart <i>by Karen Daniels</i>	6
Chord and Note Reference Chart <i>by Karen Daniels</i>	7
Chord Selection Chart <i>by Karen Daniels</i>	7
June Maugery a la Television.....	8
Want Some Speed? <i>by Tom Schroeder</i>	10
Critic's Choice.....	13
Sacred 'Harp <i>the Avalon Unitarian Universalist Fellowship</i>	14
Simply Classic <i>by Linda Huber</i>	16
Mountain Laurel Autoharp Gathering Schedule.....	18
Interaction <i>with Carole Outwater</i>	20
Profiles.....	27
Grandmother's Dance.....	30
Dedicated To The One I Love <i>by Bernard Saintagne</i>	32
In The Beginning <i>by Mary J. Park</i>	35
Annual Events Calendar.....	36
I'll Buy That <i>by Cindy Harris</i>	38
Postscripts From 'Harpland. <i>by Mary Umbarger</i>	40
AQ Songbook Pages 89 and 90.....	41
The MarketPlace.....	43
Classified Ads.....	ISBC
Advertiser's Index.....	ISBC

Autoharp Quarterly
The International Magazine Dedicated to the Autoharp Enthusiast

Editor:
Mary Ann Johnston
"Roadie"
John (Jack) Johnston
Pro-Files Editor:
Karen Daniels
Interaction Editor:
John Hollandsworth
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:
Nadine White
Katie Brown
Laurie Searle

Cover Photo:
Judie Pagter
Taken at Tennessee Fall Homecoming 1999

Autoharp Quarterly is published four times yearly and mailed first class to subscribers the first week of February, May, August, and November. Subscriptions in the United States are \$20, Canada: \$22(US), Europe \$24 (US), Asia: \$26(US), air mail. Individual back issues in US: Vol. 1, No. 1-Vol. 10, No. 3; \$5 Vol. 10, No. 4-to date; \$6

Published by:
Stonehill Productions
PO Box 336
New Manchester, WV 26056
304 387-0132 Voice & Fax
Email: aharper@weir.net
www.autoharpquarterly.com
ISSN 1071-1619
©2000, Stonehill Productions.
Autoharp Quarterly is a registered trademark of Stonehill Productions.
All rights reserved.
Printed in USA.

To And From The Editor



Dear Readers,

Well, as some of you know, my expected three week stay in the hospital turned into six weeks +. But I have a usable right hip again and things are looking up. Actually, I feel great! Warm weather is on the way and how can a person not feel good about that!!

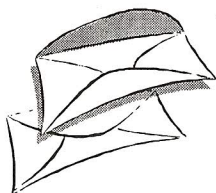
It always gives me a real lift to work on the Events Calendar for the upcoming season. As I type each one in, I think "Oh, yeah, I'd love to go to this one." But, like you, I can only get to a few. The trick is to go to as many as you can and enjoy each one to the limit!

You will notice that there are quite a few ads for festivals this time. Why not pick one out, go, and support live music!! You will be glad you did, and so will the performers who worked so hard to entertain and educate you. And don't forget to tell them how much you enjoyed being there.

Is it just me, or do there seem to be new autoharps springing up everywhere? One of these days, when you take your 'harp out of the case, folks aren't going to say, "What's THAT?"

We have several reports/articles from "across the pond" this time and it is exciting to hear what is going on in the world-wide autoharp community. When it comes to music, we all speak the same language (or at least we're all using the same "voice").

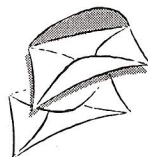
I have been working on a story for almost three years now that I think you will find very interesting. I seem to be getting closer to getting all the proper authorization to publish it. Sorry I can't tell you what it's about yet, but it is becoming an obsession with me and I hope it works out soon.



We got a lot of response regarding the review of June Carter Cash's latest recording, "Press On." Although 95% of it was favorable—with comments applauding Bob Woodcock's honesty in filing such a critique and *AQ*'s honesty in printing it. However, we did receive one negative response and I would like to address it.

The reader thought it mean spirited and vitriolic. That certainly was not our intent, nor that of Bob, who is the most ardent Carter Family fan I know. It was suggested that I should have either re-written some passages or, perhaps not printed it at all. Other than not printing a submitted article because I thought it to be inappropriate or morally objectionable (thankfully I haven't had to do that yet), I do not change a writer's words except to correct spelling or punctuation errors when I find them. My reasoning is very simple: I want *AQ* to, as accurately as possible, reflect our readers very differing styles and opinions. And so it is/was with Bob's review. A critic's job is to give us an opinion. We do not have to share it. In fact, one of my all-time favorite recordings was given a less-than-enthusiastic review (Since I've been editor, no less!) I cannot presume to know Bob's mind, but knowing what a Carter fan he is, it couldn't have been an easy task I set before him. This review in no way diminishes Ms. Cash or her previous accomplishments which are, indeed, impressive. Few families in our musical history have contributed more both as a family and as individuals as have the Carters.

And, on a more or less related subject, I would like to tell you a little of how I approach articles sent to us from folks to whom English is their second language. I do not try to rephrase their words or sentences, nor "interpret" what they are saying. To me, part of the charm of such stories is hearing what the person has to say in their own words. I hope you agree.



I must start saving the wonderful "mail" we received through this electronic gizmo we call a computer. It needs to be shared. I have a tendency to forget not everyone is "on line." There is wonderful, informative, sharing, fun group called Cyberpluckers who regale each other on a daily basis with a plethora of information and opinions that is interesting, and often amusing, but hardly ever dull. Lindsay Haisley keeps it all "together" and is to be congratulated for his efforts.

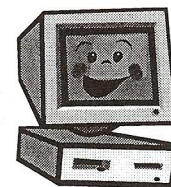
Speaking of computers and such, *Autoharp Quarterly* has a new web address. It is <http://www.autoharpquarterly.com> or www.autoharpquarterly.com. We hope this will make us easier to find when folks go "surfing" on the internet. The old web address is being phased out.

We are reaching a lot of new folks via the internet and for that we are thankful. There are lots of people out there just waiting to find out what we already know—**AUTOHARPIN' IS FUN!!**

While I have your ear: if there is anything you think we should carry in our MarketPlace, let us know. If we can find a source and bring the item to you at a good price, we'll add it to our inventory.

Meanwhile—See you out and around this summer!

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.

CHANGED E-MAIL ADDRESSES

nadine@ifwtech.com Nadine Stah White
info@melodystraditionalmusic.com
 Melody's Traditional Music & Harp Shoppe
lucille@dulcimerlady.com Lucille Reilly
FenMikeAhp@aol.com Mike Fenton
tuneit@autoharpworks.com Bob Lewis
reidsmusic@earthlink.net Ginny Reid

NEW WWW ADDRESSES

www.reidsmusic.com Ginny Reid's page
<http://www.autoharpworks.com> Bob Lewis' page
www.dulcimerlady.com Lucille Reilly
<http://home.att.net/~larkpoint/> Cathy Britell's page
<http://home.naxs.com/cbobbiarp> Bobbi and Clarence Roberts

MUSIC RELATED WWW ADDRESSES

<http://www.fmp.com/orthey/ml00.html>
 MLAG site for 2000
<http://members.aol.com/autoharps/harpfaq.html> How to put picks on, etc.
<http://www.silcom.com/~peterf/> Lots of Carter lyrics
<http://levysheetmusic.mse.jhu.edu/advancedsearch.html> Original sheet music for old songs
<http://www.broadcast.com/radio/public/wmmt> Stew Stewart's radio show
NOTICE: AQ has a new URL !!! It is:
<http://www.autoharpquarterly.com> or
<http://autoharpquarterly.com> the old URL will still work but is being phased out.

Clubs

Glenn Flesher reports the Shreveport-Bossier Autoharp Society has a new meeting place. The new address is 6025 Buncomb Road at Pines Road in southwest Shreveport. The time and date will remain from 1 to 4pm on the second Saturday of the month. For additional information or directions, call Glenn at 318 686-5727 or you can drop him an email note at Harp6633@aol.com.

The Singing Strings Autoharp Club also has a new meeting place, according to Alice Penovich. As of March 27, they will meet at the Schweitzer United Methodist Church, 2747 E. Sunshine, Springfield, Missouri in room 202 of the new Albright wing. The time will be 6:30 to 8:30 pm the fourth Monday of each month. On April 8, the Folks Like Us Music Society, the Harp and Dulcimer Club, the Mountain Dulcimer Club and the Singing Strings Autoharp Club had a joint meeting. They called it a "String Fling" and a good time was had by all.

Janice Rhea sent a change of address and meeting time and place for the Horse and Buggy Harpers. The meetings are now every Thursday at 7pm at the Galt Middle School in Galt, California. The leader is Melva Gass, 6706 Tamoshanter #26, Stockton, California. The phone number is 209-475-0850.

Verla Boyd sends exciting news of a new club. She relates:

My quest for a new autoharp club started with several pity parties. One day last spring, I was really on a big one. I had just talked to my sister who plays autoharp and she was telling me about the Folk Society that she plays in with all the fun and excitement and the gigs and on and on. The Club News in the *Autoharp Quarterly* and *Autoharp Clearinghouse* also gave me the longing for an autoharp club. As my husband walked by me he whispered in my ear, "start your own club." Shortly after that, I met Becca who plays dulcimer and also wanted to play with others. (Timing means everything.) The love for our instruments and the desire to find others who play autoharp and dulcimer was beneficial in forming our quick friendship.

So we began by visiting the music stores in the area looking for leads. We called church choir directors and started talking about this to our friends and anyone who would listen to us. We followed up on all leads. After several months of this, we took the plunge and advertised the time and place in 5 local newspapers. We addressed these articles only to autoharp and dulcimer players.

Our excitement began to grow (along with a little anxiety). Everything was in order, right down to the songs we would play. Then horror of horrors! The day before launching this club, we had a late winter blizzard, which did nothing to reduce my

anxiety level. But the sun came out the next morning and the winds died down and the roads cleared up.

So there we were all set up with Becca's husband at the door of the building ready to greet the players. And yes they did begin to come, to our relief. Ten came — 6 dulcimers and 4 autoharps — 3 men and 7 women. We knew some of the people, but others were new acquaintances. The local newspaper was there with a reporter and photographer. After we got to know a little more about each other, we played and played and played. Becca said she was so excited she couldn't even focus on her music. I was so intense that when it was over I had a large bruise on the inside of my left arm from hugging my 'harp so tight. It was a unanimous "yes" that we wanted to do this each month. It was certainly worth all the work. No more pity parties for me!!!

Recordings

Still Point

Karen Mueller

Autoharp: Karen Mueller

(See Karen's ad on page 11.)



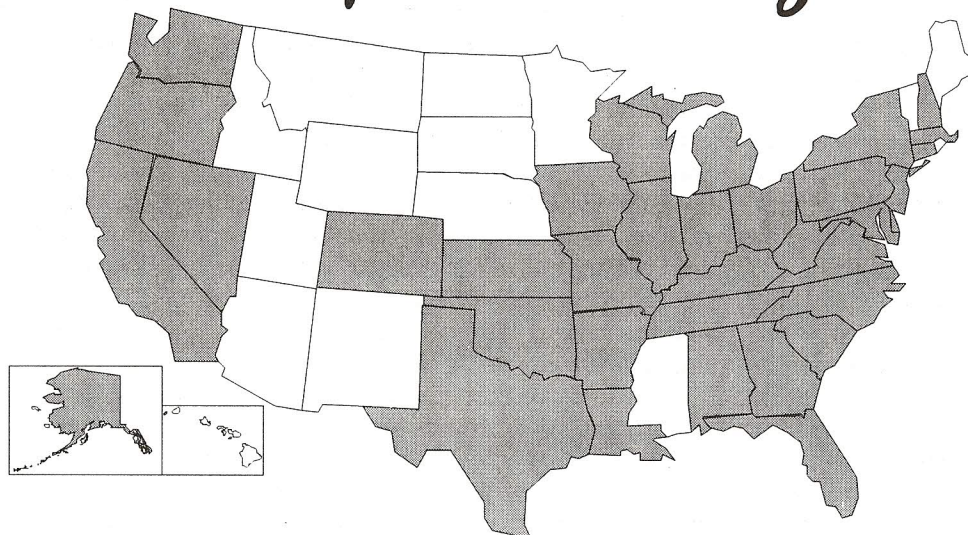
DO YOU ... think of AQ when you attend a concert (either formal or house), workshop or festival. We would like to share your experiences with others so, **drop us a line.**

DO YOU ... belong to a club that welcomes autoharps and/or autoharpers? **Drop us a line** and share the fun.

DO YOU ... attend a house of worship that has an interesting history or unusual congregation? **Drop us a line**, we'd like to feature your church/synagogue and one of its favorite songs or hymns.

DO YOU ... know of someone (perhaps yourself) who would make an interesting Picker's Portrait? **Drop us a line.**

'Harpers-At-Large



2nd UK Autoharp Day

Reporting: Nadine White
Abingdon, England

Our second UK Autoharp Day went off on Saturday, the 19th of February. We had 26 autoharpers attending this time (as opposed to 27 at the first Autoharp Day in September). However, I know that there were at least four other people who wanted to attend but were prevented by illness or other complications, so we are definitely supporting a growing community of 'harpers.

We're trying to build on our experiences and find effective ways to shoe-horn in ever more interesting events and experiences in one short day. Well ... actually 11am to 8pm *felt* like a pretty long day to me, as organiser, but Ian and I were back relaxing in our living room by about 9:30.

So what happened this time:

Well, based on feedback from the Day in September, we increased the number and range of workshops on offer, adding a choice of three hour-long 'mini-workshops' running concurrently in the morning. The subjects for these workshops were: Beginners, Folk Session – how to join in with other instruments, and Diatonic Playing. Ian and I took the 'Folk Session' workshop, and kept the 'harpers busy as we progressed through a sequence of increasingly more complex tunes; Mike Fenton took the 'Diatonic' workshop, which was spent devising variations on *Planxty Fanny Power*. Sue Edwards took the 'Beginners' section, thinking that a handful of people would

attend. In the event, this was the most popular option – with 12 people signed up for her workshop!

One of the very positive aspects of this event was that we attracted a range of individuals who had not attended the first Autoharp Day last September – and many of them were (or considered themselves to be) 'beginners', as Sue found out when she saw how many had signed up for her workshop. Every bit of feedback I've had on Sue's session has been highly positive, which means that a lot of new players went away with the encouragement and support that they needed.

After lunch, we all went on to a two-hour workshop on tunes in 4/4 time, in which Mike Fenton once more demonstrated his consummate skill at being able to support and 'bring on' a large mixed group of players all working and learning together in one workshop session.

We had a break for consolidation, chat, practice, etc. after this workshop, followed by a 'slow jam' session. After the superb pot-luck supper, we assembled for the finale of the day – a 'showcase' in which individuals shared a song or tune with the whole group.

I was pretty tired (and still recuperating from bronchitis) at the start of the day – and totally energised by the end of it!

So.....

It's not surprising that we'll be having our *Third* UK Autoharp Day in a short time: on Saturday the 3rd of June.

Watch this space (as they say) for further news of UK 'harpers'!!

Orthey Workshop

Atlanta, Georgia
Reporting: Katie Brown
Atlanta, Georgia

Before beginning this report, I asked two of our Georgia Autoharpers members, Anne Martin and Laurie Simpson, if they would mind if I let those of you who receive *AQ* know how well George Orthey conveyed his workshop to all there – including these two very talented women who are blind. They said they did not mind at all. So, now you can be as blessed as I was while this workshop was going on.

George Orthey had planned a visit in late March to hear Bill and Laurie Sky perform in Smyrna, Georgia. We later learned that Laurie Sky was to take delivery of a brand new Orthey 'harp for that night's performance. Afterwards, George would be heading up to Tennessee to visit friends there and conduct some business.

Fortunately for the Georgia Autoharpers, George said he would be available for a workshop on March 26 if it could be worked out. Thanks to Laurie Simpson and Anne and Robert Martin it was worked out successfully.

While waiting for everyone to arrive for the workshop, I told George that he was too young to have been attending horses as a Cavalry doctor. (This was the only animal I could think of for a veterinarian in the armed services.) He said that he had attended some 200 dogs over a large part of the U.S.. He also mentioned, in passing, that he had a Bachelor's Degree in Agriculture and Dairy; a Master's Degree in nuclear

medicine and a Doctor's Degree in veterinarian medicine. I certainly was impressed. Not only does he operate on musical instruments, but can tell you if they can be "nuked" up for stellar performance.

Laurie Simpson had previously sent the following to the online Cyberpluckers: "On Sunday, March 26th, some of the Georgia Autoharpers and friends were privileged to visit with George Orthey. This gathering was hosted at the home of Anne and Robert Martin.

We were first treated to a spectacular workshop on basic autoharp maintenance. George said the two main items are changing felts and replacing strings. He used my Orthey harp to demonstrate changing a string. I actually cringed when he broke the middle octave A string in order to demo the proper way to replace it with another. He showed how to remove the old string and the fine tuner."

(From this point on, as George is talking and showing everyone the process of removing the string and fine tuner, he thoughtfully took both Laurie's and Anne's hands and had them touch each different part of

the strings, pegs, chord bars, felts and springs used in his demonstration, as this is how both "see." So follow if you will in your mind as Laurie continues.)

"He showed how to place the string with the ball in the fine tuner, turning the tail end of the wire away from the bridge, so it would seat properly. He showed the importance of level pegs and of putting the end of the wire in the peg hole. On the bass strings the distance of the wound wire from the pins is important. George also demonstrated how to check for rust under the strings ... run your fingernail on the bottom side of the string to see if any is hiding there.

We were given some tips on how to remove the old felt from both wooden and aluminum bars. And if you don't remove the felts, how to use silicone glue to coat the face of the felt. I hadn't heard about this technique before, so it was quite interesting.

After the workshop, we jammed for quite awhile. And soon the jam session became an international gathering. A couple who live in Robert and Anne's neighborhood are originally from Germany and they were hosting two couples, relatives of theirs, who still live in Germany. They truly seemed to enjoy the gathering and they were very gracious guests.

After a dinner including some of Robert Martin's wall-plastering chili (which is quite yummy), we sat and talked in a comfortable and relaxed atmosphere, George is really quite a remarkable person with a tremendous wealth of knowledge about a wide variety of subjects. On behalf of the Georgia Autoharpers, a huge thanks to George Orthey for sharing his Sunday afternoon with us. Thanks also to Robert and Anne Martin for hosting this wonderful event. Mary Lou, we missed you! Wish you'd been here, too!"

We would also like to thank George for aptly answering all our questions and for looking over our harps and telling us if there was a need for repair, etc.. George left at least five sets of strings and a set of felts in Georgia (with some of those going to Alabama) ... yes, we do have out-of-state people who are members of the Georgia Autoharpers. So things will be sounding better down south!

An interesting note: George says he has been approached on the subject of making a George Orthey autoharp. I asked him who better to make a George Orthey autoharp than George Orthey? He is giving this consideration. However he has goals in mind and working toward certain dates and events

and processing wood, all going into future productions. So, it could happen later. He told us of felling a tree on their property last year and it is still laying on the hillside there in Newport ... curing its little fibers and waiting for the sawmill. This man is really a go-getter!!

Augusta Heritage Workshop
Elkins, West Virginia
Reporting: Laurie Searle
Palmetto, Georgia

A class of nine autoharpers proved to be just the right size for Karen Mueller's intermediate autoharp workshop at the Augusta Heritage Center in Elkins, WV, April 9-15.

