

Autoharp Quarterly®

*The International
Magazine
Dedicated to the
Autoharp Enthusiast*

*Spring 2001
Volume Thirteen, Number Three
Six Dollars*

The Parlor Grand
*photos & story
by Lee Doughty*

Tom Schroeder
*and the neglected
thumb.*

Alex Usher uses
*My Love Is Like a
Red, Red Rose* for
an Interaction

The Annual Guide
to festivals &
events

Jean Paul Gripon
*shares some
instrument history*

Picker's Portrait
Paul Cram

**The Mic-in-the-
shoe Trick** by
Drew Smith

**Tips on shipping
an autoharp**

**AQ Songbook
Index**
(1989-2001)



Lee Doughty and his Concert Grand Autoharp

Photo courtesy Lee Doughty

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Autoharp
Quarterly.
 The International
 Magazine Dedicated
 to the Autoharp Enthusiast

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To And From The Editor



Dear Readers;

If you miss Mary Park's *In The Beginning* this time (and we know you will), it is because Mary is having knee replacement surgery. Send good thoughts her way and we'll welcome her back in the next issue.

I regret to announce that Les Gustafson-Zook has decided to leave the critic's staff. We thank him for his insightful reviews and hope he continues to contribute from time to time. We all know the meaning of "busy" and it can certainly be applied to Les. If you have a chance to attend a concert/workshop of his, you owe it to yourself to do it. He is great!!

Mary Ann

Dear Editor;

Dear Mary (Park),

Just wanted to compliment you on your writing for the "In the Beginning..." articles.

I find them concise, encouraging of beginners, and I can visualize what you are describing. I have written a few over the years and I know how hard writing them that way can be sometimes.

Keep up the good work!

Tom Schroeder

Dear Mary Ann,

Greetings oncemore from 'downunder!'

We are back home in Brisbane briefly for me to finish my 11th homemade "Aussieharp" autoharp before we head off in our motorhome once more, so now is the time for me to catch up with all my overdue mail.

...through our travels and Festival performances we are gradually building up a solid core of autoharp enthusiasts here in Australia. The players are longterm Folk who are very interested in the history of the autoharp, as well as making music on it. Thanks also for the bundle of comp. AQs you sent for my last Autoharp Workshop – they were very gladly received by those who attended – I hope you get some new subs as a result.

I was interested to read in the Winter 2001 AQ the letter from George Farmer of Caloundra, Queensland. Our home in

Brisbane is a mere 100km from him and we are both Life Members of the Queensland Folk Federation, which ran the original Maleny Folk Festival, which just 5 years ago turned into the Woodford Folk Festival. I am sure I can help him with his queries: re-tuning, re-felting etc. and put him in contact with other 'harpers. He might even like to attend the Autoharp Players Workshop I'm presenting at the 33rd National Folk Festival to be held in Canberra this Easter. More info at <http://www.folkfestival.asn.au/>.

...As well building and playing the autoharp, I also play guitar (a very fine Australian one!) and do a lot of Folk History research and presentations – for the Australian National Library, as well as ScreenSound Australia (the National Australian Film and Sound Archive), both in our national capital, Canberra. My wife, Lyn, is also the Special Themes Co-ordinator for the National Folk Festival which is held in Canberra over Easter each year. This year we have both been very heavily involved in arranging the re-issue of an Australian Folk Classic recording of our late friend Harry Robertson's 1972 LP and songbook, "Whale Chasing Men – Songs of Whaling In Ice and Sun", and in developing a concert performance of his songs and poetry for the official launch at the 2001 NFF. You have probably heard a couple of Harry's songs as recorded by autoharper Roz Brown, whom we have had the pleasure of meeting on two of his trips 'down under.'

With best wishes to you all,

Evan Mathieson

Mary Ann,

Greetings, and thank you for the issue of AQ. It was a gratifying experience to realize that there really is a culture wound tightly around the autoharp.

Living on the west coast has left me out of the picture, for the most part. I purchased my first 'harp in 1968. I had never heard one, but was immediately intrigued. I used it on stage 2 weeks later. It became an important feature of our act. We played very little country or folk, but I made the autoharp work, and well, with the popular songs of that period. *Malaguena*, also Sprach Zarathustra, Beatles songs, *Rocket Man* and so on. The first time I heard any-

one else play it was when I first heard The Lovin' Spoonful. I never grew up around the Carter's music.

Later, in '78, on tour in Carmel, California I passed a funky little music store (best kind) in Monterrey, and spotted this rockin' red autoharp sittin' in the front window, with an inch of dust, and a "discount" sign!!!

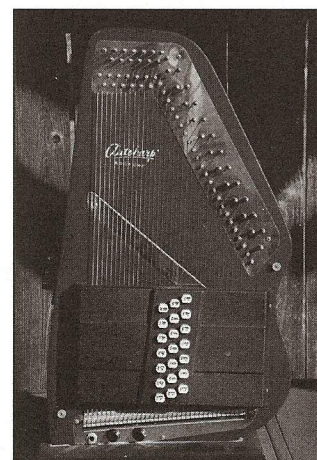
Needles to say, I walked out with it, after talking the shop keeper down more than a few more dollars. It was beautiful! And even sexy. And that's probably the first time those two words have met around an autoharp!! But as I spent the first few minutes with it, I realized the keyboard was configured differently than mine, and had several different (diminished, aug.) chords than my current 'harp.

So I put it down, then put it away, then almost forget about it! Now, 20+ years later, it's back out in daylight, tuned and ready. And after over 20 years, it held its tune very well. That's the beauty of a solid body. I hope your readers enjoy seeing this. And I hope someday to come out east and attend a festival. There are none here in S. California, one in Portland. But it would be exciting to hear 20 or so play the same song at the same time... would I be reminded of a Grateful Dead concert? Hope so.

Good tunings,

Tom Berndt (Tom Tom)

Editor: Tom has been made aware of more festivals to which he can go. Maybe we'll see him (and his 'harp) at one or more of them.



Tom's "rockin' red' harp."

Harpers E-Mail

This is an update of the list of addresses for autoharp players and enthusiasts published in the AQ Winter '97 issue.

NEW E-MAIL ADDRESSES

hopf@musikzentrum.de Hopf instrument factory in Germany.
bryant@flatheadweb.com Bill Bryant's address

CHANGED E-MAIL ADDRESSES

karen@karenmueller.com Karen Mueller's new address
stewart@ezwv.com Stew Schneider's new address
mikeherr@charter.net Mike Herr's new address

CHANGED WWW ADDRESSES

www.karenmueller.com Karen Mueller's new web address

NEW WWW ADDRESSES

<http://www.gustafsonzook.com> Les Gustafson-Zook's web page.
<http://www.hawthornnotes.com> Mike Herr's web page.

MUSIC RELATED WWW ADDRESSES

<http://146.7.8/folksong/maxhunter/> Folk song archive from SW Missouri St. U.
<http://pdmusic.org> lyric site.
<http://www.nsknet.or.jp/~motoya/> lyric site.
<http://www.silcom.com/~peterf/ideas/carter.htm> lyric site.
<http://church-of-the-holy-ghost.freeyellow.com/pages5.html> lyric site.
<http://146.7.8/folksong/maxhunter/> lyrics
<http://lcweb2.gov/ammem/smhtml/> lyrics
http://www.achildsview.com/matchlite/snrcj/WebHelp/start_i.h lyrics (there is a line between 'start' and 'i')
<http://www.mp3.com/autoharp> music
<http://bardscrier.com/stations/autoharps> autoharp radio

Clubs

Linda Huber reports that the Angel Strings Autoharp Club meets from 6:30 to 9:30 on the first Monday of the month. For information you may contact Linda at 85 Packing House Road, Hanover Pennsylvania 17331-7989 or phone 717 637-6857.

Alice Penovich reports a change in the meeting day for the Singing Strings Autoharp Club. The club meets on the fourth Monday of each month from 6:30 to 8:30 at Schweitzer United Methodist Church, 2747 E. Sunshine, Springfield Missouri. They meet in Room 203 of the new Albright addition. There is a parking lot in the rear of the church. Alice also reports the Folks Like Us Music Society meets the third Sunday of each month at the new library center on S. Campbell Street from 1:30 to 4pm. Anyone in the area is welcome to either of these club meetings.

At the February meeting of the Folks Like Us Music Society there were 16 folk musicians and 3 'listeners.' Quite a variety of instruments were represented with 3 autoharps, 8 guitars; with several of these people also playing mandolin, banjo, mountain dulcimer, recorder and penny whistle. A couple of people sing and don't play an instrument and another lady always comes with a variety of rhythm instruments. Cyberplucker **Pete Hunter** brought the 'dobro' guitar that he has put together from parts of this and that and all were impressed with his abilities. It was a great afternoon of music.

Verla Boyd reports that the Hoosier String Players meet the second Sunday of each month from 2 to 4pm at the Masonic Lodge, 316 N. Washington Street, Kokomo Indiana. For more information, you may contact Verla at 3149 E. 1175 S., Galveston Indiana 46932 or phone 219 699-7421 or email jdboyd@holli.com.

Denise Stein reports the Paint Creek Folklore Society of Rochester Hills, Michigan meets the 1st Saturday of each month (September - June) at 7:30 pm in Longridge Hall of the University Presbyterian Church at 1385 S. Adams Road, Rochester Hills. Jamming is from 3 to 6 pm. For more info phone Denise at 810 778-9643 or email her at denisestein@hotmail.com. The society also has a web page which outlines their schedule and events at <http://www.paintcreek.rochester.mi.us>

Bob Palmer sends the following report from Fontana, California: "Since forming the Redwood Autoharps Club in Fontana, California in November 1997, I have seen interest in our beloved instrument skyrocket in our little corner of the world. The Redwood Autoharps Club started

with five members who all had their own 'harps. Since then, eight new Redwood teachers have been added to the list. The trouble was they didn't have any autoharps. I helped them get into autoharping by finding 'harps for them on eBay, at swap meets and at pawn shops. As of this writing, I have gotten 'harps for **Patti Martinez, Karen Leubner, Pat O'Herron, Nina Castellon, Vivian Foutt, Debbie Ayala, Sharon Dean and Jodie Hanifan** as well as teachers from three other school districts, **Charlotte Caldwell, Jennifer Rader and Patti Martinez**. In addition to those new autoharp owners, I have lent some of my own spare 'harps to **Beau Hedrick, Anna Peeler and Virginia Torres** at Redwood. They are eager to get their own 'harps, too.

All are lap-toppers and strummers. I am feverishly trying to convert them to Appalachian style playing and picking rather than strumming.