Karen's preparation for the class began several months ago when she sent participants a letter describing the prerequisites and class structure. Participants were expected to be able to: tune the instrument, hold it upright, strum a variety of rhythm patterns in several keys and be familiar with melody picking. She also told us that we would be working mostly from autoharp tablature and covering a variety of styles including old-time, Celtic and familiar songs. She even told us what keys we would be playing in so we could bring the appropriate autoharp.

Karen's preparation paid off. The nine participants were pretty evenly matched and were able to play all the material Karen prepared (because everyone brought the appropriate autoharp).

The format of the class was well-structured. Karen introduced one or two concepts in the morning and chose tunes and arrangements that let us practice the concept. In the afternoon we began with a brief review of the morning's concept before Karen introduced the next concept. All total, we covered 29 tunes. The concepts included: use of contrasts - loud/soft, slow/fast, high/low, minor/major; various techniques - stops, patting the melody, full arpeggio strums, single note pluck, regular pinch; variations on the theme; and medleys.

All of the participants reported that it was a real pleasure to be in Karen's class. We certainly enjoyed hearing her play throughout the week, but more important, we enjoyed her teaching style. By the end of the week, we felt she had given us a strong foundation and the tools to improve our playing styles. We rate Karen Mueller's intermediate autoharp workshop *and* the Augusta Heritage program an "A+."

FOOT IN THE AIR PLAYS "TUNES WE THOUGHT WE KNEW"

For 12 bucks, you can learn some, too.

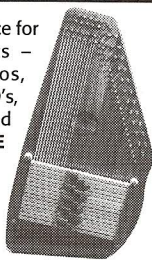
Stew Schneider
3830 Birnamwood Drive
Ashland, KY 41102

FREE CATALOG!

The world's most trusted source for new and used instruments - Autoharps®, guitars, banjos, mandolins and more! Plus CD's, cassettes, videos, books and accessories. Ask for your **FREE CATALOG** today!

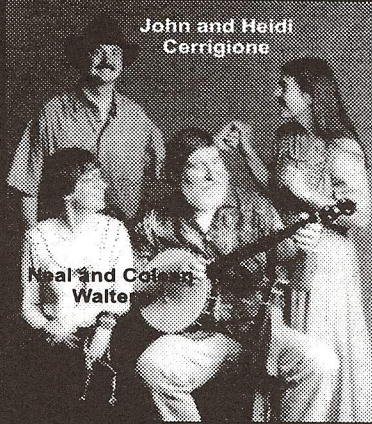
Elderly
INSTRUMENTS

Order on the web!
www.elderly.com



1100 N. Washington
PO Box 14210-AQ
Lansing MI 48901
(517) 372-7890



John and Heidi
CerrigioneNeal and Colleen
Walter

Doofus

What Did We Leave Behind?

Silver and Gold Two-Step • I Think of You
You Are My Flower • Fair and Tender Ladies
Maple Sugar • New Harmony
Jubilee • Pinedale/Nancy's
Remember Me • Elisabeth's Waltz
The Coo Coo • Fairweather Friends
Blue Eyes Cryin' in the Rain • Cedarville
and 5 more!

CD \$15 - Cassette \$10 - Postage \$1.50

Also Available

30 Old Time Songs and Tunes for Mountain Dulcimer and Autoharp

"True back-porch music ... All the selections are classic
... Clearly presented ... Highly recommended"

Carrie Crompton - Dulcimer Player's News

Mountain Dulcimer Book - \$15; Autoharp Book - \$15
Companion Cassette Tape - \$10; Book/Tape Set - \$24
2 Book Set - \$28; 2 Books/Cassette Tape - \$36

Occasional #1 for Dulcimer (18 Old Time Tunes) - \$8
Occasional #2 for Autoharp (18 Gospel Favorites) - \$8
NEW! Occasional #3 for Dulcimer (18 Waltzes) - \$8
NEW! Occasional #4 for Autoharp (18 Waltzes) - \$8
Postage - \$3

Doofus Music (AQ), 56 Egypt Rd, Ellington CT 06029

A NEW CD BY TOM SCHROEDER

AN ARTISTIC AUTOHARP

Over One Hour Of Instrumental Arrangements Of Celtic And American Music
Autoharp With Piano, Fiddle, Flute, And Bodhran Accompaniment
Includes: Pachelbel's / Hewlette, The Rainstorm, And Other Requested Tunes

Send \$17 (includes shipping) to:
Tom Schroeder, 300 W. 113th St., Kansas City, MO 64114

Zephyr Hill
AUTOHARPS

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

MARK FACKELDEY, LUTHIER

206 West Flora Street • Tampa, FL 33604 • 813 237-5832

Web Site: <http://members.aol.com/fackeldey/zephyrhill.html> • E-mail: markoharps@mindspring.com

★ DREW SMITH'S ★ (201) 444-2833 ★ 2000

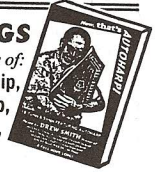
Great All-American Autoharp EMPORIUM

DREW SMITH'S
FIRST SOLO ALBUM:

"Now, that's **AUTOHARP!**"

19 TUNES and SONGS

performed by Drew Smith, winner of:
MOUNTAIN LAUREL Championship,
INTERNATIONAL Championship,
NATIONAL Championship,
Galax OLD FIDDLERS CONVENTION



Southern Mountain tunes & songs, Show Tunes, Blues, 20's,
Russian, Turkish, Arabic, Ladino...and more! A FULL HOUR!

Hear what just **1** Autoharp can do! **\$10.00 + \$2.00 P&H**

Send a **STAMPED** envelope to receive our latest
illustrated **MINI-CATALOG**, containing some
of the best **new items** at the very best prices!

Chord Bar REFELTING STRIPS

PREMIUM WHITE FELT, pressure sensitive adhesive
with an extra felt strip & instructions incl. with each set:
21 Bar set of felts (total of 22 strips)\$29.00

15 Bar set of felts (total of 16 strips)\$24.00
Money back guarantee to please! Please add \$3.50 P&H

KORG CA-20 Chromatic TUNER



Easy-to-read LCD Meter. Red and green LED
lights for fine tuning...has a mic, and a pickup
jack. Supreme accuracy at a GREAT price!

KORG does it ALL, even calibrates! **\$24.00 + \$3.50 P&H**

Matrix Clip-on TUNING PICKUP

Clips onto the top tuning pins -- jack plugs directly into
tuner. Better than alligator clips! **\$15.00 + \$3.50 P&H**

Long Handle TUNING WRENCH

for all Autoharps and Hammered Dulcimers! **STAR POINT** for
best tuning pin fit. Long handle gives easier, more precise tuning,
with less effort! A GREAT TOOL! **\$15.00 + \$3.50 P&H**

SLIDER SHOULDER STRAPS

Provides balanced weight distribution, relieving back fatigue and
will help your posture. Adjustable leather "X" crossover on back.
in BLACK --- an excellent price! **\$25.00 + \$3.50 P&H**

LEARN from my "Play-by-Ear"

AUTOHARP WORKSHOP LESSON

Lesson One has two 1 hour-long instruction tapes plus a
20 page workbook. Takes a beginner step-by-step to
playing rhythms and melodies. Like taking a dozen lessons.

Proven to REALLY WORK! **\$29.95 + \$3.50 P&H**

Tapes: "WINFIELD WINNERS -Autoharp!"

Best variety of AUTOHARP STYLES of today! The four volume
set, each one full hour long, features between six and nine of the
winners and finalists of Winfield's International Championships!
The winning tunes have been beautifully re-recorded by all the artists!

Vol. 1,2,3,4 @ \$10.00 ea., all four \$39.00 + \$2.00 P&H

"THE AUTOHARP BOOK" by Becky Blackley

A marvelous 256 page book, 8 1/2 x 11, some pages in full
color, packed with photos of just about all Autoharps made.
Complete history of the Autoharp since it was manufactured
by Charles Zimmermann. This is a GREAT REFERENCE!

Originally \$19.95 now **\$15.00 + \$3.50 Priority Mail**

Oscar Schmidt NYLON GIG BAGS

Soft padded black bag has loop handles, shoulder strap, pick
pocket. Fits Oscar Schmidt and smaller custom made harps.
Great Price: **\$37.00 + \$5.50 P&H** - We discount other cases

A & B Model STRING SETS: **\$35.00 + \$3.50 P&H**

DISCOUNTS to 30% on OSCAR SCHMIDT

AUTOHARPS - We also have 15 & 21 Bar Conversion Kits

Call: (201) 444-2833 or Write, or e-mail

Make check to: DREW SMITH & send w/single highest P&H

Great All-American AUTOHARP EMPORIUM

529 ARDMORE ROAD, HO-HO-KUS, NJ 07423

e-mail: drewharpsmith@netzero.net

Chord Assignment Chart

NOTES:	A	B ^b (A [#])	B	C	C [#] (D ^b)	D	D [#] (E ^b)	E	F	F [#] (G ^b)	G	G [#] (A ^b)
KEY OF	CHORDS											
C (No #s, no bs)	F, Am		G, G7	C, F, Am		G, G7		C, Am	F, G7		C, G, G7	
G (One #)	D, D7		G, Em	C, D7		G, D D7		C, Em		D, D7	G, C, Em	
D (Two #s)	D, A A7		G, Bm		A, A7	D, G, Bm		A, A7		D, Bm	G, A7	
A (Three #s)	A, D, F [#] m		E, E7		A, F [#] m	D, E7		A, E, E7		D, F [#] m		E, E7
F (One b)	F, Dm	B ^b , C7		F, C C7		B ^b , Dm		C, C7	F, B ^b , Dm		C, C7	
Am (Relative of C)	Am, Dm		G	Am		G, Dm		Am	Dm	D	G	
Em (Relative of G)	A, Dm		Em	Am	A	D		Em, Am		D	Em	
Gm (Relative of B ^b)	F	Gm		C, F		Gm			F		Gm, Cm	
Dm (Relative of F)	Dm	Gm	G	C		Dm, Gm		C	Dm		Gm, C	
POSSIBLE CHORDS FOR EACH NOTE	A	B ^b	B	C	A	D	E ^b	E	F	F [#] m	G	E
	A7	C7	B7	C7	A7	D7	F7	E7	F7	B	G7	E7
	Am	Gm	Bm	Cm	C [#] m	Dm	A ^b	Em	Fm	B7	Gm	B ^b 7
	D	G ^o 7	E	D7	F [#] m	E7	B	A	G7	Bm	A7	C [#] m
	D7		E7	F	G ^o 7	G	B7	A7	B ^b	D	C	D ^o 7
	Dm		Em	Am		G7	Cm	Am	B ^b 7	D7	C7	
	F		G	F7		Gm	C ^o 7	C	Dm	C ^o 7	Cm	
	F7		G7	C ^o 7		B ^b		C7	D ^o 7		E ^b	
	F [#] m		D ^o 7			B ^b 7		C [#] m			Em	
	B7					Bm		G ^o 7			G ^o 7	
	C ^o 7					D ^o 7						

Most of the chords on these charts are those found on the average autoharp. Other chord possibilities do exist, though not listed.

o = diminished

© 1999, Karen Daniels. All rights reserved.

Chart format by Tom Schroeder

Chord/Note Reference Chart

Key of C:	(No #s/No b's)							Related minor
	I	ii	iii	IV	V(7)	vi	VII°(7)*	
CHORDS	C	Dm	Em	F	G(7)	Am	B°(7)	
Notes in Chords:	C-E-G	D-F-A	E-G-B	F-A-C	G-B-D-(F)	A-C-E	B-D-F(G#)	
Key of D:	(Two #s)							
	I	ii	iii	IV	V(7)	vi	VII°(7)	
CHORDS	D	Em	F#m	G	A(7)	Bm	C#°(7)	
Notes in Chords:	D-F#-A	E-G-B	F#-A-C#	G-B-D	A-C#-E-(G)	B-D-F#	C#-E-G(A#)	
Key of F:	(One b)							
	I	ii	iii	IV	V(7)	vi	VII°(7)	
CHORDS	F	Gm	Am	Bb	C(7)	Dm	E°(7)	
Notes in Chords:	F-A-C	G-Bb-D	A-C-E	Bb-D-F	C-E-G-(Bb)	D-F-A	E-G-Bb(Db)	
Key of G:	(One #)							
	I	ii	iii	IV	V(7)	vi	VII°(7)	
CHORDS	G	Am	Bm	C	D(7)	Em	F#°(7)	
Notes in Chords:	G-B-D	A-C-E	B-D-F#	C-E-G	D-F#-A-(C)	E-G-B	F#-A-C(D#)	
Key of A:	(Three #s)							
	I	ii	iii	IV	V(7)	vi	VII°(7)	
CHORDS	A	Bm	C#m	D	E(7)	F#m	G#°(7)	
Notes in Chords:	A-C#-E	B-D-F#	C#-E-G#	D-F#-A	E-G#-B-(D)	F#-A-C#	G#-B-D(F)	

*The exception to the number of sharps (#s) or flats (b's) in a key, or in the key of C with no sharps or flats, is the diminished 7 chord. Though most autoharps use the V or V7 chord to get the VII note, in actuality the VII note would be part of a straight diminished chord comprised of the three notes as seen in the chart and are in the **DIATONIC** scale.
(Ex: Key of C - C, D, E, F, G, A, B, C)

A diminished 7 chord is created by adding a fourth note which is enclosed with parenthesis. Ex: Key of C - when making the straight dim. chord of B-D-F into a diminished 7, a G# is added which is *not* in the C diatonic scale thus acting as an "accidental" and putting it in the **CHROMATIC** range.
(Ex: Key of C - C, C#, D, D#, E, F, F#, G, G#, A, A#, B, C)

It is this process which changes the number of sharps or flats in any given key. There are only three diminished 7 chords: C-D#-F#-A/G-A#-C#-E/D-F-G#-B. In using all three of the dim. 7 chords, every note in the chromatic scale is included which makes it popular with chromatic autoharp players. Each note is equal distance apart (3 one-half steps) and each gets equal importance. Therefore, the diminished 7 chord can be called by any one of its four note names.

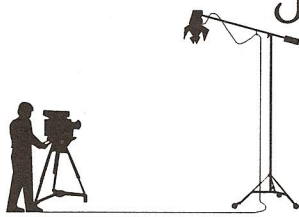
Note & Chord Selections Chart

NOTE:	CHORD SELECTION:										
C	C	C7	Cm	D7	F	Am	F7	C°7			
C# (Db)	A	A7	C#m	F#m	G°7						
D	D	D7	Dm	E7	G	G7	Gm	Bb	Bb7	Bm	D°7
D# (Eb)	Eb	F7	B	B7	Cm	C°7					
E	E	E7	Em	A	A7	Am	C	C7	C#m	G°7	
F	F	F7	Fm	G7	Bb	Bb7	Dm	D°7			
F# (Gb)	F#m	B	B7	Bm	D	D7	C°7				
G	G	G7	Gm	A7	C	C7	Cm	Eb	Em	G°7	
G# (Ab)	E	E7	Bb7	C#m	D°7						
A	A	A7	Am	D	D7	Dm	F	F7	F#m	B7	C°7
A# (Bb)	Bb	C7	Gm	G°7							
B	B	B7	Bm	E	E7	Em	G	G7	D°7		

◦ = diminished

© 1999, Karen Daniels. All rights reserved.

June Maugery à la Télévision



from June Maugery

In early December of 1999 a four-man camera crew from Lyon arrived one afternoon in my small Alpine village. Using a truckload of equipment, their mission was to film approximately six hours in the life of June Maugery and her bizarre musical instrument ... then back to the big city to distill it all down into a six-minute film portrait for French television.

I had time over the holidays to torture myself with wondering what would be cut, what would be left in, how would my 'harps sound (not to mention my French) and why had I ever agreed to a project where I had so little control over the final outcome? Then midst all my doubts there was also a small part of me that suspected they'd gotten so much great material ... they'd just have to go over the six minutes.

On January 15 of this new millennium, "Hey June" was televised throughout the Rhone-Alpe region of France. I'm told it probably reached 550,000 viewers. It lasted just under seven minutes. The only other AQ subscriber I'm aware of in the whole country lives in Paris (outside Rhone-Alpe territory), therefore I've taken the liberty of interviewing myself in order to document the experience.

Editor's note: Actually, June there are two others, plus the Musee de la Musique in Paris.

J.M. – Is it true that when you go to the grocery store now, people crowd the aisles for your autograph?

J.M. – That's an exaggeration, June, but the lady at the fish counter did recognize me and inquired about getting a recording.

J.M. – Did you feel the autoharp came through in a positive way to the French public?

J.M. – Definitely. The sound man did a good job getting both 'harps and vo-

cals to sound clear and natural. Also, the fine craftsmanship on my Orthey, Fladmark and Fackeldey 'harps was apparent even on a TV screen. There was no sense of voilà, here is another American gimmick or gadget, I'm happy to say. In fact there really is no stigma around the autoharp in France, because most people have never seen or heard one. The French tend to be very receptive to the instrument except for its name ... the word autoharp invariably provokes a blank frown. Then when I say it's like a zither, their eyes light up (ah oui, c'est ça) and from then on they'll call it a zither.

J.M. – So was the so-called "portrait" generally what you hoped for and expected?

J.M. – Frankly, the first time I saw it, I felt mainly relief ... there's no major faux pas or idiot mistake on my part. Then later I got more critical with each viewing. I question the decision to cut my explanation of how an autoharp works. (That was the one part I'd secretly practiced beforehand in front of the mirror.)

J.M. – All those buttons and bars remain a mystery?

*J.M. – Yes, but maybe it was just too technical for the general public. Then they also cut some brilliant instrumental work on *Ghost Riders in the Sky*, but left in my yodel-like "yippee-ai-eyes" ... I suppose that was just so American, it had to be there.*

J.M. – What was the hardest aspect to get used to? ... You've never been on television before, have you?

J.M. – Not since 1954 when I got to go on "The Howdy Doody Show". I didn't particularly enjoy even that, but this was much harder ... here were four men in my own living room, strangers, managing to look both indifferent and critical. Plus, every time I tried to bring up the subject of my French husband, the director would click his

tongue and say, "Oh, but this is not the subject." Of course I thought any portrait of me would have to include a mention of Bernard ... I didn't just wake up one morning and decide to move to the French Alps.

J.M. – Well it sounds like they had a precise idea of what they were after, and remember, it was all just another day on the job for them ... it might have looked pretty unprofessional if they'd been saying "Wow!" every five minutes; "these autoharps are too much, incroyable" ... but I'm sure they were thinking that. What did you enjoy about the film?

*J.M. – I actually really like the beginning and the end. The opening shot shows my dog and me on our daily path through an Alpine meadow. In the background we hear me singing and playing *Hard Times*. Then the scene flashes to our balcony where I finish the song and the last sun of the day puts a golden pinkish glow on the mountains. I love these scenes because they're beautiful and authentic. It actually happens like that just about every day, and every day I think how lucky I am to have this dog, this path, these 'harps, this view ... to see it all framed on a screen and looking so special is very validating, you know?*

J.M. – Yes, but this is for a music magazine and we want to avoid too much psychobabble. So tell us how the film ends.

*J.M. – Well, it was way too short, but the film ends with a scene of me and our local band, "J'Attendsveille." There are about 40 dancers and we're playing a jig called *Strayaway Child*. Now this was a beloved but endangered cut on our soon-to-be-released CD. It all but did stray away until we voted to book another day of studio time to get it right and save it.*

J.M. – So the French band you play with has a CD coming out?

J.M. – Yes, June, and I'm so glad you asked about it. "J'Attendsveille" (which is a local expression meaning 'I can hardly wait'), is a big part of my musical life here in France. We're in the process of making our first recording and I'm excited about finally being able to share what I do here, on this side of the Atlantic, with my music friends in the States.