In the Fontana Unified School District, I have secured the commission to tune all of the district's autoharps about once every quarter. I also do minor repairs. Those 'harps are being taken around to various schools more often now that they are fully playable and tuned properly.

Happy Birthday to the Hoosier String Players

Kokomo, Indiana
Reporting: Verla Boyd
 Galveston, Indiana

In March we celebrated our first birthday. We started out with 12, have had over 30 come and play with us, and now have settled down to an average of 16 who come pretty faithfully. In February, after much planning and preparation, we held our first Autoharp/Dulcimer Extravaganza with Les Gustafson-Zook and Tull Glazener. Both autoharp and dulcimer workshops were full and the concert was extremely well attended. We declared it a success and will do something similar next year. Our group played at the Gourd Festival in Kokomo, Indiana, in March and there were people from all over the USA there - 3,000 to be exact. This was our first public performance and we did super. There was a lot of audience participation and that made it fun and not so stressful. Some of the group have visited other Folk Societies to play with them, and some went to hear Bryan Bowers in Indianapolis. In May, we plan to go to the southern part of the state to a musical (continued on page 3, column 3)

KEEPING UP WITH THOSE ACTIVE U.K. 'HARPERS !

Well,

It was with a deep sense of satisfaction that I posted off the copies of the first ever UK Autoharpers newsletter, "Autoharp Notes," last night.

Although a modest (6 page) offering at this stage, "Autoharp Notes" is packed with informative articles about the state of autoharping here and world-wide.

It also includes features on "Upcoming Workshops", "Performances Featuring the Autoharp" and "Autoharp Friendly Clubs/Sessions" which I hope will grow in subsequent editions.

Note for US readers: in UK usage a "session" is what US 'harpers would call a "jam" ('jam session' being a term which is reserved for one style of music over here—jazz).

There are certainly some exciting developments taking place this year, with the establishment of a formal organisation to support autoharping in the UK:

1) The Sore Fingers Autoharp class (five days in the week after Easter) has grown phenomenally—with 30 'harpers signed up for the course. Those attending will be split between two world-class instructors, with Mike Fenton leading the general class and Lucille Reilly leading a diatonic class. There will also be some 'cross-over' activity between the two groups during the week. This is a huge difference from the first such class in 1998 which was attended by 8 players.

UK Autoharps does not organise this event (which attracts hundreds of musicians to courses which focus on bluegrass and old-time music). That role goes to Andrea Gauden, Andrea@sfss.demon.co.uk, whose vision is to create a UK version of the Augusta Festival in the States. However, UKA plays an important role in promoting and supporting Sore Fingers Week among autoharpers.

2) UKA has taken over the formal role of organising "UK Autoharp Days"—aimed at players of all abilities, with the first such day in February, and others scheduled for 9th June (in Stowmarket, Suffolk) and 6th October (in Drayton, near Abingdon, Oxfordshire).

We are truly fortunate to have Mike Fenton lead the main workshop at these UK Autoharp Days and supports the days in

other capacities—and we are developing a fine crop of local teachers who can lead mini-workshops at these events.

3) A special development is that October's UK Autoharp Day will feature June Maugery, Mountain Laurel Autoharp Champion. We are delighted that June will be able to travel to us from her home in France. June will lead the diatonic mini-workshop on that day and perform in the evening.

4) In addition to the three general UK Autoharp Days, UKA is planning a "Diatonic Day" for the end of October, with other occasional house concerts/workshops in the pipeline.

Things are really taking off—and I am grinning from ear to ear when I think of it.

Having said this, there's nothing like editing your own newsletter—however modest—to make you appreciate even more fully the efforts of individuals like Mary Ann Johnston (and before her, Eileen Roys, Mary Lou and Ivan ... and so many others) in producing the substantial publications which have helped to support and inform the international autoharp community.

Anyway, if you're a Cyberplucker (or an autoharper who's not on-line) who lives anywhere in the UK or in surrounding countries—do get in touch with me to find out more about UK Autoharps. We already have one member from Germany (Siegfried, are you reading this?) who has made his way over to several events in the UK and found them very worthwhile.

You can email me at Nadine@ifwtech.com or, I have a new email mailbox for UKA: uka@ifwtech.com.

Cheers!

Nadine Stah White
52 Abingdon Road, Drayton
Abingdon, Oxfordshire
OX14 4HP England

Secretary, UK Autoharps
Editor: "Autoharp Notes"



(Clubs, continued from page 2)

festival and interact and jam with others attending. This is all so new to them and I am trying to expose them to festivals, other groups, etc. as much as possible. We are making plans to play at the county fair in the pioneer village this summer and for the Relay for Life in May. Meanwhile, I'll be on the lookout for other events we can be a part of. It is a privilege to work with such special people.

Recordings

Workshop for Autoharps (video)

Bill Bryant

PO Box 968

Marion, Montana 59925

bryant@cyberport.net

The Lost Gospel Album

Country Ham

Autoharp: Judie Pagter

(see Marketplace)

RUAH: Spirit of the Wind

Autoharp: Jeff Snow

7 Broadview Road

Wilbraham, Massachusetts 01095

www.schoolshows.com/jeffsnow

Ninth Annual

WILLAMETTE VALLEY AUTOHARP GATHERING

JULY 27-29, 2001

NOFZIGER FARM, ALBANY, OREGON

*Lindsay Haisley
Karen Mueller
John & Kathy Hollandsworth
Neal & Coleen Walters
Les Gustafson-Zook*

\$40/weekend • \$20/day
\$35/weekend if registered by July 1
Camping and RV space is available.

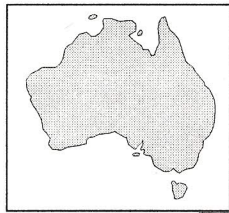
Hands-on Workshops
Open Stages, Jamming
Singing, Concerts
Vendor's Tables
Terrific Food
Good Fun & Great Weather!

CONTACT: JOHN ARTHUR
6596 NW NIAGARA DRIVE
CORVALLIS, OREGON 97330

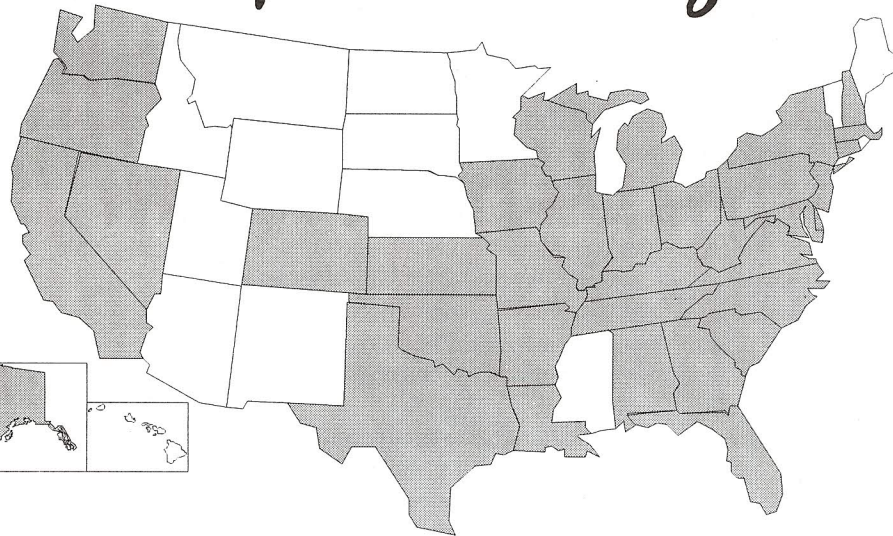
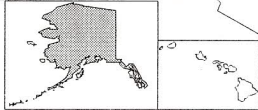
(541) 745-7568
jread@proaxis.com

<http://members.aol.com/autoharps/wvag.html>

'Harpers-At-Large



Australia



England



France

Autoharp Pickin'

Charlotte, North Carolina

Reporting: Terrell Johnson

Charlotte, North Carolina

Just had to let y'all know that "Way down here in Carolina" we Tar Heels got together for a really great jam at Carole Outwater's in Charlotte. It was well attended (Super Large Crowd) by many of my favorite players such as Martha Kiker, Dot Stiles, Carole of course (three of the Annabellies), then there was our own beloved Chester and Dot Lorenz (the kind of folks that when you call them "God's Gentle people" and "Salt of the Earth" you really mean it cause it's the Gospel truth), and Mary Umbarger was delightful and it was so nice to see her again. She brought me 2 copies of "God Leads His Dear Children Along", a long loved tune, but forgotten words, from my mountain childhood. Mary lives in Harmony, North Carolina, which in itself reflects her character and kindness perfectly. Can't leave brother Joe Riggs out, playing old Kilby and looking every bit the part.

I finally got my friend, Linda Helms, to a pickin' after many years of trying, and she says she is gonna get that "Educator" OS I gave her a few years ago out from under the bed and learn to play it. A very special reward for me for she has a Sara Carter voice and loves the old music.

I passed around Mary Lou Orthey's wonderful book, "The Autoharp Owner's Manual" to see and hopefully to purchase and Becky Blackley's "The Autoharp Book"

for the newbies that were there.

There was an eclectic balance of music. Carole treated us to a Rock 'n Roll number which was really unique and interesting. She is so versatile, what with the Cajun music and all. She will be teaching at Augusta this summer if there are 6 or more students. Young Rolfe was there playing his banjo (he also plays fiddle and several other instruments well and he is just a kid) – green I am.

I and several others made sure that the songs of the Carter Family were well represented. Chester entertained us with a "Corn Shuckers Song" and Edna Helms related how corn shucking was actually done in the old days and how she met her husband at one many years ago, before we became so urbanized here in the Carolina Piedmont. It was a truly beautiful story.

My kind of day. My kind of people. And it just goes to show that "Nothing could be finer than to be in Carolina" – anytime!!

Bryan Bowers Concert

Indianapolis, Indiana

Reporting: Greg O'Haver

I had the pleasure of being the opening act for Bryan Bowers in Indianapolis on Saturday night, March 24, and what a pleasure it was. Bryan had been up since 2 a.m. on Saturday morning and had flown in from Seattle with just enough time to get to the venue, unload his 'harps, and start the first of three tunings. I hadn't seen Bryan for several years, and now, things were quite

different. Bryan hadn't changed, he was still the same down to earth person I remembered. The difference is he had been diagnosed with an extreme allergy to cats. So bad is the reaction, that he must now refrain from contact with anyone who has touched, been near, or even seen, something that looked like it might have been a feline. Needless to say, this is hard for Bryan, I know that he would love to shake hands and hug old and new friends alike, but that is now out of the question. I have a cat, and consequently we greeted each other from a distance and maintained that distance for the evening.