J.M. – *Is it anything like your "Shining Bright Like Gold" album?*

J.M. – It's done in the same studio, and again the autoharp is beautifully recorded. But the music is totally different. "J'Attendsveille" plays traditional European dance music, plus our own compositions. Most of the record is instrumental and geared towards dancing. The autoharp shares the limelight with flute, fiddle, clarinet, guitar, button accordion, sometimes piano, and bass. There are seven of us and one of our challenges is how to sound full and rich without getting too busy and frantic. The "less is more" principle is not always easy to implement with seven distinct egos and no official director. J.M. – *Wow. I can imagine. Does the autoharp hold its own? Are you pleased with the result?*

J.M. – I am pleased. Though I don't play constantly, when I do, the autoharp is very present. Sometimes we hear it solo, sometimes with just one or two other instruments, sometimes with the whole ensemble. It was hard work, but fun trying to find an unoccupied niche. The others always assume I'll know how to do that, which is a compliment, but it can get lonely having zero guidance.

J.M. – *And how do the other band members feel about the autoharp?*

J.M. – Very positive. For one thing, it makes us unique in this neck of the woods. Also, and this may lose something in the translation, our talented guitar and piano player said, "The autoharp is like an elegant tablecloth."

J.M. – *Well leave it to the French to get table-oriented in any situation. Now, back to the TV film. You're saying you enjoyed the ending because it was good publicity for your new CD?*

J.M. – Yes, but not that alone. I guess I've got sentimental reasons or per-

sonal ones. There's nothing like a recording studio to bring out the worst and the best in a band. We experienced the inevitable doses of reality and humility ... tense and painful moments. We were keeping ungodly hours but trying to stay positive. When that TV crew arrived on the scene, we were burned-out and discouraged. The fact that their main focus was June Maugery and the autoharp could have been devious ... our accordion player could have rolled his eyes and said, "who cares about your portrait?" But none of that happened. It did us good to get out of the studio to play for our dancers again. We were nervous, silly, tired – but united. To my eyes anyway, the camera got that. I am so glad that part wasn't cut.

J.M. – *Well thank you, June Maugery, for sharing your continental exploits with Autoharp Quarterly readers. I trust you'll have copies of this hot new CD with you this summer?*

J.M. – Indeed, and I'm really looking forward to seeing many friends at the Mountain Laurel Autoharp Gathering in June and July. à bientôt, J.M.



June and part of the TV crew taping in her living room.



Cowboy Songs for Autoharp

by Carol Stober



Cowboy Songs for Autoharp	14.95
Appalachian Autoharp, Book/Tape	19.90
Autoharping the Gospels, Book/Tape	21.95

INSTRUCTIONALS

Easy Autoharp Video	29.95
Melodic Autoharp Video	29.95
Above items published and available from Mel Bay Publishing	
Autoharp Book/Tape Set	15.00

Workshop Records, Publisher

LISTENING TAPES

Country Sampler	8.00
Patchwork	7.50
Down Home Family Band (Children's songs) ...	8.00

Add 3.50 for shipping

For fastest delivery, order from

CAROL STOBER

Box 1275 • Talledega, AL 35161

Call 256-362-6471 or e-mail AHarpLady@aol.com

Eighth Annual Willamette Valley Autoharp Gathering

July 28-30, 2000

Nofziger Farm, Albany, Oregon

Evo Bluestein
Carey Dubbert
Mike Fenton
Richard Scholtz
Les Gustafson-Zook

\$35/weekend • \$18/day
Camping and RV space is available.

Hands-on Workshops
Open Stages, Jamming
Singing, Concerts
Vendor's Tables
Terrific Food
Good Fun & Great Weather!



Contact: John Arthur
6596 NW Niagara Drive
Corvallis, Oregon 97330
(541) 745-7568
JRA@proaxis.com

Want Some *Speed* ??

by Tom Schroeder

It was very late at night. I was wandering through the campground of an autoharp festival looking for a jam. All of the sudden I heard this woman's hushed voice, "Hey, mister, want some speed?" Startled, I said, "Huh?" She repeated, "Want some speed?" I looked around and saw this shadowy figure at the edge of the campfire's glow. I said, "I don't do drugs." She replied, "I'm not talking drugs, I'm talking speed." I said, "I'm not selling my soul to the devil like I know some of those hotshot autoharp players must have done to play as fast as they do!" She laughed and said, "Speed doesn't involve magic, just some simple principles." I asked, "What are those?" She said, "So you *do* want some speed!" We sat down by the campfire.

She said, "First, you must have Felt in good condition." I replied, "Even when I was younger, I didn't feel in good condition." She said, "You cannot have deeply grooved Felt on your autoharp." She tipped up my autoharp and pushed down one of my chord bars. We looked at the bottom of the Felt pads to determine how grooved they were. Over time, the strings wear grooves in the Felt. Felt with deep grooves will not dampen the strings well and you have to use a lot of pressure to dampen the strings. She explained that these will rob you of speed. Deeply grooved Felt has to be replaced or sealed with silicone.

She told me, "A high playing action will keep you playing slow." I pointed out again that I don't get high by doing drugs. She explained "playing action" is the distance you push the chord bar down from its resting position to when it dampens the strings. If your playing action is "high" you have to move the chord bar through a lot of space before the strings are dampened. Ideally the playing action should be set so the Felt, in its resting position, barely clears the strings but does not

dampen them. She said that lowering the action is accomplished in many ways. The easiest, but least precise, is to put foam strips used for window insulation under the chord bar cover. I learned that bad mechanics can slow down even the most talented player, whether they are high or not.

She then said she wanted to see my Hand Technique. I pointed out I was a married man. She said, "No, show me how you play your autoharp." After pulling my mind out of the gutter, I played her a little tune. She pointed out some of the good and bad things I was doing with my left hand (the one over the chord buttons). The good things were that I had assigned one finger to each of the chord bars so I was playing in a finger pattern rather than having to think about which finger to use. I was also keeping my fingers slightly touching the chord buttons as I played whether I was using that finger or not. She suggested that I keep tension on the chord bars as I played. She showed me that after she pushes down a chord button, she lets the pressure off only enough so the Felt clears the strings but she keeps the chord bar slightly pushed down. It looked like she was just wiggling her fingers back and forth as she changed between chord buttons. She never let the tension off the chord buttons. She said her motto was, "Small movements get you speed."

She looked at my right hand technique. She pointed out that it was good that my arm did not rest on the autoharp and I kept my hand in a rounded shape while I played. She also liked the fact that whenever possible, I was alternating between pinching one note with my second finger and thumb and just plucking the next note with my first finger. In the middle of my playing, she muttered the motto "Small movements get you speed" and grabbed my right hand suddenly. She

asked me to start over and this time try to do my pinches, fingerplucks and thumbstrokes with as small a movement as possible. She pointed out that with your right or left hand, the more space you have to move your hand or finger through, the slower you play. I complained that it was hard to play with small movements. She asked, "You want speed, right?" I said "Yes" and tried again.

The next thing she asked me to do was to start playing slow and gradually speed up until I was playing as fast as I could. After a brief time she grabbed my right hand, saying "That's enough noise!" I thought I was playing like those hotshot autoharp players. She pointed out as my speed increased my accuracy decreased. She said, "All I heard was noise. Fast noise, but noise nevertheless. If you want speed, you have to work on accuracy at the same time." I stammered, "You don't mean, you wouldn't possibly suggest, please don't say the word ...". She said, "Do you mean PRACTICE?" I let out a scream.

After she calmed me down, she showed me how practice could be fun. "What tunes do you like to play?", she asked. "Traditional American dance tunes.", I replied. She taught me *Sugar In the Gourd*. She showed me how I could take music I already like and use phrases in it to help me learn accuracy and get speed. She taught me another of her mottoes, "You have to play slow in order to play fast."

"First listen to your heart beat to set the beginning tempo," she directed. "Now play the first half of *Sugar In the Gourd* at that slow tempo, but rhythmically." I started playing. She closed her eyes and shook her head in dismay. She showed me how to play it slow but rhythmically by using a thumbstroke to emphasize the down-beat and just pluck the melody notes in between the down-beats. "Now, follow me," she

directed and we started playing the first half of the tune at the heart beat tempo. As we repeated the first half of the tune, she gradually started speeding us up. When we reached a speed where my accuracy began to falter, she slowed down a little and we kept playing at that manageable speed.

"If you want speed, try practicing at home using these principles.", she directed. "Check your autoharp's mechanics periodically. Pay attention to your left and right hand technique. Find a tune phrase you like and practice playing it slowly. Gradually speed your playing up until your accuracy falls off. Then slow down a little and practice at that slower speed for awhile before trying to increase it again."

I thanked her for her time and got up to go find that jam I was looking for. I turned around to thank her again and all that was there was the glow of a dying campfire and the lingering question, "Want some speed?"

(Tom can be reached by email: anartauto@hotmail.com .)

Orthey Autoharps... Unsurpassed Sound and Guaranteed Craftsmanship.

Single-Key Diatonic from \$1,226.
21-Bar Chromatic and Multi-Key
Diatonic from \$1,380. All
instruments include fine tuners.
Customized to meet your needs.
Orthey Instruments...since 1964,
the finest in acoustic instruments.

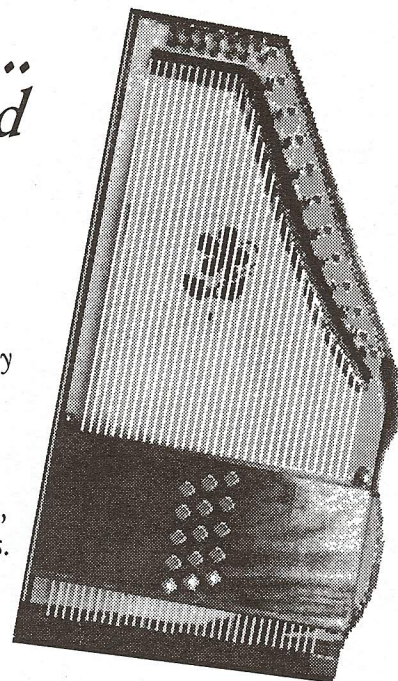
Instrument shop closed from
November 1st through April 1st.



Orthey Instruments

November - March: 941 505-0823 • Punta Gorda, FL
April - October: 717 567-6406 • Newport, PA

World Wide Web: <http://www.fmp.com/orthey> • Email: autoharp@pa.net



are you a fan of old-time music?

then subscribe to



Sample Copy	\$5	(\$6 foreign)
One Year	\$20	(\$25 foreign)
Two Years	\$38	(\$48 foreign)
Five Years	\$115	

**A quarterly magazine
dedicated to the
support and promotion of
old-time music.**

To subscribe, send check or money order
with your name and address, to:

**The Old-Time Herald
P.O. Box 51812-AQ
Durham, NC 27717**

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

Still Point

An exciting new
instrumental album
by Karen Mueller

*1986 International
Autoharp Champion*

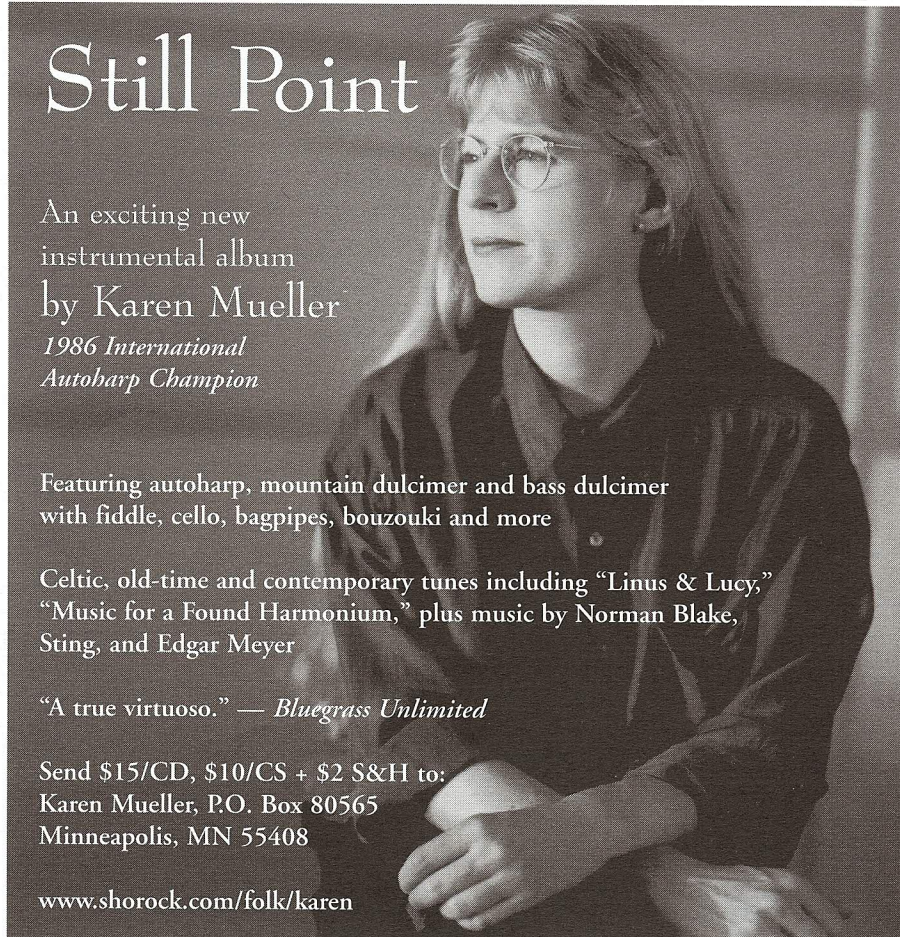
Featuring autoharp, mountain dulcimer and bass dulcimer
with fiddle, cello, bagpipes, bouzouki and more

Celtic, old-time and contemporary tunes including "Linus & Lucy,"
"Music for a Found Harmonium," plus music by Norman Blake,
Sting, and Edgar Meyer

"A true virtuoso." — *Bluegrass Unlimited*

Send \$15/CD, \$10/CS + \$2 S&H to:
Karen Mueller, P.O. Box 80565
Minneapolis, MN 55408

www.shorock.com/folk/karen



Sugar In The Gourd

Traditional

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

Critic's Choice

Guest review by Mike Herr:

Still Point

Karen Mueller

Autoharp: Karen Mueller

30 Year Jig • Music For A Found Harmonium • Eleanor Plunkett • Miss McLeod's • Linus and Lucy • Bill Cheatham • Hardiman the Fiddler/ Dever the Dancer/Star Above the Garter • Jeff Davis/Run Boy Run • Still Point • Britches Full Of Stiches • Kitchen Gal • Sliding Down • Sadie At the Back Door/Johnny Don't Get Drunk/Shuffle About • Every Little Thing ...

I just love the satisfaction of waiting and waiting for a specific musical CD, anticipating it with ample amounts of lip-smacking and then getting more than I expected. Karen Mueller has done it again, folks, and I am simply honored to be doing this pinch-hit review.

Because this is an autoharp magazine, I'll try to stay focused on Karen's use of the 'harp. But believe me, the other instruments used in this all-instrumental CD are just wonderful. I don't play the lap/mountain or bass dulcimers, the guitar or the bouzouki, so I don't understand how she gets all the sound out of those instruments that she does, but I love the results!!

So just what does Karen do that is so special? She's a seasoned, experienced, professional musician and you hear it come through the well-developed intros, interludes and endings – through the interplay with the other musicians and through the complete ease with which she uses her 'harp. I tried to pick out an example that best typifies what I'm describing, but my notes on all the tunes are similar: "great rhythm back-up"; "creative interpretation"; "spunky drive to the 'harp" and so on. Karen switches from lead to back-up to lead seamlessly. She's one of the fastest melody pickers in the top

echelon of autoharps and makes it all sound so effortless. Especially in the mind blower, *Miss McLeod's*.

Another strength of this CD as a whole is the variety of selections. Karen winds her way from the snappy *30 Year Jig* to the plaintive *Eleanor Plunkett*, from the amazingly quick rendition of *Bill Cheatham* to the slip-jiggery medley of *Hardiman/Dever/Star*.

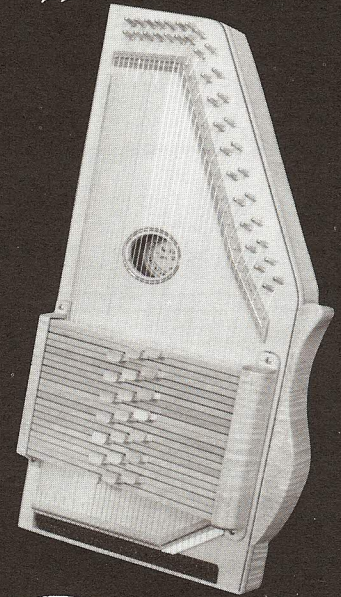
This brings me to another aspect of this CD which is abundantly evident – the excellent cast of musicians around Karen. Bruce Bowers on fiddle is solid in his three sets, including some top-notch fiddling in *Bill Cheatham*. I'm a long-time fan of Timothy Britton and can highly recommend his work on the flute, whistles and uilleann pipes. His interplay with Karen on these instruments bespeaks a long-term close musical relationship and they simply shine together. Other special mention goes to Anna Vazquez on cello, Dick Hensold on Northumbrian pipes and Laura McKenzie on concertina.

One last idea before closing – the name of this CD, *Still Point*, has a special meaning to anyone who has taken to understanding the Osteopathic concept of craniosacral therapy. During one of the maneuvers of this type of therapy, the entire mechanism of the central nervous system quiets down to that point in which a therapeutic event can occur. At times the healing dynamic which occurs may be one of inspiration and creative realization, and I believe that many such wondrously happy events have helped Karen create this excellent musical work.

In conclusion, *every* offering delivers a message, a well-developed feel and a meaning; *every* offering is well-arranged; and *every* offering shows why Karen Mueller is one of the most complete musicians we have the pleasure to hear these days. Take advantage of the opportunity.

See Karen's ad on page 11.

SUPERIOR
SOUND ♦ BEAUTY
WORKMANSHIP



FLADMARK
WOODWORKS
717 286-5044

RD 2 Box 437 • Sunbury, PA 17801

Melody's



Traditional Music
& Harp Shoppe

**Hundreds of Acoustic
Instruments in Stock**

**Large Selection of Sheet
Music and CD's**

**For a Free Catalog Call:
800.893.4277**

**Visit our Web Site:
<http://www.folkharp.com>**

**E-Mail
music@folkharp.com**

**We Ship All Over the World
Fast Friendly Service**

Sacred 'Harp



Welcome to the Avalon Unitarian Universalist Fellowship Newfoundland, Canada

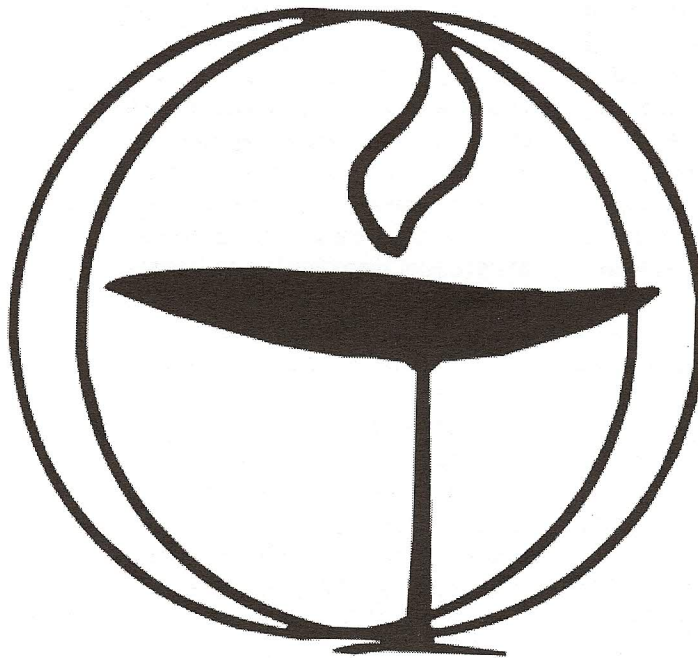
From Katie Stein Sather, Paradise, Newfoundland, Canada:

The Avalon Unitarian Universalist Fellowship is a church, but has no building yet. We're too new. Started up just three years ago, this congregation is the dream of a few committed folks who wish to have a liberal religious presence in metropolitan St. John's. We are the first Unitarian congregation in Newfoundland. At the moment, we meet in space rented on Sunday mornings from the city recreation department; we are looking for a place to lease.

One of the struggles this congregation

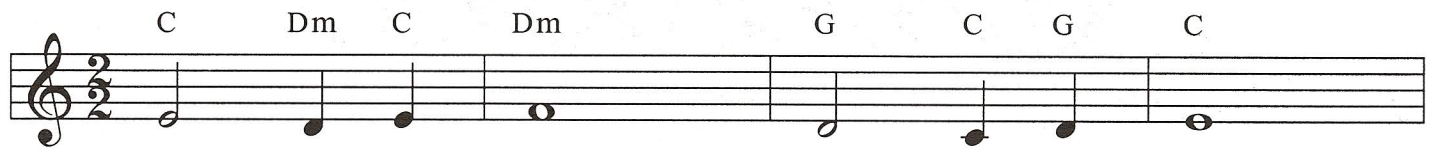
has faced is finding the right style of music to fit the alternative theology of the members. Most, but not all of us, are not Christian; many want music that is different in style as well as theology than what is available at the mainline churches in town. I started playing autoharp not quite two years ago in a quest to have some music we could sing to, and accompanied our singing for a few months. My repertoire is limited, though, and I don't have time to work on that much music every week, so I am delighted that now we have an experienced musician with a keyboard to lead us in singing.

The music that we sing is a mix of new words to old tunes and altogether new songs. It can be a shock to find gender inclusive language in old familiar songs like Christmas carols, but affirming when you realize you as a female are included. *Spirit of Life* by Carolyn McDade is one of the new ones that has become probably the most popular song in the denomination. It expresses our updated concept of God with new words, and new images and reflects a different relationship to that divine presence in our life.

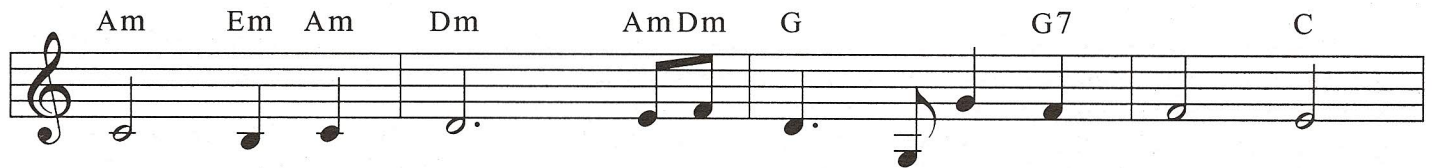


Spirit Of Life

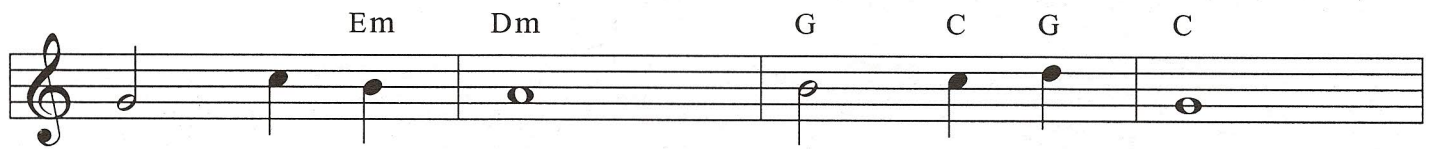
by Carolyn McDade



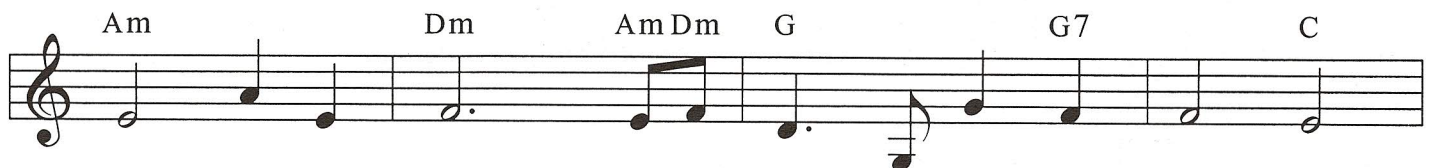
Spir - it of Life, come un - to me.



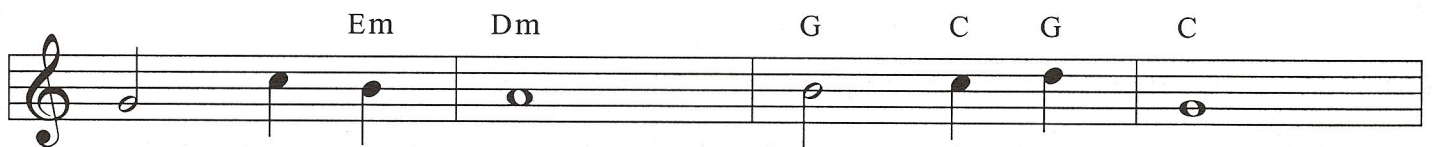
Sing in my heart all the stir - rings of com - pas - sion.



Blow in the wind, rise in the sea;



move in the hand, giv - ing life the shape of jus - tice.



Roots hold me close; wings set me free;



Spir - it of Life, come to me, come to me.

CLASSIC SIMPLY

by Linda Huber

Air from "Water Music"

by George Frederick Handel

Handel was a contemporary of Bach, and like him, was born in Germany. Handel, however, spent a great part of his life in England. He showed musical talent early in life, by playing the harpsichord, organ, violin and oboe at age eleven. His father wanted him to become a lawyer and, in fact, he started to study law. He soon abandoned

this endeavor in favor of being a church organist and joining an orchestra.

The *Water Music* was composed for George I, King of England. The King was having a river party, traveling on barges down the river. Many people accompanied him in various boats. Handel's orchestra of fifty musicians was on one of the barges.

The King was so pleased with the music that he had it played three times during the trip.

The *Water Music* was published in 1720 and consisted of 20 movements. *Air* is one of six that were arranged for modern orchestra.

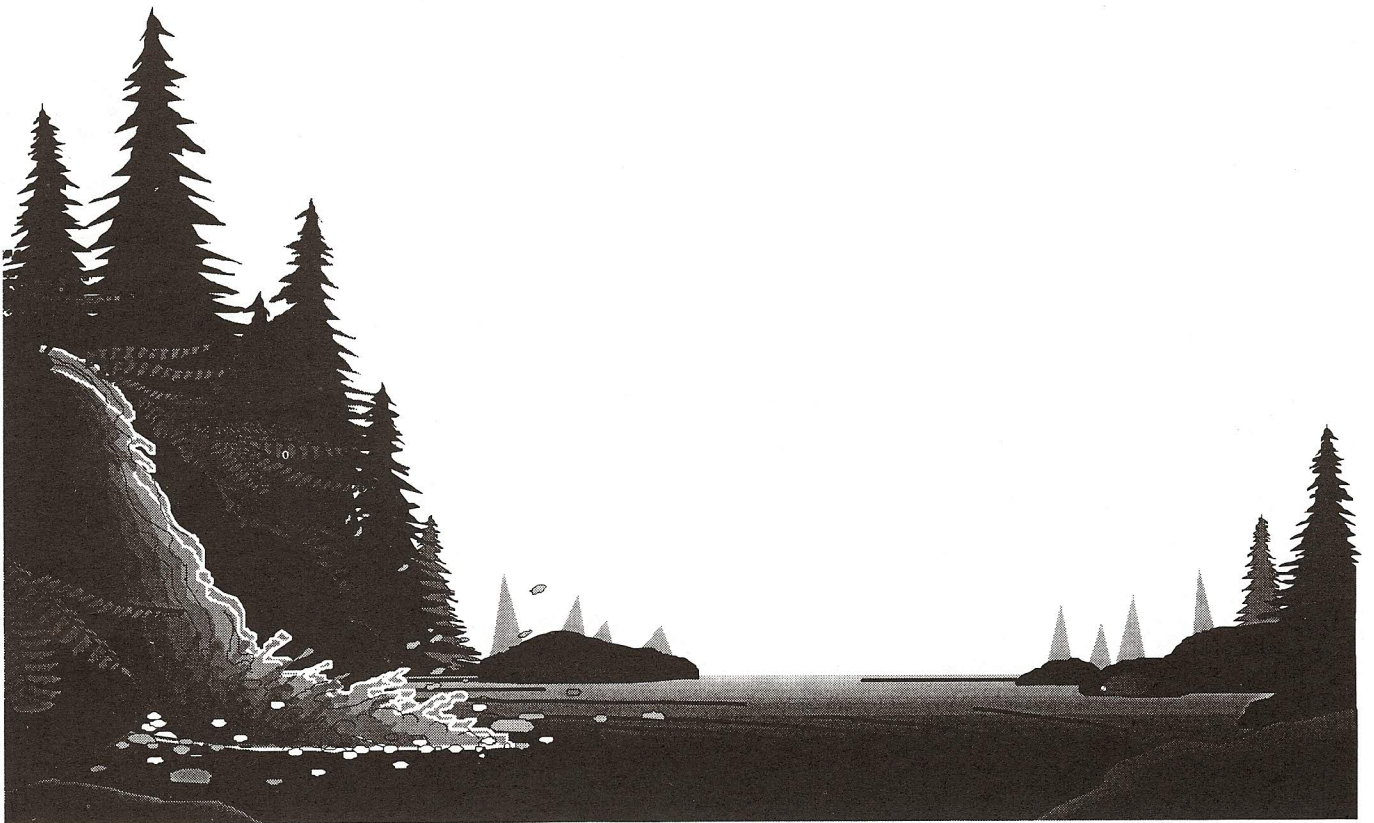
F / / / C7 F / / / C7 / / / Gm / F Bb F C7 F /

F / / / C Gm F C7 F C7 / / / G7 / C G7 C G7 C /

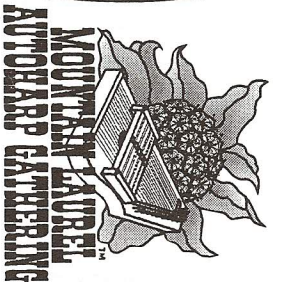
F / F7 / Bb D7 / / / Gm Cm / Bb / F Bb F Eb F

Musical notation for the first system, including a treble clef staff with a key signature of one flat and a bass staff with guitar chord diagrams. The chords are: F, F7, Bb, C7 / F / C7, F / / / C7 / / Gm / F Bb.

Musical notation for the second system, including a treble clef staff with a key signature of one flat and a bass staff with guitar chord diagrams. The chords are: F, C7, F / Dm / C7, Bb F, Bb F / C7, F / . The system concludes with the word *Fine*.



SCHEDULE 20



00 OF EVENTS



T • H • U • R • S • D • A • Y

	Main Tent	Pole Barn
9:00	Meet The Workshop Leaders	
10:00	Mary Umbarger: Music at Its Roots	Karen Daniels: Beginner's Luck
11:00	Bonnie Phipps: Cross Picking	George Orthey: Autoharp Repair & Maintenance
12:00	Lunch & Open Stage with Frick & Frack	
1:00	Watermelon Seedspriting Contest	
2:00	Gil Palley: Carter Family Tunes	Marti Hudak: Mountain Laurel for Non-Pickers
3:00	Carole Outwater: Cajun	Carey Dubbert: Separating Out the Bass Line
4:00	Wanda Degan: Waltzing with Wanda	Willow Skye Robinson: Attitude!
5:00	Ivan Stiles: For Chromatics Only	Lindsay Haisley: Playing by Ear
6:00	Dinner & Open Stage	
7:30	Concert Bonnie Phipps • Lindsay Haisley John & Kathy Hollandsworth • Bryan Bowers	

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

S • A • T • U • R • D • A • Y

	Main Tent	Pole Barn
9:00	Karen Daniels: Beginner's Luck	Mary Umbarger: Music at Its Roots
10:00	Drew Smith: The Thumb's the Thing	Doofus: Autoharp Accompaniment
11:00	The Hollandsworths: Playing Well with Others	Les G-Z/Cindy Harris: Playing with the Fiddle
12:00	Lunch & Open Stage with Frick & Frack	
1:00	Bazaar Autoharp/Soapbox Workshops	Les Gustafson-Zook's Incredible Marching Band
2:00	Invitational Concert	
3:00	Willow Skye Robinson: Attitude!	Wanda Degan: Waltzing with Wanda
4:00	Most 'Haps Playing - World Record Attempt	
5:00	Bonnie Phipps: Cross Picking	G. Orthey: Builders, Rebuilders & Adv. Tinkers
6:00	Dinner & Open Stage	
7:30	Concert Carey Dubbert • Lindsay Haisley Autoharp Hall of Fame Ivan Stiles • Bryan Bowers	

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

F • R • I • D • A • Y

	Main Tent	Pole Barn
9:00	Contest Judging Workshop	
10:00		
11:00	The Great Autoharp Toss	
12:00	Lunch & Open Stage with Frick & Frack	
1:00	Lindsay Haisley: Playing by Ear	Ivan Stiles: For Chromatics Only
2:00	The Bazaar Autoharp/Soapbox Workshops	
3:00	Workshop Leaders Concert	
4:00		
5:00	An Hour with Bryan Bowers	
6:00	Dinner & Open Stage	
7:30	Mountain Laurel Autoharp Championship Sign-up deadline: Friday, 6:30 p.m.	

S • U • N • D • A • Y

	Main Tent	Pole Barn
9:00	Doofus: Autoharp Accompaniment	Drew Smith: The Thumb's the Thing
10:00	Gospel Sing & Play with Ivan Stiles	
11:00	An Hour with Patsy Stoneman	The Hollandsworths: Playing Well with Others
12:00	Lunch & Open Stage with Frick & Frack	
1:00	Carey Dubbert: Separating Out the Bass Line	Carole Outwater: Cajun
2:00	The Bazaar Autoharp/Soapbox Workshops	
3:00	Concert	
4:00	John & Kathy Hollandsworth • Bonnie Phipps Ivan Stiles	
5:00	Dinner & Farewells	
	See you next year!	



The Time Has Come..

Festival time will soon be on us and we will need to be able to recognize "real" autoharpers. Below are a few suggestions gleaned from that auspicious group known collectively as Cyberpluckers:

A real autoharper thinks bar hopping is a technique for playing fast tunes.

If you are a real autoharper, you change your strings more often than you do your socks.

"Licks" are something you do with your fingers rather than your tongue.

You're at a marathon and start looking around for a jam when someone says "Great run!"

You think being in a jam is a thrill rather than a headache.

You find yourself insisting that GE originally formulated their silicone glue to George Orthey's specifications for use on felts and only later discovered that it was also used for caulking.

You are a real autoharpist if you never knew there were *real* Wildwood Flowers.

If you injure your hand and the first thing you think about is "Can I still play my autoharp?", you're hooked.

If you hurt yourself while playing the autoharp and your first thought is, "Oh, no, I hope I didn't get blood on my autoharp", you're really hooked.

You know you're a real autoharpist if you are on the golf course and someone yells "Fore!" and you yell back "What key?"

And if you find yourself at CompUSA buying a stack of 1/4" fabric-covered mouse pads and you don't own a computer - watch out!!

So now you know how to spot the "real" 'harpers out there. Have fun!!!

AUTOHARP PLAYERS

Would you like to play any chord?

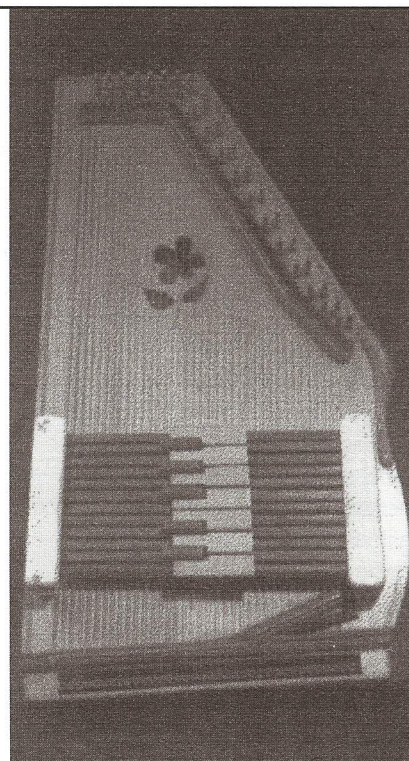
You can with the NEWTON KEYBOARD AUTOHARP. Maj, min, aug, dim, sus, 6th, 7th, 9th, m6, m7, m9, & All others and play single notes.

Some finished models are Available \$325 (using used autoharps.)

Kits to convert your own autoharp \$95

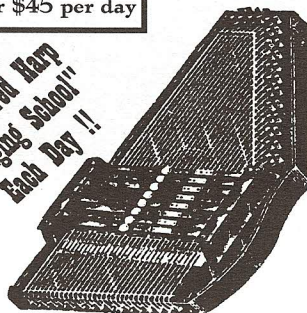
Installed on your autoharp \$195

NEWTON ENGINEERING
6012 Green Valley Dr.
Knoxville, TN 37914
(423) 522-3227
fax (423) 525-2876



FEE:
2 weeks in advance:
\$100/or \$40 per day
Regular Rate:
\$120/or \$45 per day

Enjoy Sacred Harp
"Singing School"
Each Day !!



JULY 20-22, 2000

AUTOHARP JAMBORIEE

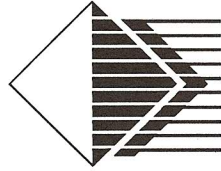
NEW PLAYER, BEGINNER & INTERMEDIATE WORKSHOPS
MINI-CONCERTS * OPEN STAGE JAMS * EVENING CONCERTS

SPECIAL GUEST
INSTRUCTOR/ PERFORMERS
TOM SCHROEDER
RON WALL
DAN WIETHOP
CHARLES WHITMER
And More!!!

PLUS.....Summer Autoharp Classes with Instructor Charles Whitmer:
JUNE 5-8: Intermediate Autoharp; JUNE 12-15: Advanced Autoharp;
JULY 3-6: New Player/Beginning Autoharp. Intensive 4-day workshops with Charles Whitmer of Spring, Texas. Plus Evening "Sacred Harp" Shape-note Singing Sessions as a bonus!!! FEE: \$100(if 2 wks in advance) \$120 if later.