There was a very good turn out for the show and I advised everyone in the audience of the mad cat, hoof and mouth allergy epidemic. This inability to interact with his fans and friends might have been a big problem for other performers, but not for Bryan Bowers.

Bryan couldn't shake everybody's hand, but when he stepped up to the mic after being introduced, he greeted every person there with his informal introduction to the autoharp and how he developed his masterful style of 5-fingered picking. It wasn't bragging about how he became the "best" in his trade. It was telling how this beautiful, angelic sounding 'harp had taken over his life and been such a blessing to him.

Bryan couldn't physically embrace everyone that evening, but with his songs and stories, he brought every person into his arms, nestled next to his autoharp. You see, I don't believe Bryan does a show. What he does is personally invites you into his home

and then he holds your gratefully given attention with stories and music. Now I could go on about his great 'harp playing and singing, but you know all about that. It's his warm, down-home delivery of the stories of his life (most true and some just for a chuckle), woven through a lifetime of music, that makes a Bowers concert unlike any other. You just feel like you're sitting in his living room and he's sharing his life with you.

Well, Bryan played for at least an hour and a half, and everyone there would have stayed twice as long. After all, how often do you get invited to Bryan's place? He played until 11 p.m. and then talked with folks for awhile, before starting a two and a half hour drive to Wabash, Indiana for an 11 a.m. Sunday morning Gospel set. If you haven't had the pleasure of an evening at Bryan's place, then do what I did—sponsor one near you. You'll find there are a lot of "folkies" and associations and such that will help you, and at the same time, you'll have a wonderful evening. An old folksy named Scott O'Malley books Bryan, and his number is 719 635-7776. Tell him O'Haver told you to call.

Meanwhile, I'm already thinking about the next Bryan Bowers concert, and just maybe, killing a cat. ☺

The Bryan Bowers Concert from another attendee.

Bryan Bowers Concert

Indianapolis, Indiana

Reporting: Judy Doss

Indianapolis, Indiana

Saturday evening, March 24, 2001 is a night I will never forget. I attended my very first Bryan Bowers concert. Not knowing what to expect, we arrived for the concert one hour early hoping to get good seats. Well, that worked real good, we got front row center seats!

Greg O'Haver opened the show with guitar playing and singing, saying at the end of his set that Bryan Bowers would be out next with 27 autoharps and he would keep playing until they were all out of tune. Well, I must say he sure did have a lot of autoharps lined up in a row on a long banquet table, and he sure did keep on playing them!

He started with some animal songs, and told a story of his Aunt Bess, chickens and Sunday dinners, which was followed by *Cluck Old Hen*. His Aunt Bess story sure did bring back some fond memories of my

grandma and her chickens. Next came the love songs, then the call and answer songs which we all joined in and sang. My husband was thrilled when we got to sing his favorite, *Walking To Jerusalem*. And, of course, I got to hear my favorites, *Friend For Life* (wish I could sing that with him someday), and *Storms Are On the Ocean*.

A more casual evening I have never experienced at a concert. It was just like sitting in my own living room and he had come for a visit. The show he put on was worth much more to us than what was charged to see it.

The stories he told and the music he played and sang made for one of the most enjoyable and memorable evenings. Truly a magical evening! We would have gone to Wabash, Indiana, the next day where he was doing another concert, but life got in the way. I sure hope to see him again, and am certainly glad he came to Indianapolis.

Ohio Valley Gathering

Lexington, Kentucky

Reporting: Gordon Baker

Amelia, Ohio

The Gathering is the annual family-feeling festival of the Louisville Dulcimer Society. It rotates among regional sites, and this year was held at the Lexington Ramada Hotel on March 30, 31 and April 1.

There were concerts Friday and Saturday nights, a hymn sing Sunday, and 35 or so workshops on Saturday. This is a dulcimer oriented, 'harp friendly festival, and Mel Cobb and Laverne Wolsing led a well thought-out autoharp workshop. The workshop was intended to orient new players, and it led through 4 tunes to guide playing development. The hand out included the tunes, some strumming suggestions, "Getting Started" information by Cathy Britell, and a list of possible chord substitutions.

This is a jamming festival, with groups in all the wide spots in the corridors. The hotel staff had trouble getting around, but they seemed to enjoy the spirit of the jams. I attempted to represent the autoharp in a couple jams, including hanging on in a lively, banjo led bluegrass session. A very good assortment of vendors had busy tables.

Next year's Gathering will be March 8 - 10 at the famous resort in French Lick, Indiana.

Doofus Autoharp Workshop/Concert

Newport, Pennsylvania

Reporting: John McCarty

Elkins Park, Pennsylvania

Alice Gille urged me to take the three hour drive out to Newport and give up seeing the NCAA final four matchups.

It was worth it! What a great day of music!!

At the workshop, they skillfully split up the group and let the newbies go with John and Heidi while the more advanced players stayed with Neal and Colleen. We regrouped after and were able to play together. The newbies played back-up chords and the advanced players picked out the melody.

The Doofus concert was both downright delightful and inspiring. They played to a full house! Heidi is an absolute joy to watch. She is having such a great time playing and singing. It is infectious! You have to be brain dead not to respond to their music. There was a pretty good group around the Doofus music and CD table at the break and after the concert.

I taped the final four NCAA games and was careful not to listen to the radio or read the paper in the morning. Meg Peterson gave me an hour of country autoharp instruction via my tape player on the way back to Philadelphia.

Alice, good advice!!

So many tunes, so little time!

'Harps on the desert

Arizona

Reporting: Jan Vrsalovic

Anchorage, Alaska

I visited Arizona in March to enjoy the sun and music in a warm climate. I was not disappointed. Even though this winter was cooler and wetter than most in the desert, it was warmer than home (Alaska) and had the added pleasure of blooming desert wildflowers, which were beautiful.

The music in the desert at this time of year is hard to beat. I was pleased to hear about several a 'harps being played. Yuma and Quartzite, with several scheduled jams every day, have several resident 'harpers. At the Buckeye, Arizona, Bluegrass Festival there were 3 or 4 'harpers. At the All Association Campout (AZ, NV, CA) near Quartzite, at least 4 autoharps were heard. Many kinds of music were being played
(Continued on page 7)

From CD to DVD – and the gaps between

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Recently I purchased a 6 Disc DVD Player and this is where my trouble began. Obviously as an avid self-recording musician, I burn most of what I record to CD using my PC, with the intention of being able to listen to it where I want, when I want. I have some older CD players that have no problem with CD-Rs, however my new DVD player (while it will play regular CDs) refuses to play any type of recordable CD. Looking over the detailed documentation for the player, it explicitly states that it does not support CD-Rs, CD-RWs, et al (unbeknownst to me when I purchased the player).

Hence my question: How does a manufacturer's CD differ from one that I burn, and why can't amateur musicians, like myself, produce a CD with the same characteristics as those from any major manufacturer, so as to not have to worry about whether your format will be supported by the platform that potential listeners might have?

OK, there are two issues to address in this Tech Tip. The first concerns the compatibility of DVD players to handle CD-Rs burned from a computer ...

There appear to be three kinds of DVD players currently:

1. Those that can play CD-Rs.
2. Those that can't.
3. Those that damage the discs.

Kind # 2 is the most common.

Kind # 3 comes with a warning in the manual that tells you not to play CD-R discs (you do read the manuals, right?). It is possible that some players in category # 2 are actually in # 3 and just aren't labeled as such.

The only discs that a DVD player is guaranteed to read are specific types of DVD discs (and you wouldn't believe how many DVD formats there really are out there that your machine may not read). Support for CD-ROM, CD-R and CD-RW may be included, but is by no means guaranteed.

CD-R was designed to be read by

an infrared 780nm laser. DVD uses a visible red 635nm or 650nm laser, which aren't reflected sufficiently by the organic dye polymers used in CD-R media. Some DVD players come with two lasers so that they can read CD-R. CD-RW discs have a different formulation, and may work even on players that can't handle CD-R media. Some DVD-ROM drives may be unable to read multisession discs. In general, though, DVD-ROM drives are able to read CD-R media. If the box doesn't say that something is supported, assume that the feature isn't. Look for the MultiRead or MultiPlay logos, which indicate that the DVD player can read CD-R and CD-RW.

Issue # 2 concerns the difference between manufactured CDs and CD-Rs burned by a personal computer.

The CDs you buy in a store are pressed from a mold. CD-Rs are burned with a laser. CD-Rs may look different (often green, gold or blue instead of silver), they're less tolerant of extreme temperatures and sunlight, and they're more susceptible to physical damage. Whether CD-Rs or pressed CDs last longer is difficult to answer. While they're not physically identical, they work just the same. Some CD players and CD-ROM drives aren't as good at reading CD-R and CD-RW discs as they are at reading pressed CDs, but by and large they work just fine.

It's a good idea to use the disc in the manner it is recommended, however. For instance, if you buy blank CD-R media that's labeled as 'Gold Archival Grade' (or similar description) don't try to burn it as an audio CD that you intend someone to play repeatedly ... these types are best used for data backup, and will eventually succumb to wear and tear from consumer grade CD players; oftentimes very quickly. Use those types for backups that are stored in a nice, safe place to be pulled out in an emergency. Also, there is no advantage to use expensive "audio CD-

Rs." There is no difference in quality between consumer audio blanks and standard blanks from a given manufacturer. But bear in mind that if you have a consumer audio CD recorder, you simply have no other choice but to use these "audio CD-Rs." There is no way to "convert" a standard blank into a consumer audio blank.

Furthermore, there is no "best" media for all recorders. You can't tell how well a disc will work just by looking at it; the only way to know is to put it in *your* recorder, write a disc, then put it in *your* reader and try it. Statements to the effect that "dark green" is better than "light green" are baseless. Some discs are more translucent than others, but that doesn't matter: they only have to reflect light in the 780nm wavelength, not the entire visible spectrum. And it may be a good idea to start by selecting media that is certified for your recorder's desired write speed. This is particularly important for CD-RW discs, which won't be written faster than the disc is rated for, regardless of the top speed of the drive. Using 8X-certified CD-R media when recording at 8X isn't a bad idea, but doesn't seem to be essential.

The Orange Book standard was written based on the original "green" cyanine discs from Taiyo Yuden. Cyanine dye is more forgiving of marginal read/write power variations than "gold" phthalocyanine dye, making them easier to read on some drives. On the other hand, phthalocyanine is less sensitive to sunlight and UV radiation, suggesting that they would last longer under adverse conditions. Manufacturers of phthalocyanine-based media claim it has a longer life span and will work better in higher speed recording than cyanine discs. Different lab tests will tell you different things.