Ozark Folk Center, P.O. Box 500
Mountain View, AR 72560; (870) 269-3851
1-800-264-3655 Lodge Reservations
<http://www.ozarkfolkcenter.com>

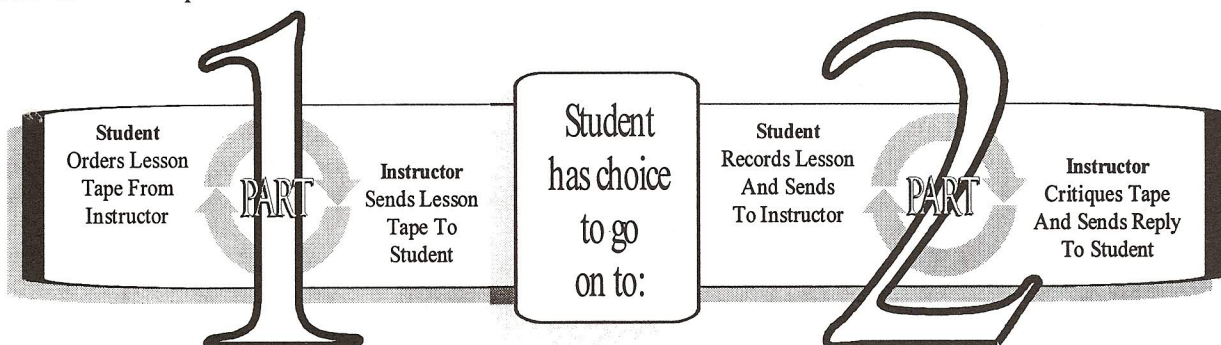
Interaction



YOU ARE INVITED TO PARTICIPATE IN AN INTERACTIVE LESSON WITH CAROLE OUTWATER

Carole Outwater has been playing the autoharp for about 15 years. Part of its appeal, she says, is that the autoharp continues to be such a “work in progress.” She enumerates that in this broad community of autoharpers, there are luthiers and technicians who continue to expand the autoharp’s capabilities, musicians who continue to push the edges and explore various new possibilities with “how” to play and friendly people who are so willing to share anything to do with the autoharp!

You are likely to see Carole at local and regional music festivals and events. She enjoys leading autoharp workshops, especially helping new players. She holds a handful of first place wins in autoharp competition at Fiddler’s Grove and place wins at Galax, Mt. Airy, Fiddler’s Grove and the Mountain Laurel Autoharp Gathering. Carole plays upright bass and a bit of autoharp with “Carolina Gator Gumbo”, a popular North Carolina Cajun band. She used to play with the “Annabelles”, a traditional band that sometimes reunites for special events. Carole has recorded with both these bands and has contributed to several other recording projects. Carole, in the early childhood education for years, also teaches and leads music workshops for educators.



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

For information, contact: John Hollandsworth, 700 Tower Road, Christiansburg, VA 24073 • kholland@vt.edu

HERE'S HOW THE INTERACTION TWO-PART FORMAT WORKS

Interaction is your opportunity to have a personalized lesson from a top-notch player.

Part One

Send \$8 to the instructor for a tape of the lesson including the instructor's rendition of the tune. Make check payable to the

instructor. Then decide if you want to go on to

Part Two

Record your rendition of the lesson on the reverse side of the tape along with any questions, and return it to the instructor with an additional check for \$8. The instruc-

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

Carole Outwater, 1319 Greylyn Drive, Charlotte, North Carolina 28226-5105

"Morgan Magan"

Introduction

Did you know that the word, "education" comes from the Latin, *educare*, and means to be called forth or led out? Morgan Magan, a tune written by Turlough O'Carolan, is loaded with educational possibilities. For me, learning Morgan Magan, making it really "mine", happened when I had some support in the process of coaxing music from these notes. I hope sharing my experiences will offer you the support you might need to learn this very fine piece of music!

Background

Turlough O'Carolan, a blind 17th century itinerant Irish harper, wrote Morgan Magan. It was written in honor of Morgan Magan of Togherstown, County Westmeath, who died in 1738. I am very fond of many of O'Carolan's tunes.

Some years ago, I bought a recording by Bonnie Phipps called *Autoharpin'* and on it is a wonderful cut of Morgan Magan. I loved it immediately. Once, Bonnie was one of my autoharp instructors at Augusta. She shared an arrangement of Morgan Magan during that workshop, but I guess I wasn't ready for it because it didn't stick. Last year, I decided to try it again. I spent many winter evenings working on Morgan Magan and then played it in the 1999 Mt. Laurel Competition. You can hear my version of it on the contest tapes produced by Carey Dubbert. If you decide to learn it and want to go into it a little deeper than we can do here, consider sending off for the lesson tape. My arrangement is for diatonic autoharps

For the melody line, I used Steve Young's version of Morgan Magan found in his **Forty-Three Arrangements of O'Carolan Tunes for the Diatonic Autoharp**, 1991. I arranged the chords, open notes and in some places, the timing, to suit my needs. Morgan Magan was one of my "works in progress" when I attended Alan Mager's Autoharp Master's Workshops in Nellysford, Virginia, early last spring. In the diatonic class, instructor Lucille Reilly Hinds helped me discover ways to enrich this piece. Lucille helped me expand my meager knowledge of theory, and challenged me to try an organized system of open noting she calls "pumping felt." This method helps me with accuracy in catching those open notes diatonic players love to use. She encouraged creative and critical thinking in the techniques and methods that I might use in my arrangements. In the next section, I will show you specific places in the music that got my attention as I studied with Lucille that week in April.

Approaching the Written Music

When I am learning a new piece of music, it helps me to find a recording of it and then I listen and listen until the melody sings in my head. It also helps me to take the music to the piano so I can hear how it might go. In whatever way works for you, become familiar with the melody if it is new to you. Morgan Magan is presented here in the key of A and in 2/4 time. The chords written below the staff



Part B: Measures 13 and 14

These are my favorite runs in the whole tune. They occur at the highest point in the tune and need to be played with great passion. One day when I was working with Lucille in the workshop, she commented that I would speed up on the parts I really liked playing. Whoops! This was not what I wanted to happen here. I began to use a metronome in my practice (set on 116 for Morgan Magan) and am finding it very helpful for some personal playing goals. Practice playing these runs with the beauty and majesty they will need.



My Favorite Part: The Phrases Tell a Story Offering to Set the Mood for Morgan Magan

It was not until I actually thought about the phrases that I loved in Morgan Magan, and then saw how the phrases were part of a pattern of movement in the whole piece, that I realized O'Carolan was telling a musical "story" in Morgan Magan. Ah, ha, I thought. This is what composing is about! This awareness would now shape my interpretation of the tune!

Thinking of a tune as an unfolding story gives us ways to consider how we will express the music and what techniques we might use to support this expression. Sometimes, it is great fun to look deeply inside a favorite tune and think about what might be happening musically. The tune almost plays itself after you discover its story! This approach can be used as one more way we learn about this language called music!

The Musical Story

Think of the phrases as conversations. The phrases, as I see them, are numbered as they begin. There are short phrases in the A part and long phrases in the B part. You marked the phrases earlier with those long ties.

We begin at the beginning. One can almost feel a welcome in the first phrase. It sings a greeting! This is returned by the second phrase conversation. (*Play the first followed by the second.*) One offers a greeting and the other responds. (*Play on through the fifth phrase, ending with the dotted "a."*) There is a cadence going on now that sounds like the two are happy to be together. Both converse with a wonderfully free spirit, both soar easily from high notes to low, both are colorful with bits of harmony, definitely not boring and both dance some of the same steps. They speak with openness. They are close...known to one another. Were they two people, they might be sitting close, elbows propped up on the back of the bench, talking with animated gestures... as if they were the only ones present.

Ah, the conversation deepens. *(You have reached the dotted “a” at the end of phrase 5 and are ready to begin 6.)* There is a change in the conversation with the sixth phrase. Something different is going on. The phrase begins with the c in measure 10. A quick catch of the breath, then something is revealed in measure 11, which ends with a question in measure 12. *(In playing this phrase, we must slow down and give measure 11 some breathing room to get the statement out in the open and then ring a clear question in measure 12.)* The sixth phrase is a definitive moment in the first part of this story! Notice the response in phrase 7. All descending notes, 16th notes for the most part, until the reaction ends with that lowest note, an unresolved “e” note. The last phrase almost states, “So, what else do you think?” Now we know something is going to evolve in the next part.

A very excited, long conversation begins the B part. The notes look excited; they ascend to a peak, then drop an entire octave. They do that again quickly and end with a quick succession of notes very close together. This is an emotionally charged conversation. *(Expressing this musically means emphasizing that octave drop. The note that begins the octave interval is given a lacy embellishment. The interval is given importance and strength. The thumb sounding a measure-long drone yet deepens its character.)* This piece of the conversation, full of excitement, voices significant expression as it considers the previous question. By ending on the “b” in the unresolved E chord in measure 4, this one clearly anticipates a response from the other. *(Give enough of a pause on the dotted “b” note to have some space before the other conversation is voiced)*

This second long phrase in the B part is important. It ascends into a series of long, dramatic drops between notes and repeats this four times! Excitement and passion is still high. But notice that the distance between this one’s intervals are not quite so wide. Here’s a clue pointing to a resumed calmness. Sure enough, measure 8, the end of that long phrase, offers the first signs of calmness. The notes are no longer tumbling. The notes sit upright again.

Now, fun, fun, fun coming up! Something different enters the scene. The idea introduced in measure 8 is heard. It is being mulled over. The notes seem deep in thought. They are now getting quieter as if they are creeping around, weighing the situation, almost as if they are muttering around under the staff. (Observe how this is true and play this section very differently from anything in this tune) Then, voila! We recognize something familiar as measure 12 begins. It is the 4th measure we met before in the first part. After all that muttering going on under its staff, these familiar notes seem to chuckle deeply. Something is settled and it is good!

Joyously, that three-note passage (b,c,d) at the end of measure 12 in the B part, leads us to my favorite measures in the whole piece. The conversations join and blend together! They turn outward and sing out majestically! Before I ever discovered the story in this tune, this is the reason why I love Morgan Magan. Play these notes with highest honors. Stretch them out with great love, for they lead to the finale and the final bow of the “a” note.

Spending quality time immersed in a tune, and receiving help from Lucille Reilly Hinds, who was willing to be part of my educational process with Morgan Magan, was such fun. I encourage you to draw on all the techniques you have in your bank of knowledge and challenge you to see what you can call forth from this tune! I offer additional suggestions and resources in the follow-up tapes if you want more support. I hope you enjoy learning to play Morgan Magan!

MORGAN MAGAN

T. O'Carolan
arr. Carole Outwater

PART A: *Phrase 1:*

Chromatic: E A / / E A D A E A / D A , *Phrase 2:* Bm / / / A



Diatonic: E A / / E o D o E o A o / Bm / / / o

, *Phrase 3:*

E A D E / D E A / / E A E D E D A /



E o D o E D o A / / E o / D E o A /

Phrase 4:

E A E Bm / A 8 E / / D E 9 A / E A E



E o / Bm / o E / / D o A / E o /

, *Phrase 5:*

Phrase 6:

A , / 11 Bm A E A D 12 A / D , *Phrase 7:* A / Bm ABm A



A / Bm o E A o A / D A / Bm o / o

, *Phrase 8:*

E A E D E D E A / E A E A



E o / o / D o A / E o / A

LEGEND: / means repeat previous chord
o means play that note open
, means phrase ending



PART B: *Phrase 1:*

E D ¹ A D A / D E ² A / / D A ³ / / / D A

E / A o / / D o A / / o / / / / o /

Phrase 2:

D A D A E ' / A E A D A / D / A /

D o / o E / A o / o / / D / A /

Phrase 3:

D A E A / / ⁸ E / / ' / ⁹ D / / E ¹⁰ D / / / /

D / E o A / E / / / D / / o / / / /

Phrase 4:

E / / / / A E A D E ' / A D A / D A D A

E / / / / o E o D o E / A o A / D o / o

Bm A Bm A E A E / A / E A E / A

Bm o / o E o / / A / E o / / A

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.

BRYAN BOWERS

c/o Scott O'Malley & Associates
PO Box 9188
Colorado Springs, Colorado
719 635-7776
somagency@aol.com

Profile: AQ January '89

Performance schedule:

May 8

Smokebrush

Colorado Springs, Colorado

May 9

Warehouse Theater

Colorado Springs, Colorado

May 19

Uncle Clavin's

Dallas, Texas

June 30 - July 2

Mountain Laurel Autoharp Gathering

Newport, Pennsylvania

July 2 - July 9

Common Ground

Westminster, Maryland

ROZ BROWN

1549 S. Holland Court
Lakewood, Colorado 80232
303 969-9645
rozzie@rozbrown.com

<http://www.rozbrown.com>

Profile: AQ October '89

Performance schedule:

Every Wednesday, Thursday, Friday and Saturday night

Buckhorn Exchange Restaurant

1000 Osage Street

Denver, Colorado

BILL BRYANT

PO Box 968
Marion, Montana 59925-0968
406 854-2088

Profile: AQ April '93

Performance schedule:

May 26 - 28

Depot Park

Kalispell, Montana

June 15 - 18

Workshop

CBA's Father's Day Bluegrass Festival

Grass Valley, California

HEIDI CERRIGIONE

56 Egypt Road
Ellington, Connecticut 06029
860 872-3264

johnccerrig@aol.com

<http://doofusmusic.com/calendar.htm>

Profile: AQ February 2000

Performance schedule:

May 13 - 14

Workshops and concert (with Doofus)

Glen Rose Dulcimer Festival

Glen Rose, Texas

Contact: banjoist@juno.com

May 26 - 29

Musical campout (with Doofus)

Cedarville State Park

Cedarville, Maryland

Contact: gardnerw@erols.com

June 3 - 4

Workshops and concert (with Doofus)

Chestnut Ridge Dulcimer Festival

Greensburg, Pennsylvania

July 28 - 30

Workshops

Cranberry Dulcimer Gathering

Binghamton, New York

Contact: e.ware@ieee.org

August 6 - 12

Workshops (Old Time Repertoire)

Augusta Heritage Center

Elkins, West Virginia

PAUL and WIN GRACE

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

pgrace@coin.org

www.folkfire.org/graces

Profile: AQ October '88

Performance schedule:

May 5 & 6 (tentative)

Music Festival

Florissant, Missouri

June 4

Gazebo Stage—Old Settler's Day

7000 N.E. Barry Road

Liberty, Missouri

June 10 & 11

Pickin' Party at Homeplace 1850

Land Between the Lakes, Tennessee

July 1, 2, & 4 (daytime only)

Fair St. Louis

National Park Service tents

St. Louis, Missouri

July 17 (tentative)

Quad. Campus of Illinois State University

Normal, Illinois

July 29 & 30 (daytime only)

Dundee Nothing Days

Dundee, Minnesota

LES GUSTAFSON-ZOOK

1608 S. 8th

Goshen, Indiana 46526

219 534-1173

gustazook@aol.com

Profile: AQ April '94

Performance schedule:

May 27 & 28

Southern Ohio Dulcimer Festival

Ripley, Ohio

June 3

Festival of the Wild Rose Moon

Bristol, Indiana

June 23

Music For the World Festival

Goshen College

Goshen, Indiana

June 29 - July 2

Mountain Laurel Autoharp Gathering

Newport, Pennsylvania

July 28 - 30

Willamette Valley Autoharp Gathering

Albany, Oregon

LITTLE ROY LEWIS and the Lewis Family

1635 Washington Highway

Lincolnton, Georgia 30817

706 359-3767

Profile: AQ January '90

Performance schedule:

May 7

Winchester, Virginia

May 11
 Rocky Mount, Virginia
 May 13
 Lancaster, Pennsylvania
 May 20
 Denver, North Carolina
 May 21
 Gettysburg, Pennsylvania
 May 25
 Coeburn, Virginia
 May 26
 Rosine, Kentucky
 May 27 & 28
 Burlington, North Carolina
 June 1
 Syria, Virginia
 June 7
 McAlester, Oklahoma
 June 8
 Elizabethton, Tennessee
 June 9
 Lexington, Kentucky
 June 10
 Mineral, Virginia
 June 11
 Windgap, Pennsylvania
 June 17
 Sidney, Maine
 June 21
 Canton, Texas
 June 22
 Bartlett, Tennessee
 June 23
 Dover, Ohio
 June 24
 Summersville, West Virginia
 June 25
 Charlotte, Michigan
 July 1
 Renfro Valley, Kentucky
 July 6
 Bryson City, North Carolina
 July 7
 Chaffee, New York
 July 8
 Mount Airy, North Carolina
 July 13 & 14
 Mineral, Virginia
 July 15
 Westfield, Indiana
 August 3
 Hugo, Oklahoma
 August 5
 Springfield, Arkansas

KAREN MUELLER

PO Box 80565
 Minneapolis, Minnesota 55408
kmharpo@aol.com
<http://shorock.com/folk/karen>

Profile: AQ July '93
 Performanceschedule:
 May 3
 Concert with Dick Hensold
 Stillwater, Minnesota
 May 10
 Concert with Dick Hensold
 Fairmont, Minnesota
 May 20
 Workshops and concert
 Warrenville, Illinois
 June 2 - 4
 Chestnut Ridge Dulcimer Festival
 Greensburg, Pennsylvania
 July 14
 Concert with Strawberry Jam
 Scandia, Minnesota

JUDIE PAGTER

Country Ham
 Deutsch Haven Farm
 38 Pebble Drive
 Stanardsville, Virginia 22973
Profile: AQ April '90
 Performanceschedule:
 June 15 - 18
 CBA's Grass Valley Bluegrass Festival
 Grass Valley, California
 July 13 - 16
 Peaceful Valley Bluegrass Festival
 Shinhopple, New York
 August 4 - 6
 Windgap Bluegrass Festival
 Windgap, Pennsylvania

HARVEY REID

Woodpecker Records
 PO Box 815
 York, Maine 03909
 207 363-1886
info@woodpecker.com
Profile: AQ January '89
 Performanceschedule:
 May 4
 The Drylongso Coffeehouse - 8pm
 (Shared concert with Dan Crary)
 West Ossipee, New Hampshire
 May 5
 Wakefield Music Company - 8pm
 (Shared concert with Dan Crary)
 Wakefield, Rhode Island
 May 6
 May Day Folk Fest (time TBA)
 (Duo concert with Dan Crary)
 Alton Bay, New Hampshire
 May 6
 Simple Gifts Coffeehouse - 8pm
 Unitarian Church at Lowell & Canal Street
 Nashua, New Hampshire
 June 3

Del Rossi's Trattoria - 8:30pm
 Dublin, New Hampshire
 July 2
 Hamilton House - 4pm
 South Berwick, Maine

TOM SCHROEDER

300 W. 113th Street
 Kansas City, Missouri 64114-5319
anartauto@hotmail.com
Profile: AQ October '88
 Performanceschedule:
 June 9 & 10
 Prairie Dulcimer Festival
 Bonner springs, Kansas
 July 20 - 22
 Autoharp Jamboree
 Ozark Folk Center
 Mountain View, Arkansas

BILL AND LAURIE SKY with VICKI YOUNG

PO Box 70060
 Nashville, Tennessee 37207-0060
 615 859-1419
billandlauriesky@hotmail.com
Profile: AQ April '90
 Performanceschedule:
 May 4
 Ransom United Methodist Church - 7pm
 Deason, Tennessee
 May 5
 Crenshaw, Mississippi
 May 6
 Famous Floyd's Sister's Restaurant
 (dinner concert)
 Evergreen, Alabama
 May 7
 Booneville, Mississippi
 May 10
 Nashville, Arkansas
 May 12
 Indian Nation RV Resort - 7:30pm
 Thackerville, Oklahoma
 May 13
 Sherwood Shores Presbyterian Chapel - 7pm
 Gordonville, Texas
 May 14
 Anacoco, Louisiana
 May 17
 University Christian Church
 Tyler, Texas
 May 19
 Gayle's Family Restaurant
 7pm and 9pm (dinner concert)
 Daisy, Arkansas
 May 20
 Houston, Arkansas
 May 21
 Sledge, Mississippi