Trying samples of blanks is the best indicator of what will work for you before you make a major purchase. Remember to try them in your reader

as well as your writer; they may not be so useful if you can't read them in your normal CD-ROM drive.

And a final note on CD maintenance: Never blow off dust using pressurized cans of clean air. The propellant can locally chill the disc. Micro-cracks are then visible after the frost evaporates. System compressed air can contain water or debris, and usually is electrically charged. This charge will be transferred to the CD-R disc where it then captures more dust. Loose debris should always be removed using a clean, lint-free, dry wiper and gentle radial strokes. Never use circular strokes that can accidentally create a microscratch along the track. Use only minimal pressure. Avoid abrasive agents or solvents that can damage the disc.



Harpers at Large:

(Continued from page 5)

(Old Time, Bluegrass, Folk, Irish, Popular old songs, Country, Jazz and more), so it was easy to find a group to fit into. Most of these campers are a mix of talented local musicians and Snowbirds from the Southwest.

Jamming outside in the evening under the stars (and satellites) is a pleasure. The daytime temps and that welcome sun were also pleasant. Donna and Jim Bledsoe from Nevada, Shirley of the Hat Band, Marilyn and Tillie were especially enjoyable to hear there. I found the musicians encouraged participation in jams, and were usually pleasantly surprised at the rhythms and melodies picked by the 'harpers and the old time singing and harmonies that added to the package.

Desert jamming is a treat that should not be missed in the winter months. There are many Festivals and campouts taking place from January through April.

Neal Walters Workshop

Longview, Texas
Reporting: Glenn Flesher
Shreveport, Louisiana

On Saturday, April 21, Neal and Colleen Walters came to Longview,

Texas, along with David Moran, from the Dallas area, and put on one of the finest workshops ever for the East Texas Acoustic Musicians. Neal did his usual great job in teaching autoharp and mountain dulcimer to a very receptive group, including folks from Arkansas, Louisiana and Texas. In another section of the workshop area, David was showing his talents and expertise to a very receptive group of hammered dulcimer players. Then after a supper break, David and Joe Morgan put on a one hour concert that brought the crowd of approximately 100 people to their feet with a standing ovation.

Then (as if that wasn't enough) Neal and Colleen thrilled us all with their own concert featuring Colleen on the bass and Neal playing his usual mix of instruments including autoharp, banjo, lap dulcimer and guitar along with some great harmony by both. What a wonderful day of musical entertainment and enjoyment by and for a great bunch of folks. Neal and Colleen are now on their way to California with several gigs along the way. A special thanks to Sharon Roberts and the ladies of St. Andrews Presbyterian Church for their beautiful handbell music and all that delicious food.



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SIMPLY. Classic

by Linda Huber

"Fanfare for the Common Man"

Aaron Copland was born in Brooklyn, New York in 1900. His music studies began at the age of 14, when he started piano lessons. He wanted to become a composer of modern music, so he studied in Europe with Nadia Boulanger, a renowned teacher. His

most popular works were written after 1935. He made use of American folk music themes in such compositions as *Rodeo*, *Billy the Kid* and *Appalachian Spring*. Copland died on December 2, 1990.

This composition was written for 4

Aaron Copland (1900 - 1990)

horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum and tamtam (gong). It is written in concert B which suits brass instruments just fine but for the autoharp, the key of C is better. *Go slowly and count!!!*

The musical score is presented in four systems, each with a treble clef staff and an autoharp diagram below it. The autoharp diagram shows strings T, A, and B, with 'x' for muted and 'o' for open strings. Chord diagrams are labeled with C, F, and Em. Performance instructions include 'C chord low' and 'let vibrate'.

System 1: Treble clef, C chord low. Autoharp diagram shows muted strings T, A, B. Instruction: let vibrate.

System 2: Treble clef, notes: C4, E4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Chords: C, F, F, C, F, C, F. Autoharp diagram shows muted strings T, A, B.

System 3: Treble clef, notes: C4, E4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Chords: C, C. Autoharp diagram shows muted strings T, A, B.

System 4: Treble clef, notes: C4, E4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Chords: C, F, C, F, Em, C. Autoharp diagram shows muted strings T, A, B.

F C F C

T
A
B

C F C F

T
A
B

Em C Bb Am G F C Am G F Em

T
A
B

F C F F G F Em Dm C F

T
A
B

G F Em Dm C Bb C Bb C G

T
A
B

pinch	pluck
strum	pause

Critic's Choice



Judie's Choice

Judie Cox
Pagter

Workshop for Autoharps Bill Bryant

I sat down, watched the video, which lasted approximately 54 minutes, and thoroughly enjoyed every second of it. I think Bill did a wonderful job in demonstrating the techniques of mastering an autoharp.

It started with the basic 'simple' strums to thumb strums, to melody picking, to pinch sweep style and to, of course, Bill's most noted technique, double picking. It was amazing how he played the 'harp with a spoon. (I might try that sometime.)

The bare finger picking was done very well with quite a bit of volume to it. I cannot bare finger pick very long as my finger tips lose their skin.

As far as me reviewing this workshop video, I cannot say anything bad about it, just good things. I really urge you folks out there who want to learn how to play one of these things, to purchase this video.

It will teach you from the beginning about picks, octaves, which type to buy and so on. Maybe I'll purchase a video and learn how to play. ☺

By the way, Bill, the only thing that was left out was "How to tune the autoharp" – ugh!!!

Great tape, well done.



Les' Choice

Les
Gustafson-Zook

The Lost Gospel Album Country Ham Autoharp: Judie Pagter

In the Garden • We Shall Rise • Daddy's Making Payments On a Mansion • Sweeping Through the Gate • Goin' Up • Farther Along • Send the Light • Little White Church In the Vale • Where the Soul Of Man Never Dies • Don't Be Ashamed Of Jesus • I Like the Old Time Way • Leaning On the Everlasting Arms • Sweet Hour Of Prayer/Bells Of St. Mary's • What Will I Leave Behind • Over In the Glory Land • In the Garden

Those of you who know Judie Pagter know her as a bundle of energy and enthusiasm. This is evident in this recording with peppy autoharp breaks and plenty of up-tempo tunes. Judie's voice is a nice match for the music, full of spunk and vigor. The autoharp is well represented, with a number of breaks played in Judie's aggressive, straightforward melody style.

The liner notes on this tape give some background to this recording's title and history. The material was first recorded back in 1987, but because the group wasn't quite happy with it, it sat for the past 14 years, ... lost. Now, 14 years later, because it was almost complete and held some good songs, they decided to go ahead and release it as it was, for everyone to enjoy. Fans of Country Ham will be glad they did.

I enjoyed listening to this recording. The harmonies are close, the performance is tight and the instrumental breaks are delivered with a flair from their very competent players. It's clear that this group has played together for awhile and folks are comfortable with each other. Carl Nelson's fiddle breaks are a treat. Carl Pagter plays the clawhammer banjo with precision and drive. The band is filled out with the solid playing of M.D. Mallory on guitar and Bob White on bass.

If you are looking for some old

gospel favorites, this recording will be a nice addition to your collection. It's good for followers of Country Ham that the "lost" has been found.

RUAH, Spirit Of the Wind Autoharp: Jeff Snow

7 Broadview Road
Wilbraham, Massachusetts 01095
www.schoolshows.com/jeffsnow

RUAH • Rise Up My Love • Waltz Of the Waves • Greensleeves/Hurry To the Hills In the Morning • Moran's Return • Southwind • New Year's Day/On Christmas Night • Planxty Fanny Power • Ian Ruddah's Lament/Scotland the Brave • Sligo Creek • Rorate • All Through the Night

This recording introduces Jeff Snow to the autoharp community. Jeff is primarily a guitarist from Massachusetts, with eight of the twelve tracks on this recording solo (or accompanied) guitar. The guitar tracks are pleasant to listen to, showing a fine mastery of the fingerpicked guitar. He is accompanied on several tracks by Heidi Cerrigione on the hammered dulcimer, mountain dulcimer and baritone dulcimer. The tunes are well arranged and very enjoyable, with Heidi's skillful accompaniment filling out the arrangements very fittingly.

The four autoharp tracks, *RUAH, Waltz Of the Waves, Southwind, Ian Ruddah's Lament/Scotland the Brave* show Jeff to be a solid autoharp player. His melody lines are clear, accompaniment is solid and the arrangements simply and tastefully done. They are a nice compliment to his more involved guitar work on other tracks.

Overall, autoharp players would find this an enjoyable recording. The autoharp is not over-represented, but when it is present, it is played well and with good taste. This would make a nice recording for the autoharp and guitar enthusiast.

☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆ **SCHEDULE 20 01 OF EVENTS**



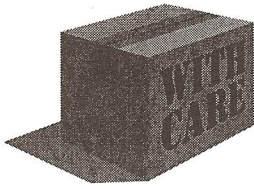
T • H • U • R • S • D • A • Y	
Main Tent	Pole Barn
9:00 Meet The Workshop Leaders	
10:00 Marti Hudak: MLAG for Non-Pickers	Alex Usher: New Players
11:00 Drew Smith: Playing In Minor Keys	Carol Stober: Sight-Reading Autoharp Tablature
12:00 Lunch & Open Stage with Frick & Frack	
1:00 Watermelon Seed-Spitting Contest	
2:00 Bob Woodcock: Carter Family Tunes	Mike Fenton: Playing Mixolydian Diatonic
3:00 Miller/Velasquez: Accompanying Vocals	Carey Dubbert: Your Walkin', Talkin' Thumb
4:00 Neal Walters: Facing the Microphone	Heidi Cerrigione: Alpine Tunes for Autoharp
5:00 MLAG World Championship Autoharp Toss	<i>SOAPBOX WORKSHOPS</i> Post your Soapbox Workshop topic on the bulletin board and tell folks where to meet you and when..
6:00 Dinner & Open Stage	
7:30 Concert Karla Armstrong, Meryle Korn, Dooftus	

S • A • T • U • R • D • A • Y	
Main Tent	Pole Barn
9:00 Alex Usher: New Players	Marti Hudak: MLAG for Non-Pickers
10:00 Meryle Korn: Songs & Tunes of the North-wet	Neal Walters: Recording with the Autoharp
11:00 Orchard Grass Band: Playing with a Band	George Orthey: Autoharp Maintenance & Repair
12:00 Lunch & Open Stage with Frick & Frack	
1:00 Bazaar Autoharp/Soapbox Workshops	
2:00	
3:00 Bob Lewis: Setting Up Your Diatonic 'Harp	Nadine Stah White/George Haig: Let's Du-et
4:00 Neal Walters: Facing the Microphone	Heidi Cerrigione: Alpine Tunes for Autoharp
5:00 World Record — Most Autoharps Playing	
6:00 Dinner & Open Stage	
7:30 Concert: Karla Armstrong, The Original Orchard Grass Band, Autoharp Hall of Fame, Dooftus, Mike Fenton	<i>George Orthey's Autoharp Maintenance & Repair Workshop will be held in the Barn opposite the Main Tent.</i>

F • R • I • D • A • Y	
Main Tent	Pole Barn
9:00 Nadine Stah White/George Haig: Let's Du-et	Bob Lewis: Setting Up Your Diatonic 'Harp
10:00 Linda Huber: Simply Classic	Karla Armstrong: Precision Picking
11:00 Neal Walters: Recording with the Autoharp	Meryle Korn: Songs & Tunes of the North-wet
12:00 Lunch & Open Stage with Frick & Frack	
1:00 Luthier Panel Discussion	An Hour with Patsy Stoneman
2:00 Bazaar Autoharp/Soapbox Workshops	
3:00	
4:00 Workshop Leaders Concert	
5:00	
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 Carol Stober: Sight-Reading Autoharp Tablature	Drew Smith: Playing In Minor Keys
10:00 Mike Fenton: Playing Mixolydian Diatonic	Bob Woodcock: Carter Family Tunes
11:00 Gospel Sing: Original Orchard Grass Band	
12:00 Lunch & Open Stage with Frick & Frack	
1:00 Karla Armstrong: Precision Picking	Linda Huber: Simply Classic
2:00 Carey Dubbert: Your Walkin', Talkin' Thumb	Miller/Velasquez: Accompanying Vocals
3:00 Concert:	
4:00 Meryle Korn, Dooftus, Mike Fenton	
5:00 Dinner & Farewells	
See you next year!	





WHEN IT'S TIME TO PACK IT UP



(*Editor's note:*) What follows is a few of the ideas presented by various members of the Cyberpluckers autoharp online group when the question of shipping a 'harp was posed.

From Gordon Baker: I like to pack my autoharps in my regular padded case/bags first, but in any case I wrap sheets of bubble wrap around the instrument or the instrument in its case, and then pack in a corrugated carton, using wadded paper to make the cocoon real snug in the box. I then tape the carton thoroughly. I won't ship an instrument, and here I'm thinking mainly of guitars and mandolins, in a hard case unless it's really well padded inside or I can really pack it snugly with bubble wrap.

It can be difficult to find a carton of the right size, and for my largest 'harps I get a "standard" size, which is way too deep, and then cut it down. It hasn't happened yet, but if a customer needed to return one of these 'harps to me and didn't have a carton, I'd ship one to them full of newspaper wads. They could then use the carton for the return.

From Les Gustafson-Zook: One of the things I always make sure is that the 'harp is packed inside the case with rags or plastic popper paper or something so it doesn't knock around during the shipping. All the padding outside the case is worthless if the 'harp is bouncing around inside the case.

There's a lot of potential for damage if it isn't packed tight inside the case.

From Terry Johnson: I like both UPS and USPS. I have shipped hundreds of items with both of them. Of course proper and diligent packaging is essential. I always ship anything with the "golden rule" in mind. That is, I ship it to others as I would like it shipped to me. It works here as well as in other aspects of life.

In my own personal experience of having autoharps shipped to me, Buck

Lumbert is far and away the best.

From Buck Lumbert: I have boxes custom made by a local store called "The Packaging Store." I'm not sure if that is a franchise or not, but suspect that it is. My boxes are 7 X 16 X 32 inches after they are closed. They open on the ends (7 X 16 side) and have four flaps on each end. I close one end with plastic packaging tape and then pour about 4 inches of foam peanuts in the bottom.

The 'harp goes in a white kitchen garbage bag. I squeeze all the air out that I can and close the bag with a twistie at the small end of the 'harp. Using Scotch tape, I tape any loose flaps to the bag as compactly as I can. The 'harp in the bag sits on the peanuts in the bottom of the box. Holding the 'harp in the center, I fill the box with peanuts, being sure that I push them down around the 'harp as I go. I over fill the box a little so I have to compress the peanuts to close it. I close the long flaps on the outside and put one strip of tape on to hold it in place. I then place my shipping label on the end and completely tape the end over the label, bringing the tape about 6 inches down the sides of the box. I have been told that these are shipped with the label up which means the 'harp ships on end. Hopefully they are. There is no way to know, of course. I have shipped over 100 'harps this way, probably 98% by UPS with no damage by either UPS or the postal service.

From Judy Ganser: When 'harps are being shipped back to me, I *always* use a business address. I (or someone else) am on hand to receive it. I once had a 'harp left behind my house in an obscure unused basement stairway, in below zero Wisconsin winter weather. Took four days to figure out what UPS had done with it.

From Ginny Reid: My experience is to ship via the postal service a.k.a. USPS. USPS has damaged packages for

me and kept me waiting 3 months for a claim of almost \$1300.

The postal service can at times be quicker and nothing damaged so far. Service is better and the post offices are more prevalent.

From Tom Fladmark:

I use UPS and Fed-Ex to ship my 'harps. I have not used USPS so I can't comment on that service. I have not had one problem with UPS or Fed-Ex. I like to use the Second Day Air because I believe it gets handled less with this service. One exception to this is the occasion when Ground Service would get the package there just as fast. My understanding is that UPS has regional air hubs that it uses for shipping by air. If your closest hub is farther away than the place you're shipping to, it makes no sense to pay more for air service. Also, I always ship in the beginning of the week so my package does not sit in a warehouse somewhere over the weekend. I always use the UPS guideline of 2 inches of packing material. I think foam peanuts is the best.

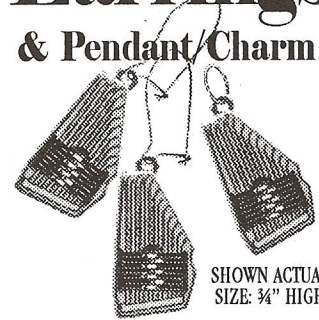
Consumer Report magazine did a study of shippers comparing the service and problems. I couldn't find the magazine, but I believe it was late 2000 issue. I seem to recall that damaged packages were pretty even between UPS and Fed-Ex. USPS was slightly worse. Next Day Air and Second Day Air was only slightly better than Ground Service.

George Orthey: (*via phone, not email*) I have my double-walled fibre-board shipping cases custom made for me. I put a 3 or 4 foot piece of bubble wrap, tightly rolled and taped along the chord bars to protect them. Depending on what the customer wants, I either ship in an OS hard shell case or in a soft Blue Heron one. If they do not want a case, I wrap the entire 'harp like a mummy in several layers of bubble wrap and secure it with several wraps of packing tape. In either event, I place

the entire thing in a plastic garbage bag, on the outside chance some moisture gets in the box. Then I put about a coffee can full of foam peanuts in the bottom of the box and place the 'harp in the box on its end. I mark the box 'Fragile' on all sides and also write 'This End Up' (and add arrows) on the sides so that I can be as sure as possible that it will be shipped on its end. Then, even if it has something heavy put on top of it, it will be okay. I use USPS Priority Mail for all domestic packages and USPS regular for overseas shipments. I send everything Registered Mail, because no matter how many people handle it, they each have to sign for it and I figure no one wants to be held responsible for a damaged shipment, so they are more careful than perhaps would be the case if they didn't have to sign for it. I always insure a 'harp for its full value, since I feel responsible for it until it reaches its destination. In all my years shipping 'harps, I had only one damaged - when UPS put a forklift through the entire package. They paid the insurance claim.

From Bob Lewis: Tracking information, address and billing problems just aren't very likely if you use the UPS website to set up and pay for a shipment. You verify and print your own receipt and label, bar code and all. You are assigned a tracking number, which appears on everything you printed. The only way to use a credit card for ground service is via the internet procedure. You can't get pickup for 'ground', but, with no waiting in line or further paperwork, you can drop it off or hand it to a driver passing by. You can always drop off the package at PakMail or Mailboxes, Etc., if they are within a reasonable distance.I would suggest focusing on how to pack and how, when and whether to ship: not to draw conclusions about which service to use as a shipper. We make our own choices based upon the availability, convenience, and quality of service (people) in our own area. There are some facts that are useful, though, such as comparative rates for different routings, weights and package sizes: and for insurance.

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Byron Berline Band
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Marley's Ghost
Misty River
Don Edwards
Sons of the San Joaquin
Jim Hurst & Missy Raines
Spontaneous Combustion
Red Wine

Nickel Creek
John McCutcheon
Dan Crary
Beppe Gambetta
Fillipo Gambetta
Carlo Aonzo
Stephen Bennett
David Mallett
Fragment
Pat Kirtley
Small Potatoes

Mark Schatz & Friends
Aileen & Elkin Thomas
Cathy Barton & Dave Para
Pete Huttlinger
Michael Chapdelaine
The Hickory Project
Prairie Rose Wranglers
Pagosa Hot Strings
Gallier Brothers
Kelly & Diana Werts
Shenanigans

Big Twang
Kansas Heart
Andy May
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Sun (Gate Only)		15

*Children ages 6-11...\$5 each. Payable at gate.
*Advance price mail ticket orders must be received by Aug 28. **NO MAIL ORDERS after Aug. 28.**
NO REFUNDS.

WORKSHOPS - 8 CONTESTS

Arts & Crafts Fair - 4 Stages in Operation
Well Policed Grounds
No Animals, No Beer, No Alcohol, No Drugs.

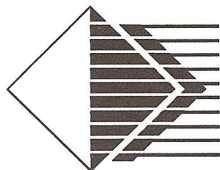
Due to noise, motorcycles are not allowed in campgrounds, but may park in designated parking area.

Walnut Valley Association, Inc.

918 Main/PO Box 245
Winfield, KS 67156
(620) 221-3250
wvfest.com wvfest@horizon.hit.net

Festival gate and campgrounds will open Wed. Sept. 6, at 8 a.m. Only weekend ticket holders will be allowed on grounds prior to Thurs. Sept 13.

Interaction



YOU ARE INVITED TO PARTICIPATE IN AN INTERACTIVE LESSON WITH ALEX USHER

When Alex Usher was a freshman in college, she asked her parents for a guitar for Christmas. Not only did they give her a guitar, but Carl Sandberg's "American Songbag" as well, and that was the start of a life-long interest in traditional folk music.