May 21
 Marion, Arkansas
 May 25
 Lockesburg United Methodist Church
 Lockesburg, Arkansas
 May 26
 Kountz, Texas
 May 27
 Carroll Green Civic Center—7pm
 Quitman, Texas
 May 28
 Shreveport, Louisiana
 June 4
 Crestview Baptist Church—11am
 Petal, Mississippi
 June 4
 Crowley First Church of the Nazarene—6pm
 Crowley, Louisiana
 June 9
 Winona Manor—2pm
 Winona, Mississippi
 June 9
 Carrollton, Mississippi—7pm
 June 10
 Cedar Ridge Barn—6pm
 Edinburg, Mississippi
 June 12-15
 Fan Fair
 Nashville, Tennessee
 June 17
 Pencil Bluff, Arkansas
 June 18
 First Baptist Church—11am
 Norman, Arkansas
 June 25
 Aztec, New Mexico
 July 1
 Farmington, New Mexico
 July 2
 Bloomfield, New Mexico
 July 4
 Rio Chama RV Campground—7pm
 Chama, New Mexico
 July 8
 Valley View Festival
 Hammon, Oklahoma
 July 11
 Mt. Gilead Baptist Church—7pm
 Vivian, Louisiana
 July 13
 Mt. Enterprise, Texas
 July 14 & 15
 5th Annual Blue River Sound Bluegrass
 Festival
 Tishomingo, Oklahoma
 July 30
 Sylvester, Georgia

DREW SMITH
 529 Ardmore Road

Ho-Ho-Kus, New Jersey 07423
 201 444-2833
drewharpsmith@netzero.net
Profile: AQ July '89
 Performance schedule:
 May 12 - 14
 Indian Neck Folk Festival
 Falls Village, Connecticut
 May 21
 Ridgewood, New Jersey Library
 Ridgewood, New Jersey
 June 9 - 11
 Birds Of A Feather Festival
 Westbrook, Maine
 June 23 - 25
 CTMS Summer Solstice
 Calabasas, California
 June 29 - July 2
 Mountain Laurel Autoharp Gathering
 Newport, Pennsylvania
 July 28 - 30
 Cranberry Dulcimer Gathering
 Binghamton, New York
 August 2 - 6
 Appalachian String Band Festival
 Clifftop, West Virginia

FRAN STALLINGS
 1406 Macklyn Lane
 Bartlesville, Oklahoma 74006-5419
 918 333-7390
ignatz@ionet.net
www.ionet.net/~ignatz
Profile: AQ April '92
 Performance schedule:
 June 2 - 4
 SunFest Storytelling Festival
 Bartlesville, Oklahoma
 June 9 - 11
 Smokey Hill River Festival
 Salina, Kansas
 June 13
 Checotah Public Library
 Checotah, Oklahoma
 June 13
 Eufaula Public Library
 Eufaula, Oklahoma
 June 21
 Bristow Public Library
 Bristow, Oklahoma
 July 5
 Nathan Hale Public Library
 Tulsa, Oklahoma
 July 27
 Martin Public Library
 Tulsa, Oklahoma

IVAN STILES
 1585 State Road
 Phoenixville, Pennsylvania 19460

610 935-9062
pickeringbend@worldlynx.net
Profile: AQ October '88
 Performance schedule:
 June 29 - July 2
 Mountain Laurel Autoharp Gathering
 Newport, Pennsylvania

CHARLES WHITMER
 25650 IH45N#1107
 Spring, Texas 77386
 281 367-6260 (evenings)
cwhitmer@conroe.isd.tenet.edu
Profile: AQ April '93
 Performance schedule:
 May 13 & 14
 Lone Star Dulcimer Festival
 Glen Rose, Texas
 June 5 - 8
 Intermediate Autoharp Week Workshop
 Ozark Folk Center
 Mountain View, Arkansas
 June 12 - 15
 Advanced Autoharp Week Workshop
 Ozark Folk Center
 Mountain View, Arkansas
 July 3 - 6
 New Player/Beginner Autoharp Week
 Ozark Folk Center
 Mountain View, Arkansas
 July 20 - 22
 Autoharp Jamboree
 Ozark Folk Center
 Mountain View, Arkansas
 July 28 - 29
 SAMFest Workshops
 Houston, Texas
 July 31 - August 4
 Gospel Autoharp Week Workshop
 Elkins, West Virginia



For 20 years specializing
 in Books, Instruments
 & Recordings of
 Folk, Traditional and
 Acoustic Music

Oscar Schmidt Autoharps 25% OFF LIST

We carry a complete selection of strings,
 chord bars, springs, buttons, felt, and other
 parts and accessories for most Autoharps

**SEND FOR FREE CATALOG
 or CALL: 518/765-4193**

10am-5:30pm Mon-Fri • 10am-3pm Saturday (EST)
 E-mail: fennig@aol.com • www.members.aol.com/fronthal
 PO Box 307, Voorheesville, NY 12186

Grandmother's Dance

Traditional/ H.W. Loomis

D A7 (D) G D G D

There's a dance that was called the quad - rille, they
D.C. Oh, I won - der if peo - ple will smile, some

T
A
B

A7 D G D G D (A7)

say, day, And I would they were danc - ing it still, to -
day, At the waltz - es we dance by the mile to -

T
A
B

(D) A7 D G D G D

day, day, But its mem - o - ries lie in a time gone
day, And re - mark: "They were real - ly the style, they

T
A
B

tempo
(A7) (D) A7 D A7 D *Fine*

by, say, Way Way back in my grand - moth - er's day.
Way Way back in my grand - moth - er's day."

T
A
B

D A7 D A7 D A7

O - ver and o - ver the same re - frain;

T A B

D A7 D A7 D G A7 A7

"Bal - ance to part - ners!" and "Lad - ies' Chain!"

T A B

rit.

D A7 D A7 D G D A7 G

That was a dance in Vic - to - ri - a's reign, Way

T A B

tempo

D A7 D A7 D *D.C. al Fine*

back in my grand - moth - er's day.

T A B



“Dedicated To the One I Love”

by Bernard Saintagne

...was a big 60s hit for the “Mamas and Papas.” What follows is what I wanted to do for the memory of my father, Georges, at this turn of the century.

The place was “Faubourg St. Antoine” – Paris, France, the cabinet maker’s district where Georges was working with great passion on the curves and lines of old French furniture styles. Although I grew up with wood and isinglas odours at home, I did not want to learn my father’s business. As a child, I just wanted to do something “more modern” and I came to the art graphic school. So, unfortunately, I learned nothing about wood-working from my father. I was too young to really appreciate it enough to make it a career.

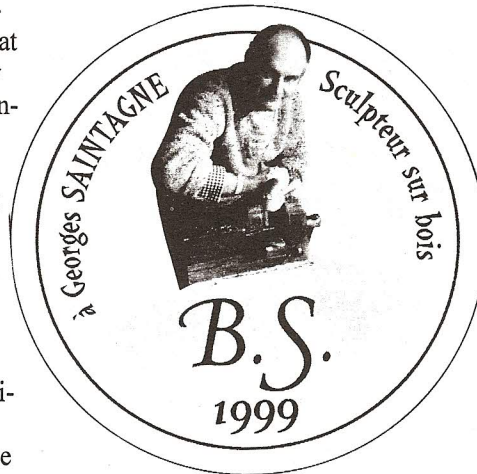
Georges was also a “musette” accordian player at home, and maybe he transmitted some good feelings to me ...? I am, myself, an old-time banjo and autoharp player with some autoharps here in France, and I read *AQ* with great interest – not to be something like an extra-terrestrial with a strange instrument ... (although I’m not alone.)

I am mostly a chromatic player with my Keith Young ’harp. I know the great interest for the diatonic ’harp in the U.S., but what I like (as surely many of you do), is to arrange other musical sources – blues or swing jazz. So perhaps I am not entirely influenced here, on my extra-terrestrial planet... Meanwhile I love Irish and Celtic music, and I love the sound of this music on my new diatonic ’harp!

⌘⌘⌘⌘⌘⌘⌘⌘⌘⌘

An interesting and somewhat different project was what I wanted to do, and I began to take a look at a still rare existing kit for making an autoharp available today – the Musicmaker’s Autochord.

At first, I was not too much in



Georges at work

love with the crude and straight lines of the design, until I began to imagine new shapes and improvements that can be made to the basic form. So, I reshaped my ’harp with curves at all sides (except the string anchor). Intrigued by the quality of different woods (especially to have a solid redwood top) and after receiving regular brochures from Musicmakers and good answers about my inquiries for the kit, I decided to make my first attempt at a kit ...

As my intention is not to bore you with a too much detailed step by step construction, I can assure you that anyone can make the kit – with care – due to the simple methods and good advice on the assembly instruction pages.

A solid redwood top is very fragile (before lacquer) and can break like a “dry biscuit.” Especially in executing intricate sound hole designs. I found the “swallow design” in the bottom of a drawer and immediately knew that I would do something with it on an instrument someday ... It was made by Georges, as a metal mould for a door in his retreat home which he never made or stayed in, because of his sudden heart attack in 1978.

The decoration around the sound

hole is hand-painted with water color inks (they give a transparent finish). The branches and leaves are the mark of the county of our family origin (forests of center France) and the second painted “little swallow” ... that’s me... (father and son). The label is made with the McIntosh computer.

To take benefit of the large size (25 inches long), I tuned my ’harp E/A diatonic. It has 38 strings and two lock bars. So, I have a lot of doubled strings, and end up with a B high note. (Higher notes are not accessible without changing the bridge design. The ’harp is strung with guitar strings with less tension and more vibrating action than standard ’harp strings.

The result is an exceptional volume that gives a golden sound, somewhere between dulcimer and autoharp with a lot of sustain. I usually play it with nylon picks. Hard playing action with metal picks would give a non-comfortable situation for sensitive ears.

Surely, I shall be definitely an extra-terrestrial here with my new ’harp ... but I am a happy one to have put my hands on wood. I’ve not achieved the “chef – d’oeuvre” (masterpiece) of the century, but maybe I received “good vibrations” from Georges.

If anyone wants to assemble his own kit, I can assume some correspondence (via *AQ* for my address).

If you ever make a trip to Paris, France, we can meet to jam in the sole “bluegrass club” in France, where I regularly play.

You can inquire at net site:
<http://www.musictrad.com/>



WE ARE AUTOHARPS



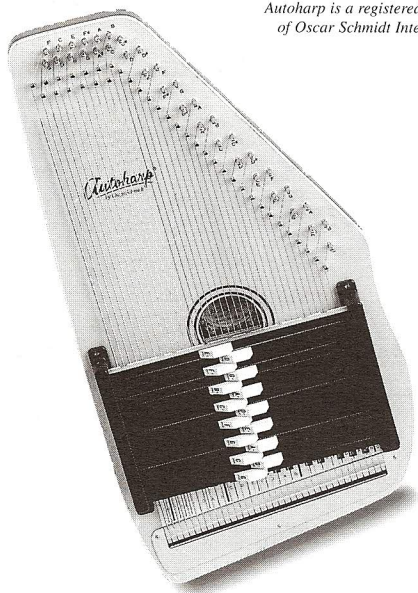
**DOLLY PARTON AND HER
OSCAR SCHMIDT AUTOHARP**

Autoharp™ is a registered trademark of Oscar Schmidt International. What does this mean? It means that Oscar Schmidt is the only manufacturer of this beautiful, traditional instrument that can rightfully use the Autoharp insignia. We are proud of this distinction and create the finest instruments in the world to uphold our history. For over one hundred years, Oscar Schmidt has produced autoharps that are respected and emulated throughout the industry.

Oscar Schmidt offers models ideal for students, teachers and professionals. Ask for Oscar Schmidt at your local music store. If they carry the best, they have Oscar Schmidt.

Autoharp

*Autoharp is a registered trademark
of Oscar Schmidt International*



OS45B Appalachian
Available in 15 or 21 Chord Models



OS120 Adirondack
With Spruce Top, Birdseye Back

OS110 Ozark
With Solid Spruce Back

Oscar Schmidt
BY WASHBURN

For a free Oscar Schmidt catalog contact:

Oscar Schmidt International, A Division of Washburn International

444 East Courtland St. • Mundelein, IL 60060 USA • Tel: 847-949-0444 • Fax: 847-949-8444 • Email: washburn@washburn.com • Website: <http://www.washburn.com>

IN THE BEGINNING.....

by Mary J. Park

TUNING THE AUTOHARP

Some of the memories of my first autoharp are of sitting on the floor while trying to match the sound of my strings to that of those on a tuning record. What, you may ask, is a tuning record? Well, it was just a recording of someone calling the names of the strings followed by the sound of the plucked string. I would sit there trying to match my strings to those tones. As I think back, I think that it was a miracle that I only broke one string in all those attempts. After a long time and many replays of sections of the record, I had an instrument that was somewhat in tune.

Some lucky individuals are blessed with perfect pitch, but until recently tuning an instrument with 36 or more strings has been a daunting or impossible challenge for most autoharp players. The task was often so frustrating that the instruments were left to live in closets and attics (mine was). Well, the modern autoharp player has the advantage of the digital tuner. Today there are a wide variety of tuners that list from about \$30 to several hundred dollars. (Many of these are available at reduced prices if you look in the right places.)

My favorite tuners have a dial, which might have an actual meter hand or might have a LED dial, and lights that let you know how close you are to being in tune. The tuners with lights usually have a line of three lights: a green one in the middle and a red one on each side. If you are in tune, only the green one lights up. If you are flat, the red light to the left glows, and if you are sharp the red one to the right lights up.

I prefer a tuner that has an input jack so that I can use a pickup cord in noisy environments. The tuner that is my personal favorite (and is also quite inexpensive) is the Korg CA-10 or its newer sister, the Korg CA-20. In any case, it is important that you purchase a *chromatic* tuner. If you don't already have one, you

might also want to invest in a T-shaped tuning wrench rather than the L-shaped wrench that comes with many autoharps. Many people feel that this type of wrench will reduce the wear and tear on your tuning pins because you will not tend to push the pin to the side while turning.

Keeping your instrument in tune is very important for both your own inner peace and for those who listen and/or play with you. You will not be popular if you have an instrument that is out of tune. You should tune regularly, and always tune before playing with others. It is important to realize that all wooden instruments expand and contract with the varying humidity. In fact, you will find that your autoharp will tend to keep going flat once the heat goes on in the house in winter and in the spring you will start going sharp again as you use less heat in the house.

Tuning is really a pretty simple act. Place your tuner next to your autoharp or on top of the chord bars (I like doing the latter, but if the tuner vibrates or slides off, you will want to put it next to the instrument.) If you are new to tuning, you will probably find it easier to do your tuning in a very quiet environment. Electronic tuners are sensitive and will respond to other sounds like talking, the TV, radio etc. Starting at the bass strings, pluck the first string in approximately the middle. Make sure to give it a good strong pluck. If the tuner indicates that you are lower than you want to be, turn the wrench slowly in the direction that will tighten it. Be sure to look at the tuner very carefully to see if it indicates whether you have a natural or sharp note. This has nothing to do with the needle indicator. If you are tuning to an F \sharp , then make sure that the tuner shows an F \sharp and not just a natural F. On the other hand, if you want an F, make sure it doesn't show an F \sharp . It will take a bit of practice to learn to turn the pin just the right amount. If you turn the pin too much,

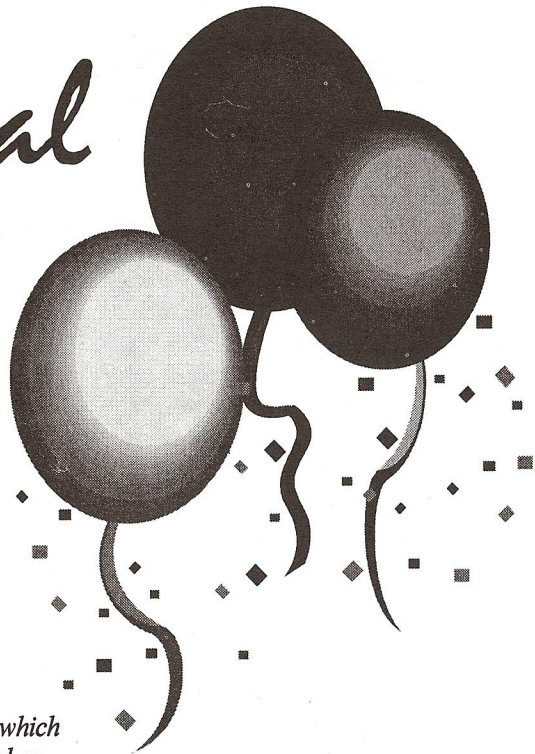
it is easier to turn it back a bit and tighten up to the right tone again. If your string is sharp (higher than you want it to be), you will need to use a slightly different procedure. It is best to loosen the string until you are actually slightly below the tone you want and then tighten it again until the string is in tune. Once you have tuned one string, then continue across the instrument using this procedure to bring each string into tune. When you are new to this procedure, it is also a good idea to go back and check each string again. Sometimes you make mistakes which you catch the second time through. Next, depress each chord bar and strum across all the strings. If you hear something unexpected, you probably made a mistake and you will have to go back and check again.

If you are lucky enough to have an instrument with fine tuners, then you should use the tuning pin to get close to the tone you want. Then use the fine tuners to bring it to the exact tone.

In my experience, when teaching students how to tune an instrument, I find the most common mistake is tuning a string to the sharp when it should be natural or vice versa. The skill most students find frustrating is learning to turn the tuning pin just the right amount. You will also find that it is harder to get a clear reading for the lowest strings. The tuner will tend to fluctuate more with these. I usually tune these strings to the tone where the string 'settles in' after being initially struck. I have also found that old strings tend to be harder to tune. When I start having trouble with my middle and higher strings or a lot more trouble with my low string, I decide that it is time to restring.

So don't get frustrated. Just practice the art of tuning. It will all be worth it when you strum across your well-tuned autoharp and your heart rejoices to that beautiful sound.

Annual Events Guide



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

The following are 2000 major events which feature the autoharp in contest, workshop, and/or performance. If you know of an event that we have not included, please send the information to the Events editor. The complete events list is published every Spring, and seasonally repeated and updated every issue.