Through the years she has taught herself to play a variety of instruments, but when she started to play tunes on the autoharp, the others lay mute. She has sung and played through more than fifty years of marriage and raising four children who were incorporated into the performances during their "at home" years.

A native of St. Louis, she played in the show that opened Busch Stadium and enjoyed sitting in the Cardinals' dugout before it got stained with tobacco juice. At a show at the downtown Spanish Pavillion's outdoor courtyard, she was challenged by a pile-driver and had to incorporate its pounding rhythm into her music by matching its tempo. She'll never forget the sound of a thousand people gasping when her toddler daughter wandered up on stage during a performance preceding the town fireworks display, and pushed an amplifier off the edge of the stage. The crying child was comforted and then sat happily on the lap of a congressman for the rest of the show.

Starting in 1988 she began experiment-



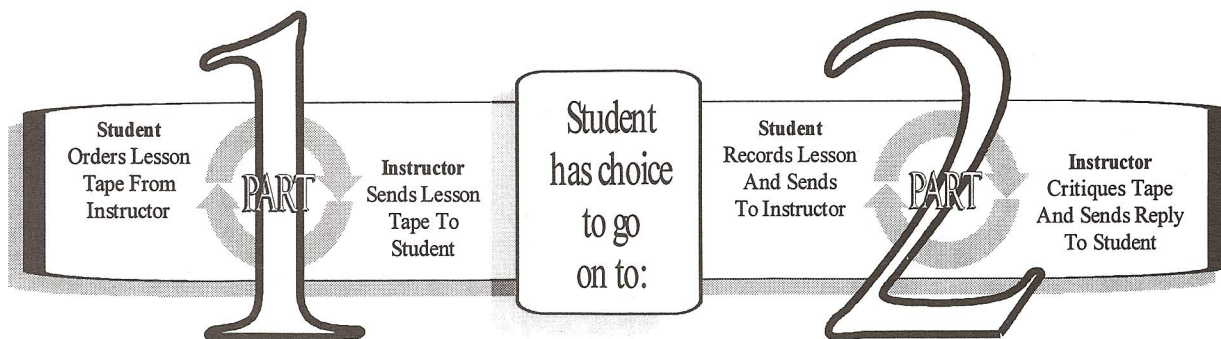
ing with playing melody on the autoharp and found it fascinating. By 1993 her playing had advanced to the point of winning the National Autoharp Championship and her first luthier-made 'harp as a prize. She soon began giving workshops and has had a special affinity for teaching beginners using the journal she kept on breakthroughs and insights she had when she was teaching herself to play. Her Mel Bay book (with CD) "Basic Melodic Autoharp Solos" was a natural outgrowth and has led to the company

asking her to author another book (with CD) of Scottish tunes arranged for the autoharp.

In 2001 she became a presenter for the Missouri Humanities Council doing educational programs throughout the state and is an Elderhostel instructor.

In the summer, she and her husband, Rich, travel to festivals around the country where she gives workshops and performances. Last summer, at a highway rest stop, she was sitting outside "playing the sun down" when she became aware that someone was listening. She turned her head in time to find two young men reaching in their pockets and pitching quarters on top of her closed case! She considers that one of her finest tributes, as well as the nice notes she is getting on her latest CD of Scottish tunes, *Heathery Isle*. "When they say that they listen to it over and over, it makes me really happy," she says - "happy that I've brought some pleasurable, peaceful moments in a hectic world."

My Love Is Like A Red, Red Rose is one of 25 Scottish airs, ballads, jigs and reels played as autoharp solos on her new CD. The same selections will be included in a Mel Bay book/CD "Scottish Airs and Ballads Arranged For the Autoharp" which is scheduled to be released this fall.



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.

An Interaction Lesson with Alex Usher, 216 N. Elm, Webster Groves, Missouri 63119

"My Love Is Like a Red, Red Rose"

This lesson will focus not just on a specific playing skill, but rather on those aspects of playing the autoharp that I hope will make you a better player. For that reason I've chosen a musically beautiful piece for your enjoyment – one which you can use to sharpen your artistry and technique. If you don't know this melody, however, you may want to play a tune you're familiar with to work on some of the ideas in this lesson.

It's been my observation as I hone my own playing and as I coach students that the most important aspect of fine playing is in training the ear to be ever observant and alert in picking up every nuance of good musicianship. Your rendition of a tune will only be as good as the sound of the imagined version running in your head, coupled with the expertise to recreate it on the instrument.

A beginner will imagine a fairly simplified version: probably just the unembellished melody with perhaps a few strums thrown in. The advanced player will hear not just the tune, but decorative arpeggios and chord progressions, and rhythmic and dynamic changes that add interest and life to the music. No matter what the level of the player, the important thing is that what the instrument does must match the idea in the player's head.

It's very easy to deceive one's self into thinking that what the audience is hearing is the same as that loud and clear music in one's head. It's similar to drawing a picture of a still life. I see all those fruits and flowers very clearly, but when I draw them they are sometimes not even recognizable, or distorted at best. If you're unsure of how well your inward and outward music matches, I suggest that you tape record several pieces, put the tape away for several weeks and then get it out and listen.

This lesson, then, will try to help you reach the artistic Nirvana where ideally you think the music, and it just flows forth effortlessly. Notice I say ideally, for in reality we are all still striving for that glorious state of becoming one with the music.

The components necessary to approaching this delightful condition are found in building dependable and accurate technique and then letting it loose like a wild bird to fly with the melody that's singing in your head. The ability to subliminally monitor the sound hums on quietly, however, and is ready to intercede when things are not right.

Like a ballerina who spends hours practicing barre exercises in the dance studio, your job is to develop your technical skills so that your fingers do what you want them to do. Here are some suggestions on developing your abilities:

- Sit in front of a mirror and analyze your playing for efficiency of fingering. Avoid any wasted motion.
- Are your left-hand fingers hovering close to the chord bars and arranged in an efficient pattern so that they can easily switch from one bar to the next? Is your left forearm free from clutching the instrument?
- Are you getting a crisp, clear tone on the melody note? Is it more prominent than anything else that's sounding at the moment? Clarity of melody line is of topmost importance. Experiment with curling your right-hand fingers so that the melody note finger hits the exact string with precision. Ordinarily the pick will be approximately perpendicular to the string in every direction at moment of impact.
- Are you getting optimum tone from the instrument? Curiously, there is not that much difference in volume when

playing various kinds of music. The difference is in intent. If your *forte* is strident, or your *pianissimo* is flabby and characterless, just think it into sounding the way you want it to sound rather than approaching the problem mechanically. Avoid any excess tension in the hands and fingers. As your playing progresses you'll find that your fingers work almost as though they were spring-loaded.

- Always work for clarity. It's the nature of our instrument to obscure the melody. A good exercise for developing accuracy and clarity is to practice a piece playing only the melody notes. When you return to playing it with pinches, keep the thumb playing at about half the volume of the melody finger.
- Play in good rhythm. Check yourself out occasionally with a metronome. It's easy to slow down almost imperceptibly on the more difficult runs. You'll hear it if you tape yourself. Playing with a metronome as a standard practice can make your playing wooden, so use it judiciously.
- When you make a mistake, STOP! Go back a measure or two and play the trouble spot three times in a row correctly before you proceed. Your mind is like a computer. If you feed it false data, then that's what you'll get the next time you play your piece. Playing the right stuff three times in a row will delete the garbage and set you up to play it right the next time around.

Now that I've rambled on about technical things, I return to the truth that these things will only help your fingers to do what's really important, and that is to make music, not notes.

My Love Is Like A Red, Red Rose

Robert Burns

arr. Alex Usher (c) 2000

KEY: C

Autoharp

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

TAB

F G7 C

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

Fine

C F C C G7

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

C F C G7 C

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

D.C. al Fine



The Mic in the Shoe Trick

Drew Smith discusses a proven technique for recording a jam session while playing your instrument at the same time

Bob Woodcock writes: "Drew used to rubber-band a mic to his shoe — when he wanted to record a particular player he'd stick his foot in front of the player. Kinda took you back until you saw the mic on his foot ..."

(Drew): Yeah! BanjerBob recalls correctly, except I never use a rubber band. I use an older Aiwa single point stereo mic that has a folding 'handle', and it's this flat handle that I stick side-ways into my shoe. Easy in, easy out. I'm still in the era of cassette recordings, but this technique works well with any kind of single point mic recording.

While I am also playing with a string band jam of players and singers, I can really obtain well-mixed recordings which will feature the singer or instrumentalist taking the break, if I get the mic closer to them. All I have to do is move my foot closer to the sound I most want to pick up. By doing this, the input from other instruments is reduced, and the mic really picks up the sound from the person or instrument you choose to feature. I call this "mixing-on-the-spot." And I'm playing my own instrument all the while.

This works best with "friendly" groups of folks, that you know won't get their noses out of joint when they see a mic approaching them (especially on your foot) while they're taking a break or singing those verses you want to learn.

We probably have all seen those aggressive people sticking a mic, on the end of a long pole, right into the group of players. Most likely they will be wearing headphones and directing the mic exactly toward the person singing or taking an instrumental break. They are truly mixing the sound to their liking right on the spot. Many

times the person recording this way is from a local radio station, and the sounds they pick up will be later broadcast or archived. You'll see this a lot at the Old Fiddlers Convention at Galax, Virginia. And sometimes it goes right over the air as they are recording with their little remote mic! Radio station WPAQ from Mt. Airy, North Carolina does this a lot. Well, for your own recordings, the "mic in your shoe" is a more subtle variation of getting a great "mixed" sound.

This technique has gotten me some dandy recordings, and has enabled me to learn lots of tunes and songs over the years. Yes, I have seen some astonished faces, which turn to smiles when they see my mic used this way.

All it takes is the motion of your foot getting closer to the sound source, picking up the sound you want to enhance, and partly eliminating the sounds you wish to reduce. Again, this is what I do when I am one of the group of musicians playing music. Otherwise, your handheld mic merely moved in the right direction will accomplish the same thing.

Another thing while we're discussing recording. Where you are located within a circle is very important. Let's say you are positioned alongside the bass player, and the singer is across the circle doing a song you'd like to learn. Well, the mic might just be picking up some great bass notes, but overpowering the singer. The more you get away from what you don't want to feature, and the closer you get to what you *do* want to hear, the better your recording will be.

How 'bout the good old days of radio, when everyone would work around a single microphone! What the musicians would do then, is crowd

around the mic for group harmonies, then step back and the instrumentalist taking his break would step right up to the mic. And guess what ... lots of bluegrass bands today are back doing the same thing! This kind of sound mixing is good visual entertainment, too.