MAY

- ▶ **May Play Day** sponsored by the Paint Creek Folklore Society; May 6 & 7; **Rochester Hills, MI**; Info: Denise Stein at denisestein@hotmail.com
- ▶ **Spring Folk Festival**; May 6 & 7; **Claremont, CA**; Code: AW (Barney Gentry) Info: 909 624-2928
- ▶ **4th Annual Harps in High Gear** Concert; May 13, Unity Church, **Modesto, CA**; Code: AP (Tina Louise Bar); Message hotline: 209 480-4477
- ▶ **Lone Star State Dulcimer Festival**; May 13 - 14; **Glen Rose, TX** Code: AW, AP (Charles Whitmer, Doofus) Info: 817 275-3872
- ▶ **Historic Collinsville Pioneer Village**; May 20; **Clarksville, TN**; Code: AP (Maurice Dill)
- ▶ **76th Annual OldTime Fiddlers and Bluegrass Festival**; May 26 - 28; Fiddlers Grove CG, Union Grove, NC; Code: AW (Carole Outwater)
- ▶ **Southern Ohio Dulcimer Festival**; May 27 - 28; **Ripley, Ohio**; Code: AP (Les Gustafson-Zook)
- ▶ **Philadelphia Folk Music Society "Spring Thing"**; May 26 - 28,

CODE:	
AC	Autoharp Contest
AP	Autoharp Performance
AW	Autoharp Workshop

Greenlane, PA ; Code: AW (Drew Smith)
Info: 201 444-2833

- ▶ **Dulci-More Festival 6**; May 26 - 28; Camp McKinley Boy Scout Camp, **Lisbon, OH**; Info: 330 332-4420

JUNE

- ▶ **Chestnut Ridge Dulcimer Festival**; June 3 - 4; University of Pittsburgh campus, **Greensburg, PA**; Code: AP (Doofus, Karen Mueller) Info: BRINKDW@email.msn.com
- ▶ **Festival of the Wild Rose Moon**; June 3; **Bristol, IN**; Code: AP (Les Gustafson-Zook)
- ▶ **Intermediate Autoharp Week Workshop**; June 5 - 8; Ozark Folk Center, **Mountain View, AR**; Code: AW (Charles Whitmer) Info: 870 269-3851
- ▶ **Prairie Dulcimer Festival**; June 9 - 10; **Bonner Springs, KS** Code: AW, AP (Tom Schroeder)
- ▶ **Advanced Autoharp Week Workshop**; June 12 - 15; Ozark Folk Center, **Mountain View, AR**; Code: AW (Charles Whitmer) Info: 870 269-3851
- ▶ **24th Annual Cosby Dulcimer and Harp Convention**; June 16 - 17; **Cosby, TN**; Code: AW, AP ; Info: 423 487-5543.

- ▶ **20th Annual Old Songs Festival**; June 23 - 25; **Altamont, NY**; Code: AW, AP (Bryan Bowers)
- ▶ **25th Annual CBA Father's Day Weekend**; June 18 - 20; **Grass Valley, CA**; Code: AW, AP (Country Ham w/ Judie Pagter, Bill Bryant) Info: 707 762-8735
- ▶ **18th Annual Summer Solstice Folk Music, Dance and Storytelling Festival**; June 23 - 25; **Calabasas, CA**; Code: AW, AP (Drew Smith); Info: 818 342-7664
- ▶ **Ole Tyme Music Festival**; June 24 - 25; **Caesar's Creek Pioneer Village near Waynesville, OH**; Code: AP Info: 937 862-5551.
- ▶ **Mountain Laurel Autoharp Gathering**; June 29 - July 2; Orthey Farm, **Newport, PA**; Code: AW, AP, AC (Mountain Laurel Autoharp Championship, plus Bryan Bowers, Ivan Stiles, Lindsay Haisley, Bonnie Phipps, John Hollandsworth, Carey Dubbert and more.) Info: 717 567-9469.

JULY

- ▶ **Common Ground On the Hill 6th Annual Workshops**; July 2 - 9; Western Maryland College, **Westminster, MD**; Code: AW (Bryan Bowers) Info: John Dettra 703 790-1427
- ▶ **New Player/Beginner Autoharp Week**; July 3 - 6; Ozark Folk Center, **Mountain View, AR**; Code: AW (Charles Whitmer) Info: 870 269-3851
- ▶ **Ozark Wilderness Dulcimer Club 8th Annual Summerfest**; July 6 - 9; Big Barn RV Park, **Carthage, MO**; Code: AW, AP (Karen Daniels) Info: 417 358-2432
- ▶ **Peaceful Valley Bluegrass Festival**; July 13 - 16; **Shinohoppe, NY**; Code: AP (Country Ham with Judie Pagter) Info: 607 363-2211
- ▶ **28th Annual Dulcimer Musical Fun-fest**; July 13 - 16; Osceola County Fairgrounds, **Evart, MI** Info: ODPC@glasscity.net or skaryd@dulcimers.com
- ▶ **The Swannanoa Gathering**; July 16 - 23; Warren Wilson College, **Asheville, NC**; Code: AW (Mike Fenton)
- ▶ **Autoharp Jamboree**; July 20 - 22; Ozark Folk Center, **Mountain View, AR**; Code: AW, AP (Tom Schroeder, Charles Whitmer) Info: 870 269-3851
- ▶ **Heartland Dulcimer Camp**; July 23 - 28; Heartland Presbyterian Center, **Parkville, MO**; Code: AW Info: 816 942-6233.
- ▶ **SAMfest Workshops**; July 28 - 29; St. Mark Lutheran Church, **Houston, TX**; Code: AW (Charles Whitmer) Texas State Autoharp Championship; Info: Peggy

Carter, 281 370-8993.

► **24th Annual Cranberry Dulcimer Gathering**; July 28 - 30; Unitarian Universalist Church, Binghamton, NY; Code: AW, AP (Heidi Cerrigione, Bob Lewis, Drew Smith, Chuck and Karen Daniels, Neal Walters, Bob Woodcock, Alex Usher) Info: 607 669-4653

► **Willamette Valley Autoharp Gathering**; July 28 - 30; Nofziger Farm, Albany, OR; Code: AW, AP (Les Gustafson-Zook, Mike Fenton, Evo Bluestein, Richard Scholtz, Carey Dubbert)

Info: jra@ece.orst.edu or John Arthur, 6596 NW Niagara Drive, Corvallis, OR

► **Gospel Autoharp Week Workshop**; July 30 - August 4; Augusta Heritage Center, Elkins, WV Code: AW (Charles Whitmer) Info: 304 637-1209

AUGUST

► **Appalachian String Band Festival**; August 2 - 6; Clifftop, WV (Drew Smith); Info: 201 444-2833

► **Windgap Bluegrass Festival**; August 4 - 6; Windgap, PA; Code: AP (Country Ham with Judie Pagter)

► **Old Time Repertoire for Autoharp**; August 6 - 13; Augusta Heritage Center, Elkins, WV; Code: AW (Heidi Cerrigione) Info: 304 637-1209.

► **65th Annual Old Fiddlers Convention**; August 6 - 11; Galax, VA; Code: AW, AC (Drew Smith) Info: 540 236-8541.

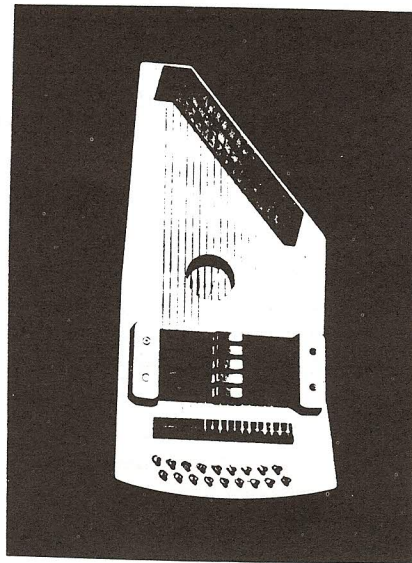
► **Midland Dulcimer Festival**; August 25-27; Midland, MI Code: AW, AP (Larry Carpenter, Jane Kuhlman, others) Info: 517 835-5085 or beeps@concentric.net

SEPTEMBER

► **29th Annual Walnut Valley Festival**; September 14 - 17; Cowley County Fairgrounds, Winfield, KS Code: AW, AP, AC (International Autoharp Championship) Info: 316 221-3250.

OCTOBER

► **Annual Tennessee Fall Homecoming**; October 12 - 15; Museum of Appalachia, Norris, Tennessee; Info: 423 494-7680.



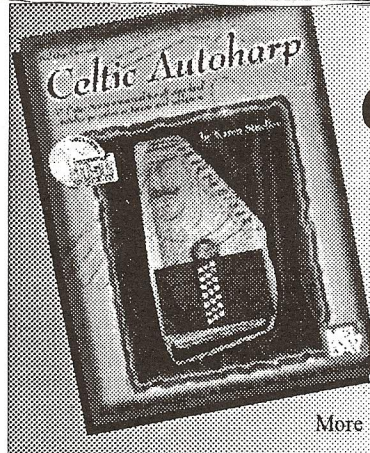
“----- and I
also play
a little
autoharp!”

\$118

Glad Morning Autoharps

Gordon Baker
1262 Elm Ridge Drive
Amelia, Ohio 45102

513 753 9457
glbaker@fuse.net



New from Karen Mueller! Celtic Autoharp

Book/CD from Mel Bay Publishing. 35 jigs, reels, polkas, hornpipes, O'Carolan airs, and more. Full Autoharp tablature with standard notation and backup playing guide. CD features each tune played at a moderate tempo to listen and learn.

Send \$20 plus \$2 S&H per order to:
Karen Mueller • PO Box 80565
Minneapolis, MN 55408

More info at Karen's web site: <http://shorock.com/folk/karen>

Autumn Wind

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

- Waterproof nylon Cordura shell, pack lining (tougher than canvas)
- Padded with 1/2" dense closed-cell foam for shock absorption
- Additional 1" foam protection over strings
- 3-sided zipper opening provides easy access
- Choice of single or double shoulder straps leaves your hands free
- Comfortable web carry handles
- Roomy optional zippered pouch or flat pocket
- Add a personal touch of elegance with machine-quilted artwork



The Backpack Autoharp Case
...for the active player and festival goer, designed to fit standard size autoharps.

Basic w/ single sh. strap	\$90.00
double sh. strap	100.00
flat pocket, add	8.00
pouch pocket, add	10.00
snap handle grip	2.50
quilted artwork, add	35.00
shipping/handling	10.00

We also design cases for any musical instrument or equipment. Please call or write for color samples and brochure.

Betty Vornbrock
Route 4, Box 136 • Hillsville, VA 24343 • 540 766-3134



I'll Buy That !!

by Cindy Harris

I got a way cool present from my dad for my birthday and I thought I'd share my impressions.

It's a Sharp MS722 minidisc recorder, and it's got to be one of the best purpose-designed tools I've seen in a long time. It took me only about an hour of messing around to get the hang of recording, playing back, and editing tracks – including splitting and joining tracks, naming tracks, deleting tracks, moving tracks and just about anything else I could think to do. Encouraged, I took it out for a trial run at an Irish session. I used the inexpensive stereo mic that came with my \$50 Radio Shack hand-held tape recorder: just plugged it in and put it under my chair. Then I pressed the "record" button and forgot about it for the next hour or so. I actually didn't expect much as this session takes place in large, noisy bar/restaurant where some patrons are dining less than 10 feet from the musicians and the acoustics are not great because of the tendency of the sound to get lost in the high ceiling.

To my surprise, that little mic picked up just about everything, even the fiddlers who were 20 feet away and the bouzouki player who I could hardly hear from where I was sitting. Crowd noises, too, but the tunes came through clearly as did the brief comments about by the musicians. It took me just under an hour to go through 70 minutes of recordings. It was very easy to identify the point at which a tune started and ended and split the track at those points. This created tracks with good stuff on them and tracks in between full of wait time. I deleted these in-between tracks as they appeared. When I set the recorder up I had told it to automatically insert a track mark every 5 minutes, but the next time I use it I won't bother to do that as it added some extra steps when I had to merge two tracks together when a tune happened

to cross one of those 5-minute borders. I could also have named each track if I'd known the names of the tunes, but I haven't done that yet.

A word on the controls on this recorder is in order. Unlike some models I saw last year that had little tiny buttons that looked difficult to handle, the Sharp MS722 has a ring of large, well-labeled controls and an easily manipulated control ring. The control ring is very nifty: it changes its function depending on what mode you're in. So if you're in play mode, rotating the control ring forward or backward moves you forward or backward one track per "click." And you can click pretty fast, so jumping from track 1 to track 10 takes just a second. If you're in edit mode, the info window displays the selected function and rotating the control ring changes that function (divide, delete track, clear disk, name track, combine, name disk, etc.) If you're naming a track, the window displays the text you're "typing" and rotating the control ring lets you choose the next letter or symbol. This is very quick and easy once you get the hang of it, and even better once you condition yourself to turn the ring clockwise for letters in the first half of the alphabet and counterclockwise for letters in the second half of the alphabet. I just love not having to push and/or hold down a button to get functions or letters to change – the control ring has better ergonomics.

The Sharp MS722 also comes with a little remote control that has a sub set of the function buttons on it. I haven't found this useful at all: the buttons are too small and the cord is too short. Its only advantage is that it has a back light that turns on for a few seconds whenever a button is pushed on either the main unit or the remote, so I guess you could do some stuff in the dark from 2 feet away if you wanted to. This doesn't seem too prac-

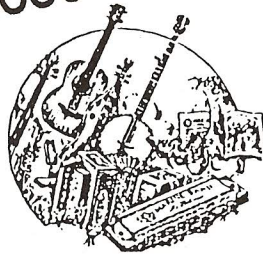
tical to me: I'd rather just swing the recorder from my belt and use the main controls. Not to mention that the controls are obscure enough and the directions for the remote bad enough that I haven't managed to figure out how to work them. I probably won't bother.

The recorder operates on a lithium ion battery, but I haven't yet figured out how long a charge lasts. I've probably run for 5 or 6 hours so far on a single charge and the indicator looks like it's still half charged. It also comes with a little battery attachment that can hold a AA battery that can be used as a booster. You put the AA battery into the attachment and screw it onto the recorder to boost your available operating time. No idea how much time that adds, but it sounds like a nifty idea, and the battery attachment doesn't add significant size or weight to the recorder so I'll probably use it when I'm at festivals where I can't easily recharge. Another nifty feature is the "hold" slide button on the back of the recorder. when you put it in the "hold" position, the controls won't work so you can't accidentally turn it on and drain the battery. There is a "hold" button on the remote that disables it in a similar fashion. Oh, and one more thing I like: the mechanism for inserting a disk is a slot kind of like a floppy drive slot on your computer rather than a clamshell-like CD-type mechanism. Seems like this would offer more reliability and few chances to clobber sensitive parts.

I think that's about it. My dad bought this little toy on the 'Net at Minidisco, paying \$239 for the recorder and a \$50 rebate coupon. The rebate deal is undoubtedly over, but the recorder is definitely worth the \$239 and I imagine the price will come down over the next few months as competition continues to intensify.

CLARK
WILDERNESS
DULCIMER
CLUB

SUMMERFEST 2000



For Festival Information and Schedule
Contact:

316-389-2377 or jlwoods@columbus-ks.com

417-624-3580 or dulcifer@juno.com

417-358-1800 or mstmere@ipa.net

Workshops for
Mountain & Hammered Dulcimer

And
A Wide Variety Of
Acoustic Instruments

Stage Entertainment, Concerts
Late Night Jams

Tent Camping, RV Parking
Motels, Bed & Breakfast
Near By

FOLK AND MOUNTAIN MUSIC FESTIVAL

Carthage,
Missouri

July 6, 7, 8, 9

BIG BARN RV PARK IN HISTORIC CARTHAGE
417-358-2432

Donations for
McSpadden Mountain Dulcimer
1800's Quilt

Music and Food Vendors On
The Grounds

FEATURED PERFORMERS

DAVID SCHNAUFER**STEVE SEIFERT**CATHY BARTON AND DAVE PARA**DANA HAMILTON
SCOTT ODENA**PLAID FAMILY**JIM CURLEY**DAVID MORAN**KAREN DANIELS

ACCOMODATION LIST AVAILABLE UPON REQUEST



SAMFest 2000

Summer Acoustic Music Festival

July 27 - 29, 2000

Houston, Texas

Les & Gary Gallier and their band

Karen Ashbrook & Paul Oorts ~ Rick Thum

Aubrey Atwater & Elwood Donnelly ~ Peggy Carter ~ Charles Whitmer ~

Bonnie Carol ~ Paul Andry ~ Guy George ~ Katie Waldren ~ Les Ami ~ Radio Flyer

16 Classes each hour ~ 6 Hours each day

Texas State Autoharp Championship! (Winfield sanctioned)

Classes for All levels of Mt. Dulcimer, Hammer Dulcimer, Autoharp

Also Folk Harp, Fiddle, Mandolin, Guitar

For more information contact: Peggy Carter, 16142 Hexham Dr. Spring TX 77379

Call 281-370-9495, or Email: SAMFest97@aol.com



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

Whew! Has it ever been busy out there! So much going on we just need to get on with the chatter. I do have to share this tidbit of cyber conversation. Says Kathy Hollands-worth in a recent post, "A 'harp is a nude piano." – to which Harpo Jr., Paul Best replied, "Au contraire, a piano is an overdressed 'harp!!" that's what I call 'harp-spirit, Paul, – er – Harpo. Read on ...

♣. Charles Whitmer is trying to find a music teaching position in Japan! He says nothing definite has happened. If this becomes a reality, Charles plans to come back to the States during the summer and teach classes at Mt. View and other venues. Go for it, Charles!!!

♣. Speaking of changes – Ginny Reid has made the hard decision to close Reid's Instrument Shop. She will continue to fill mail orders and do repair work from her home. She will close the shop the first of June and bring items to MLAG.

♣. Congratulations go to Joe Riggs. Joe is one of four recipients of the Ben Craig award given for outstanding work in education. Charlotte/Mechlenburg School Superintendent said of the honorees, "These are names that put me in awe. they are the 'who's who' in this educational system." Joe, we are so proud of you!!! By the way, if you've ever heard Joe play his autoharp, you know that's awesome, also.

♣. Harplanders have heard autoharp played on some interesting tapes/CDs. Bryan Bowers is on a CD *Dawg Duos* by David Grisman

– Rennie & Brett Sparks ("The Handsome Family) from Chicago, have autoharp on *In the Air*

– Sydney Hollandsworth tells us that she heard John Mellencamp's *Cherry Bomb*

that featured AH. 'Harp is also heard on "The Smashing Pumpkins" *They Only Come Out At Night* album.

– According to Debbie Gerdes, a 70s group "String Band" (or "Incredible String Band") from the Ontario area has a couple of albums with 'harp backup

– and Bill Wyman plays autoharp on "Rolling Stones" *Let It Bleed*

– Ravi Shankar's CD, *Chants Of India*, which includes 'harp played by George Harrison, was nominated for a "World Music" Grammy in '97 (Anyone know if it won?

– last, but not least, Charles Deering has news that Folkway will soon release an autoharp CD with Mike Seeger !!

♣. Oh, yes – Mike Herr reported that he attended a concert of Indian music where the chord bars were removed, the 'harp tuned to a particular key and used as a drone accompaniment to singing. Several folks saw a picture of a man with a 'harp like this in "Jet Wings" magazine.

♣. 'Harpers on the move:

Brian Symonds taking 1st place in the autoharp contest at the Florida Old-Time Music Festival. Congrats!!

Judy Austin singing the National Anthem at the opening of the Hunger Walk in Atlanta, GA

Cathy Britell and others at the Spring Dulcimer Week in Elkins, WV with Karen Mueller.

John Hollandsworth teaching a class at John C. Campbell Folk School in Brasstown, NC.

Mary Umbarger with the "Front Porch Strings" giving a concert at the centennial celebration of the Iredell County Courthouse in Statesville, NC.

Mary Lou Orthey putting the final touches on her autoharp book.

Stew Schneider finding an aluminum autoharp at some festival!

♣. June Carter Cash's CD, *Press On*, recieved a Grammy for the best folk album. It of course featured the autoharp and has a nice picture of June with a beautiful Orthey 'harp.

♣. John Sebastian, formerly with the "Lovin' Spoonful" group was inducted into the Rock 'n Roll Hall of Fame. There he was with his autoharp!!!

♣. The Old Time Fiddlers and Blue-

grass Festival in Union Grove, NC was named a "Local Legacy" by the Library of Congress. Documentation provided by Harper Van Hoy, the festival's owner, will become part of the collection in the archive of the American Folklife Center, which is preserved by the Library of Congress. That's great!!!

♣. Drew Smith did a five day "gig" in the Philadelphia, PA school system sponsored by the Philadelphia Folk Music society Odyssey Program. Word has it he was a big success. (And he took along his guitar!)