I'm not sure if the visual of a "mic-in-a-shoe" creeping towards you has the same entertainment value, but it can sure get you better recordings while you play along with the group at the same time.

Cowboy Songs for Autoharp

by Carol Stober



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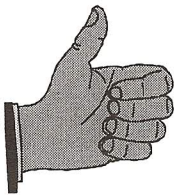
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The Lonliest Digit

by Tom Schroeder

You never met Mary, but you should have. Mary used to come to the Mental Health Center and talk to her fingers. I do not mean sign language; I mean she would talk to her fingers and have them talk back. She even had a name for her thumb, "Peter", and a special voice for him. "Peter" was sometimes happy, sometimes angry, but often sad. Mary moved to Minnesota and is no longer a therapist at the Mental Health Center. The kids she treated really liked her and she seemed to help them.

When I sit down to play the autoharp and have conversations with my fingers, my thumb often tells me it is neglected and lonely. It whines that I focus on accuracy and variety with my fingers but not it. It wonders why the thumb is the most neglected digit of Autoharp Players.

It seems that players learn to use the thumb to do Thumbstrokes for rhythm, Pinches for melodies, and sometimes Arpeggios for accents, and then ignore it as they try to improve. My thumb reassures me it could have many uses for playing my autoharp. It pleaded with me to tell you how to do its favorite, The Harmony Line.

A Harmony Line is done at the same time you are playing the regular melody line. In this case your fingerpick would be plucking out the regular melody line, just like when you do a Pinch. Your thumbpick would be simultaneously plucking a series of notes on lower strings. Sometimes these notes would be running parallel to the melody and sometimes they could be counter to the melody line.

Whenever you play a melody using the Pinch you do an unrefined version of a Harmony Line. The fingerpick is plucking the melody note string. The thumbpick is strumming several lower strings at the same time. As the melody note goes up or down these strummed, lower strings go up or down in harmony.

To do a Harmony Line you need to refine the Pinch. Your fingerpick is still plucking the melody note but your thumbpick is only plucking one lower harmony note. So there are only two notes sounding each time, a melody note and a lower, single harmony note.

To develop and practice playing a single note with your thumbpick, remove your fingerpicks. Play a simple melody using the Pinch movement and focus on the sound coming from your thumbpick. You should only hear one note being sounded. You have to work on refining the distance your thumbpick moves. It should only move over two or three strings in order to hear just one note. One string is open and the felt mutes the other strings.

Once you can play the single notes with your thumbpick, refine the technique a little more. When the melody notes ascend the musical scale, have your thumbpick play harmony notes that descend the musical scale. You do this by widening the distance between your thumb and finger after each note. Start with your thumb and finger close

together and gradually widen them after each ascending note. So your finger plays the melody note and your thumbpick plays a progressively lower harmony note each time. You will only be able to do this for 3 or 4 melody notes in a row before you reach your maximum hand width.

When you can do this, refine it further. Find the octave distance between the melody string your finger plucks and your thumbpick plucks. So if your finger plucks an upper c note for the melody, your thumbpick plucks the middle c note an octave below. Once you can do this with random notes, play a simple melody with your finger and have your thumbpick simultaneously pluck a harmony an octave below.

When you can do each of these Harmony Lines, put on your fingerpick and combine the three (when playing the tune, *The Steamboat*). Play part of the melody with your thumbpick doing a simultaneous harmony that follows the ascend and descend of the melody. Play another part where the harmony notes move opposite the melody line. Finally, play part where the harmony notes are exactly an octave apart. Where you do it in the melody is up to you based on your musical tastes and abilities.

Sit down sometime and have a nice long chat with your fingers. Apologize to your thumb for leaving it neglected and lonely. Then try to make it happy by doing a Harmony Line.

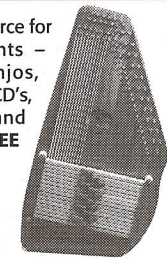
Tom can be reached at: AnArtAuto@hotmail.com.



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The Steamboat

Musical notation for the first system of "The Steamboat". The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on a treble clef staff. The first measure has a G chord above it. The second measure has a C chord above it. The third measure has a G chord above it. The fourth measure has a D7 chord above it. The bass line is written below the staff.

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

Musical notation for the second system of "The Steamboat". The melody continues on the treble clef staff. The first measure has a G chord above it. The second measure has a C chord above it. The third measure has a D7 chord above it. The fourth measure has a G chord above it. The bass line is written below the staff.

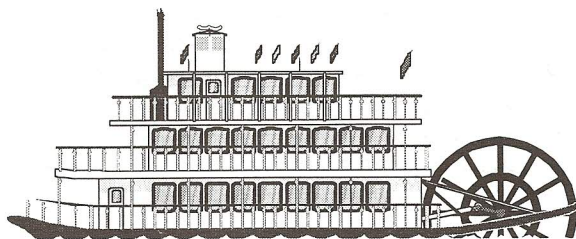
G / / / / / C D7 C G C G D7 / / G :

Musical notation for the third system of "The Steamboat". The melody continues on the treble clef staff. The first measure has a G chord above it. The second measure has a C chord above it. The bass line is written below the staff.

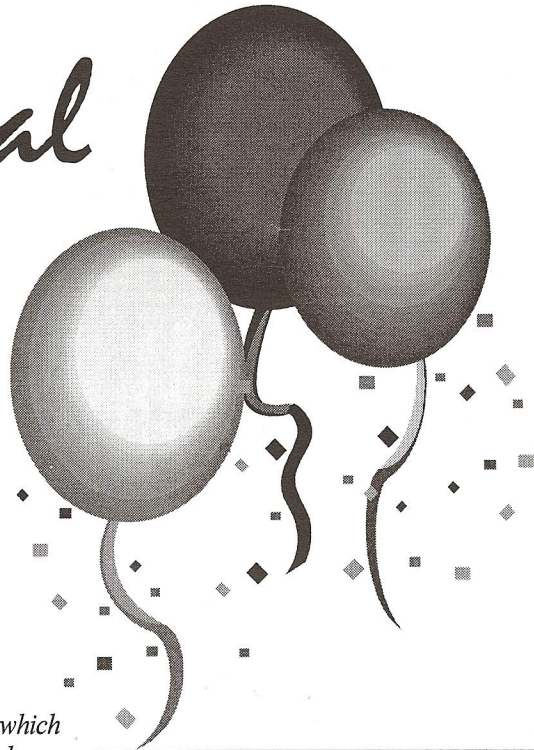
G / / / C G / C G / / C / / D7 C / D7 C G C

Musical notation for the fourth system of "The Steamboat". The melody continues on the treble clef staff. The first measure has a G chord above it. The second measure has a C chord above it. The third measure has a D7 chord above it. The fourth measure has a G chord above it. The bass line is written below the staff.

G / / C G / C G / / C D7 C G C G D7 / / G :



Annual Events Guide



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

The following are 2001 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**; May 5; Paint Creek Folklore Society; **Rochester Hills, Michigan**; Info: 810 778-9643

► **Claremont Spring Folk Festival**; May 5 - 6; **Claremont, California**; Code: AW, AP (Barney Gentry; Info: 909 624-2928

► **Clarion Folk College**; May 18 - 20; Clarion University, **Clarion, Pennsylvania** Code: AW, AP (Neal Walters); Info: 814-393-2227 or kstiglitz@clarion.edu

► **Memorial Day Weekend Stringalong**; May 25 - 28; Edwards Conference Center, **East Troy, Wisconsin**; Code: AW, AP (Karen Mueller) Info: 800-636-FOLK or <http://www.uwm.edu/Dept/Folk/>

► **76th Annual Old Time Fiddlers and Bluegrass Festival**; May 25, 26, 27; Fiddlers Grove Campground, **Union Grove, North Carolina**; Code AW (Glenna Anderson); Info: Fiddlersgrove@YadTel.net or 704 539-4417

► **Dulcimore 7 Festival**; May 25 - 27; Camp McKinley Boy Scout Reservation, **Lisbon, Ohio**; Code: AW, AP (Doofus, Alice & Earl Whitehill) Info: Bill Schilling, 984 Homewood Avenue, Salem, Ohio 44460 or 330 332-4420 or bill@billschilling.org

CODE:

AC Autoharp Contest
AP Autoharp Performance
AW Autoharp Workshop

► **Philadelphia Folk Music Society "Spring Thing"**; May 25 - 27; **Greenlane, Pennsylvania**; Code: AW, AP (Drew Smith) Info: 201 444-2833

JUNE

► **Chestnut Ridge Dulcimer Festival**; June 1, 2, & 3; University of Pittsburgh at **Greensburg, Pennsylvania**; Code: AW, AP (Mountain Fling Band - John and Kathie Hollandsworth, Ed Ogle, Jim Lloyd); Info: 724 539-7983 or brinkdw@msn.com

► **Minnesota Homegrown Kick-Off**; June 1 - 3; Camp-in-the-Woods, **Zimmerman, Minnesota**; Code: AW; Info: 715 635-2479 or 1-800-635-3037.

► **Autoharp Jamboree**; June 14 - 16; Ozark Folk Center, **Mountain View, Arkansas**; Code: AW, AP (Karen Daniels, Drew Smith, Evo Bluestein, Will Smith, Ron Wall) Info: 870 269-3851 or www.ozarkfolkcenter.com

► **26th Annual CBA Father's Day Weekend**; June 14 - 17; **Grass Valley, California**; Info: 707 762-8735

► **25th Annual Cosby Dulcimer & Harp Convention**; June 15 & 16; **Cosby, Tennessee**; Code: AW, AP (Bill Newton, Gregg Averett); Info: 423 487-5543

► **Old Songs Festival of Traditional Music and Dance**; June 22 - 24; **Altamont**

Fairgrounds, Altamont, New York; Info: 518 765-2815 or oldsongs@oldsongs.org
► **Summer Solstice Folk Music, Dance & Storytelling Festival**; June 22 - 24; Soka University, **Calabasas, California**; Code: AW, AP (Julie Davis, Steven Young, John Hollandsworth) Info: California Traditional Music Society, 4401 Trancas Place, Tarzana, California 91356. Phone: 818 342-7664 or <http://www.signif.com/ctms> or <http://www.ctms-folkmusic.org/festival00.html>

► **The American Music Series**; June 22-23; Bryan Bowers in concert with the Leatherwoods; Ozark Folk Center, **Mountain View, Arkansas**; Info: 870 269-3851 or www.ozarkfolkcenter.com

► **Summer Autoharp Classes**; New Player/Beginner; Ozark Folk Center, **Mountain View, Arkansas**; Charles Whitmer; Info: 870 269-3851 or <http://www.ozarkfolkcenter.com>

► **Mountain Laurel Autoharp Gathering**; June 28, 29, 30, July 1; Orthey Farm, **Newport, Pennsylvania**; Code: AW, AP, AC (Mountain Laurel Autoharp Championship, plus Mike Fenton, Doofus, Meryle Korn, Karla Armstrong, The Original Orchard Grass Band, Carey Dubbert, Adam Miller & Laura Velasquez, Nadine Stah White, George Haig, Linda Huber, Bob Lewis, Drew Smith, Carol Stober, Alex Usher and Patsy Stoneman); Info: Limberjack Productions, 18 Burd Road, Newport, Pennsylvania or 717 567-6406.