♣. Verla Boyd and her sister, Brenda, led the Tune Share at the Ohio Valley Festival at French Lick, IN on February 26.

♣. A little known fact about the "Daisy" on the Orthey autoharps is that it is really a violet! Mary Lou said she drew kazillions of violets for George's dulcimers and when it was redrawn and simplified for the autoharp, it looked more like a daisy! Hold on to this – you just never know when you might be asked this on the Millionaire show!

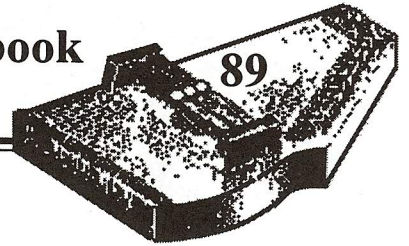
♣. Teresa Moore reports that Brenda Holley, the subject of "Music For Brenda" in the Winter issue of AQ, passed away on Friday, March 10. She had many visitors on the day before her death and word is many people were touched by her story.

♣. Dorothy Wagner, our long-time autoharp friend in Chicago, is no longer in remission and needs our prayers and good thoughts. Her husband, George, is in poor health as well.

♣. Sad news from Glenna and Ed Anderson. Their daughter was killed in an explosion at a factory where she worked. We extend our sympathy to all the family. JoAnn Redd, Mary Umbarger, and Bobbi Roberts played autoharps for the services.

Keep those strings ringing this summer and send me lots of news about the happenings in 'Harpland! See YOU somewhere, I hope!!

Mary



The Old Grey Mare G (2)

D7 G / / D7 G [/ /] [/ /] /
 The old grey mare, she ain't what she used to be;

D7 [/ /] [/ /] / G [/ /] [/ /] /
 Ain't what she used to be, ain't what she used to be.

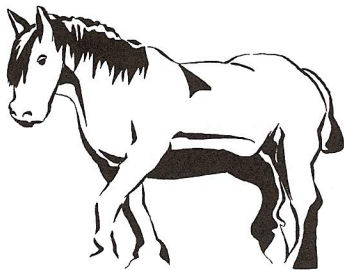
[G /] / / D7 G [/ /] [/ /] /
 The old grey mare, she ain't what she used to be,

D7 [/ /] / / G ///
 Man - y long years a - go.

[G /] / C / G /// [G /] / C / G ///
 Man - y long years a - go, man - y long years a - go.

G / / / D7 G [/ /] [/ /] /
 The old grey mare, she ain't what she used to be,

[D7 /] / / / G ///
 Man - y long years a - go.



The Streets of Laredo C (3)

C / / / G7 / / C / / G7 /
 As I walked out in the streets of La - re - do,

G7 C / / G7 / / C / / G7 /
 As I walked out in La - re - do one day,

G7 C / / G7 / / C / / G7 /
 I spied a young cow - boy all dressed in white lin - en,

G7 C / / F / / Em / G7 C
 All wrapped in white lin - en as cold as the clay.

BILLY BOY D (2)

D A7 D / / / / / A7 / / / G D /
 Oh, where have you been, Bil - ly Boy, Bil - ly Boy?

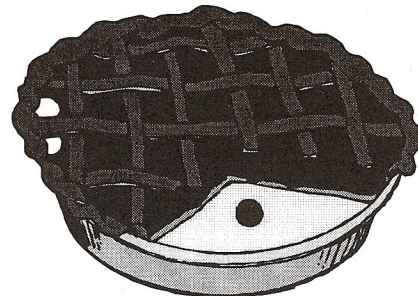
DA7 D / / / / / A7 D / A7 / / / /
 Oh, where have you been, charm - ing Bil - ly?

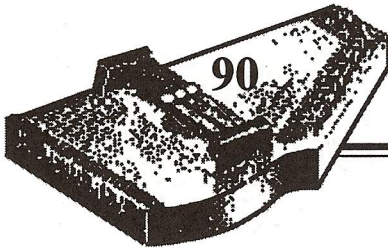
A7 D A7 / / / / /
 I have been to seek a wife,

D A7 D A7 D A7 D /
 She's the dar - lin' of my life.

D G D / / / A7 / / / / / / / D /
 She's a young thing and can - not leave her moth - er.

Can she bake a cherry pie, Billy Boy, billy boy?
 Can she bake a cherry pie, charming Billy?
 She can bake a cherry pie, quick as you can blink an eye;
 She's a young thing and cannot leave her mother.





Autoharp Songbook

©2000, Stonehill Productions

In The Pines G (3)

∨
G / // [//] //
In the pines, in the pines

[G /] C / [//] G /
Where the sun ne-ver sh-ines,

[G /] / / [/ //] D / / G // /
And you shi-ver when the co-ld wind blows

The longest train I ever saw
Went down that Georgia line.

The engine passed at six o'clock,
And the cab passed by at nine.

The Riddle Song G (2)

G ∨ / / / C7 // / // // G //
I gave my love a cher-ry that had no stone;

GD7 / / / G // / // // D7 //
I gave my love a chick-en that had no bone;

D7 / / / / G // / // // D7 //
I gave my love a sto-ry that had no end;

D7 / G / / C7 // / // // G //
I gave my love a ba-by with no cry-ing.

How can there be a cherry that has no stone?
How can there be a chicken that has no bone?
How can there be a story that has no end?
How can there be a baby with no crying?

A cherry when it's blooming, it has no stone.
A chicken when it's pipping, it has no bone.
The story that I love you, it has no end.
A baby when it's sleeping has no crying.

Long Journey Home D (2)

∨
D // G D / / / / // A7 D // //
Lost all my mo-ney but a two dol-lar bill,

D // A7 D / // G / // / D // //
Two dol-lar bill, boys, two dol-lar bill.

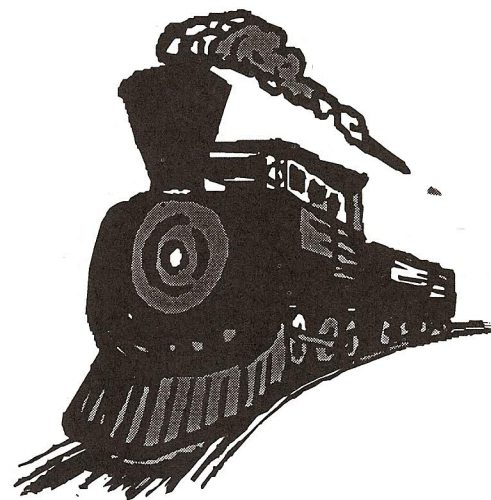
D // G D / / / / // A7 D // //
Lost all my mo-ney but a two dol-lar bill,

D / / // A7 / D A7 D // //
And I'm on my long jour-ney home.

Cloudy in the east and it looks like rain;
Looks like rain, looks like rain.
Cloudy in the east and it looks like rain;
And I'm on my long journey home.

Black smoke a risin' and it surely is a train;
Surely is a train, surely is a train.
Black smoke a risin' and it surely is a train;
And I'm on my long journey home.

High sheriff and police running after me;
Running after me, running after me;
High sheriff and police running after me;
And I'm on my long journey home.



RECORDINGS

TAPES \$10—CDs \$15

Dan Arterburn
Just Pickin' (CD only)

Tina Louise Barr
Breakin' Tradition (cass. or CD)

Jo Brennan
Canada's Queen of the Autoharp (cass. only)

Bryan Bowers
For You (cass. only)
Home, Home On the Road (cass. only)

Roz Brown
Just Kiddin' Around (cass.)
Where I'm Bound (cass. only)

Bill Clifton
Autoharp Centennial Celebration (cass. only)

Julie Davis
Journey to the Fluted Mountain (cass. only)
Traveling Light (cass. only)
Heart Full of Song (cass. only)

Bill and Carolyn Egelski
Making Musical Memories (cass. only)

Mike Fenton
My Privilege (cass. only)
The Best Of... (CD only)

Les Gustafson-Zook
Gather At the River (cass. or CD)
Skip To My Lou (CD only)

Lindsay Haisley
(Auto)harps Alive (cass. only)
String Loaded (cass. or CD)
Harp and Hammers (cass./CD)

Robert & Eddie Hiebert
Hampicking (cass. only)
Reflections (cass. only)

Mike Herr
Gander In the Pratie Hole (cass. or CD)
Lost In the Woods (cass. only)

John Hollandsworth
A Mountain Music Sampler (cass. only)
Pickin' Time (cass. only)
Mountain Fling—Over the Edge (cass. only)

David Kilby
Back Porch Favorites (cass./CD)
Autoharp Praise (cass. only)

Alan Mager
Hear the Colors (cass. or CD)

June Maugery
Shining Bright Like Gold (cass. or CD)

The MarketPlace

Karen Mueller
Clarity (cass. only)
Autoharp Gourmet (cass. only)
Book for AH Gourmet \$10

Mary Lou Orthey
Memories—Songs From Home (cass. only)

Judie Pagter w/Country Ham
Country Ham (cass. only)
Old Country Church (cass. only)
The Old Cane Press (cass./CD)
Carpenter's Mill (cass. or CD)
I'll Be Leaving (cass. only)
Old Time Mountain Music (cass.)
Songs Of Mother and Home (cass. only)
Songs Of Yesterday (cass. only)

Richard Scholtz
In the Air (cass. or CD)
For children from 6 to 96
Cockroach Party (CD only)
For kids
Late Night Conversations (CD)

Drew Smith
Now, That's Autoharp! (cass.)

Will Smith
Across the Seven Seas (cass. only)

Ivan Stiles
Rounding Pickering Bend (cass.)
Pickin' On the Porch (cass.)

Mary Umbarger
So Many Tunes ... So Little Time (cass. or CD)
As You Like It (cass. only)

The DeBusk-Weavers
Pure and Simple (cass. or CD)
Echoes Of the Past, Vol. 2 (cass. or CD)
Gospel Quartette Favorites (cass. only)
Keeping Up With Tradition (cass. only)

BOOKS

Joe Morrell
Bluegrass Favorites; Vol. 1, 2, 3
Words and chords for 100 tunes in each. \$4.95 each

Gospel Music Favorites \$4.95

Mel Bay Publications
Complete Book Of Traditional & Country Autoharp Picking
Rhythm, melody picking for Old-Time and Bluegrass styles. \$17.95

Complete Autoharp Songbook
Bluegrass, folk, hoedown, cowboy and children's songs. \$17.95

Complete Method for Autoharp and ChromAharp \$17.95

Hymns For the Autoharp 69 popular hymns & Gospel songs \$7.95

Let's Play Autoharp For Beginners. \$6.95

Fun With the Autoharp For beginners. \$4.95

You Can Teach Yourself Autoharp
Book only \$9.95
Book w/cassette \$18.95
Book w/CD \$17.95

The Civil War Songbook
Only 1 left! Special... \$10

Pocketbook for Autoharp A
pocket size book with chords and playing tips. .95

VIDEOS

Easy Autoharp for Beginners
by Carol Stober. Clear, easy to understand step-by-step lessons. \$29.95

Melodic Autoharp by Carol Stober: melody playing, ear-training tips, tablature and notes. \$29.95

Beginning the Appalachian Autoharp by Evo Bluestein
The four main steps that make up Evo's style. \$40

MISCELLANEOUS

Folding music stand Holds your music in place. \$15

Carrying case for stand \$5

Slider strap helps distribute the weight of the 'harp. Comes in black, royal blue, red, purple, tan and brown. \$27

Tuner pick up with an alligator clip. \$15

Ultra Fold-away The perfect tag-a-long autoharp stand. Sturdy and compact. \$22

Mountain Laurel AH Plans
Complete plans and instructions for building your own 'harp. \$15

ProPik metal-plastic thumb pick. Lrg., med., sm. \$4 each

RESO split-wrap brass finger picks; angled toward little finger. Large or medium \$2.50 each

RESO picks as above but sized for children or ladies with small fingers. Not angled. \$2.50 each

RESO Split-wrap brass finger picks, angled toward thumb. Size large. \$2.50 each

F-Tone picks. Just the outer rim of the pick. Leaves pads of fingers exposed. Large or medium. \$2.50 each

Kelly "Speed Picks" Light, Medium, heavy. .90 each

Kelly "Slick Picks" Light, medium, heavy. .90 each

Dunlop metal picks .015, .018, .020, and .0225 gauge. .85 each

Dunlop plastic picks Large or medium. White. .80 each

Dunlop plastic picks Large or medium. Clear. .80 each

Alaska picks Plastic in medium and large. \$2 each

Herco "Bug-a-blue Thumb picks .65 each

Felt picks Flat triangular picks with a tapered edge. .80 each

Ernie Ball "picky picks" come to a point. .85 each

SPECIALS

NON-AUTOHARP ITEMS:

!!! Limited quantities!!! ()

Guitar Christmas Carols
Was \$3.95 now \$2 (1)

Theory and Harmony For Everyone Was \$7.95 now \$4 (1)

International Carols For Dulcimer Was \$7.95 now \$4 (2)

The Dulcimer Hymn Book Was \$5.95 now \$3 (2)

Mel Bay's Christmas Guitar Folio Was \$4.95 now \$2.50 (2)

A Smokey Mountain Christmas For Guitar \$9.95 now \$5 (3)

You Can Teach Yourself Piano Was \$9.95 now \$5 (3)

You Can Teach Yourself Folk-singing Guitar \$9.95 now \$5 (2)

You Can Teach Yourself Country Guitar Was \$9.95 now \$5 (1)

You Can Teach Yourself Guitar Was \$9.95 now \$5 (2)

You Can Teach Yourself Harmonica Was \$9.95 now \$5 (1)

Classifieds

CLASSIFIED RATES: 35¢ per word.
TERMS: Prepayment is required. Check or money order in US dollars, please. Make payable to Stonehill Productions. Ad will appear in next available issue after receipt. **FORM:** Ads must be legibly printed or typed.

PRODUCTS AND SERVICES

MOLESKIN FOR FINGERPICK COMFORT. Line your metal fingerpicks with this comfortably-soft moleskin. 2"X9" lines many picks. Self-adhering. \$5 postpaid. Bob Woodcock, 268 Barren Hill road, Conshohocken, PA. 19428.

UNIQUE BI-DIRECTIONAL FINGER-PICKS. Handmade, brass. \$6 per set (3) plus \$2 s/h. Specify lg., reg., or ex. sm. Tom Bogardus, 2309 Anderson Road, Lawrence, KS 66046 : 913 749-1125

AUTOHARPS FOR SALE: Remaining inventory of diatonically upgraded O.S. "A" models with fine tuners. Beautiful sounds. Maurice Dill, 5019 Helmuth Avenue, Evansville, IN 47715

O.S. 21 CHORD USA MADE 1980s – Sunburst. Virtually unplayed. No case. \$125 plus shipping. Sandy Haynes haysandy@aol.com 661 948-2109.

HURDY-GURDY, THREESTRING DIATONIC made by George Kelischek. Approximately three years old. \$1500 with case, plus shipping and insurance. Ivan Stiles, 610 935-9062 or pickeringbend@worldlynx.net

PUBLICATIONS

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

EDITORIAL & MUSIC CONTRIBUTIONS

Address editorial inquiries to: Editors, *Autoharp Quarterly*, PO Box 336, New Manchester, WV 26056. Music submissions must be in the public domain or your own original material. AQ cannot be responsible for unsolicited manuscripts or guarantee publication. We retain first rights only.

E-mail: aharper@weir.net and info@autoharpquarterly.com

Web site: www.autoharpquarterly.com

Advertisers' Index

Andy's Front Hall	29
Autumn Wind	37
Doofus Music	5
Elderly Instruments	4
Fladmark Woodworks	13
Foot in the Air	4
Glad Morning Autoharps	37
Great All-American Autoharp Emporium	5
Limberjack Productions	ISBC
Melody Music and Harp Center of Houston	13
Mueller, Karen	11, 37
Newton, Bill	19
Old-Time Herald	11
Orthey Instruments	11
Oscar Schmidt International	34
Ozark Folk Music	19
Ozark Wilderness Dulcimer Club	39
SAMfest	39
Schroeder, Tom	5
Sher-B	33
Stober, Carol	9
Walnut Valley Association	BC
Willamette Valley Autoharp Gathering	9
ZephyrHill Autoharps	5

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



Home Of
 The Mountain Laurel
 Autoharp Championship!
 Over \$4000 In Cash
 And Prizes!
 Friday, June 30, 7:30 pm.
 Sanctioned by the Walnut Valley Association

PERFORMANCES AND WORKSHOPS BY
 Bryan Bowers ☆ Ivan Stiles
 Lindsay Haisley ☆ Bonnie Phipps
 John Hollandsworth ☆ Carey Dubbert

Plus Many More!

June 29, 30, July 1, 2 2000 • Newport, Pa.
 Four-Day Weekend Admission: \$60

individual day admission prices:

June 30: \$20 • July 1: \$25 • July 2: \$15

The Four-Day Weekend Ticket is the only pass good for camping, and is the only ticket which also includes Thursday, June 29. Sorry, no refunds. Due to insurance restrictions, we cannot

accommodate children under 16. Fully self-contained and primitive camping on the grounds, which will be open at noon on June 27. No alcohol, drugs, or dogs. Send check to:

Limberjack Productions • 18 Burd Road • Newport, PA 17074

Card subject to change

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

PO Box 336
New Manchester, WV 26056

Address Service Requested

**FIRST
CLASS
MAIL**



29th Walnut Valley Festival
Sept. 14,15,16,17, 2000
Winfield, Kansas



- Crary & Hoppers & Their American Band
- Tom Chapin with Michael Mark
- John McCutcheon
- Cherish the Ladies
- Byron Berline Band
- Nickel Creek
- No Strings Attached
- Aileen & Eikin Thomas
- Spontaneous Combustion
- Bar-D Wranglers
- Cathy Barton & Dave Para
- David Schnauffer & Stephen Seifert
- Prickly Pair and the Cactus Chorale
- Jimmy Gyles-The Blue Spring Strings

- Bryan Bowers
- Karen Mueller
- Kruger Brothers
- Marley's Ghost
- Crucial Smith
- Small Potatoes
- Beppe Gambetta
- Bluestem
- Steve Kaufman
- Stephen Bennett
- Pat Kirtley
- Home Rangers
- Misty River

- Mike Cross
- Tommy Emmanuel
- Jana Jae & Friends
- The Plaid Family
- Andy May
- The Wilders
- Revival
- Crow Johnson
- Bill Barwick
- Roz Brown
- Linda Tilton
- Barry Patton
- Dan Levenson

Festival gate and campgrounds will
open **Thurs. Sept. 7 at 8 a.m.**
Only weekend ticket holders will
be permitted on grounds prior to
Thursday, Sept. 14.

Walnut Valley Association
918 Main/PO Box 245
Winfield, KS 67156

8 Contests
Trophies & Instruments
Limit of 40 contestants per contest
WORKSHOPS
Arts & Crafts Fair - 4 Stages in Operation
Well policed grounds
No Animals, No Beer or Alcohol, No Drugs

No Motorcycles (due to noise)
www.wvfest.com
wvfest@horizon.hit.net

ADVANCE TICKETS GUARANTEE ADMISSION

TICKET PRICES	ADVANCE	GATE
Weekend (4-day)	\$60	\$70
2-day, Friday/Saturday	46	50
Saturday/Sunday	35	40
Friday OR Saturday	24	28
Thursday (Gate only)		28
Sunday (Gate only)		15

*Children ages 6-11\$5 each.

Payable at gate upon entry, not payable in advance.

*Children under 6 admitted free with paid adult.

NO MAIL ORDERS AFTER AUGUST 31. NO REFUNDS.