JULY

► **Summer Autoharp Classes**; Intermediate; July 2 - 5; Charles Whitmer; Info: 870 269-3851 or <http://www.ozarkfolkcenter.com>

► **Ohio Hills Folk Festival**; July 11 - 14; **Quaker City Ohio**; Code: AC; Info: Gail Reed, 740 065-5102, gailnart@gte.net or Nancy Carpenter, 740 679-2232.

► **Swannanoa Gathering, Old Time Week**; July 22 - 28; Warren Wilson College, **Asheville, North Carolina**; Code: AW, AP (Mike Fenton); Info: 704 298-3325 or gathering@warren-wilson.edu

► **Heartland Dulcimer Camp**, July 22 - 27 Heartland Presbyterian Center, **Parkville, Missouri**; Code: AW (Tuesday & Thursday 3:15pm); Info: 816 891-1078

► **25th Annual Cranberry Dulcimer Gathering**; July 27 - 29; Unitarian Universalist Church, **Binghamton, New York**; Code: AW, AP (Drew Smith, Alex Usher); Info: 607 669-4653 or e.ware@ieeee.org or web page at <http://people.ne.mediaone.net/jonwl/cranberry>

► **26th Annual Kentucky Music Weekend**; July 27, 28, 29; Iroquois Amphitheater South Lawn, **Louisville, Kentucky**; Code: AW, AP (Les Gustafson-Zook); Info: 502 348-5237 or KYTreeFrog@aol.com; www.texas.net/~square1/kmw

► **2001 Willamette Valley Autoharp Gathering**; July 27 - 29; Code: AW, AP (Karen Mueller, Lindsay Haisley, John & Kathy Hollandsworth, Neal & Colleen Walters, Les Gustafson-Zook); Info: jra@ece.orst.edu or John Arthur, 6596 NW Niagara Drive, Corvallis, Oregon

► **Summer Autoharp Classes**; Advanced; July 30 - August 2; Charles Whitmer; Ozark Folk Center, **Mountain View, Arkansas**; Info: 870 269-3851 or <http://www.ozarkfolkcenter.com>.

AUGUST

► **Appalachian String Band Festival**; August 1 - 5; **Clifftop, West Virginia**; Code: AW, AP (Drew Smith); Info: 201 444-2833.

► **Minnesota Bluegrass Kick-Off**; August 3 - 5; Camp-in-the-Woods Resort, **Zimmermann, Minnesota**; Info: 715 635-2479 or 1-800-635-3037.

► **Champlain Valley Folk Festival**; August 4 - 5; **Burlington, Vermont**; Code: AP (Stan Ransom); Info: 518 563-5719 or 708 386-1252 or 1-800-277-7695 or sransom@northnet.com

► **Annual Old Fiddlers Convention**; August 5 - 11; **Galax, Virginia**; Code: AW, AP (Drew Smith); Info: 540 236-8541

► **Midland Dulcimer Festival**; August 24 - 26; Midland Fairgrounds, **Midland, Michigan**; Code: AW, AP; Info: Bill Kuhlman, 2769 S. Homer Road, Midland, Michigan 48640; Phone 517 835-5085 or email beeps@concentric.net

SEPTEMBER

► **Cook Forest Festival**; September 7 - 9; **Meadville, Pennsylvania**; Code: AW, AP (Neal Walters, Karen Mueller); Info: <http://www.personal.psu.edu/lrl/festival>

► **Annual Walnut Valley Festival**; September 13 - 16; Cowley County Fairgrounds, **Winfield, Kansas**; Code: AW, AP, AC (International Autoharp Championship, Roz Brown, Julie Davis, Cathy Barton & Dave Para, John McCutcheon) Info: Walnut Valley Association, 918 Main Street/PO Box 245, Winfield, Kansas; Phone 620 221-3250 or wvfest@horizon.hit.net or wvfest.com

OCTOBER

Annual Tennessee Fall Homecoming; Museum of Appalachia, **Norris, Tennessee** Info: 423 494-7680 or John Rice Irwin, PO Box 0318, Norris, Tennessee 37828.



Mini Mountain Laurels

An ongoing series of workshops and concerts has been initiated by Orthey Instruments with co-sponsorship of the Perry County (PA) Council of the Arts and the Highland United Presbyterian Church of Newport. In general, the workshop/concert series will be scheduled on a Saturday every 1 to 2 months. The concerts will be held at the U.P. Church when available and the workshops will be held at the Orthey Instrument shop.

The usual schedule will be for a 3 hour workshop, followed by dinner at a local restaurant and then an evening concert. The workshops will be \$15 per participating autoharper and the concert will be open to the public with a free-will offering.

Early successes were had first by Ivan Stiles and then by Doofus with as many as 150 at the concerts.

The current schedule is as follows:
May 18-19:

Bill and Laurie Sky with Vickie Young. Due to other commitments, the concert will be 7:30pm on May 18 and the workshop at 9am on May 19.

July 7:

None other than Bryan Bowers will conduct a workshop at 1:30pm, join your friends for dinner at 5pm, and enjoy Bryan's concert at 7:30pm at the church.

August 11:

Mike Fenton, from Whittington, England will present a workshop at 1:30pm, enjoy dinner together at 5pm, and Mike will present a "proper British concert" for the "ruddy Colonials" at 7:30pm.

October 6:

Les and Gwen Gustafson-Zook will present the fastest fingers ever seen on an autoharp in their workshop at 1:30pm, dinner for all who care to join in at 5pm, and then Les and Gwen's concert at 7:30pm.

There will be current information about these events on the Cyberpluckers (thanks to Ginny Reid), or call George Orthey at 217 567-6406 (house) or 217 567-9469 (shop).

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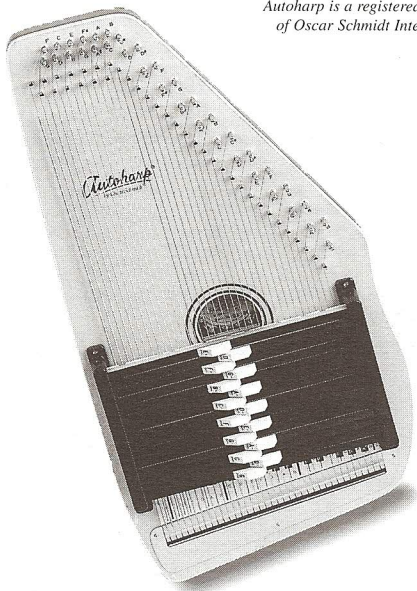
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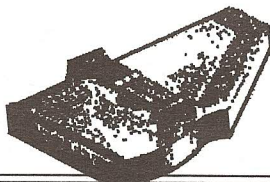
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ABOUT LITTLE BIRDIE (Page 26)

Ron Penix states: *Little Birdie* is another simple melody enhanced by hammer ons. The H in a bracket with two circles is a symbol I created for a "hammer on." I couldn't find one already designed. It is played thusly: Imagine the quarter note broken into two eighth notes. Strike both open notes on the first eighth note and press the chord bar on the second eighth note. It makes for a very clean hammer on. What it does when you press the chord bar is mute out the note below the note you want and gives the tone a diphthong sound like the "oy" in boy. Mother Maybelle Carter showed me that trick back in the 60s. The symbol might be incorrect; I just came up with it because I didn't know if there was on already in existence.

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Little Birdie

Arranged by: Ron Penix

Key of F

Lit - tle bir - die lit - tle bir - die
 c d f a a g f c

TAB

F C7 F C7 F

come and sing to me your song.
 e f g f a g f

TAB

C7 F C7 F

Got a short time to be with you
 c d f a a g f c

TAB

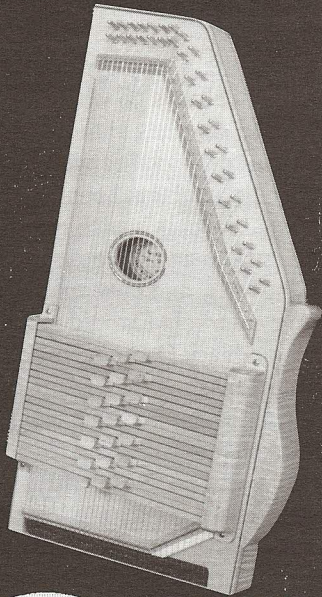
C7 F C7 F

and a long time to be gone.
 e f g f a g f

TAB

C7 F C7 F

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A Dream Comes True

by Leroy C. Doughty

My love affair with the autoharp began quite by chance as a result of a sporadic visit to the Florida Folk Festival back in 1995. After deciding on the spur of the moment to make the journey to White Springs, I arrived early on Saturday morning in time for the opening set. After scanning the program I decided to go listen to a group that featured a multi-timed Florida State Champion hammered dulcimer player – at that point in my life I had no idea what a hammered dulcimer was and I was curious to find out.

There on stage was a guy with a trapezoidal three legged instrument and standing next to him was a tall dark haired woman holding another strange looking instrument to her breast. Ray and Cheryl Belanger – aka Simple Gifts – played the most beautiful music! Ray on the hammered dulcimer with Cheryl on – you guessed it – the autoharp. When Cheryl sang *Waltz Across Texas*, I was hooked and I was only 15 minutes into the festival!

I spent the rest of the day wandering the Festival grounds and listening to other groups but none compared to Cheryl and her autoharp. Around 4 o'clock I walked out the back door of the museum and I heard it again – that beautiful autoharp music. Only this time there were a dozen of them – 12 folks sitting in a circle, each with an autoharp in hand. I walked over to the group and stood behind the fellow who seemed to be the leader. Turns out I was standing behind Charlie Groth as he was conducting an autoharp workshop.

Driving back home that evening, I kept hearing that beautiful music running through my head. Right then I decided that I had to learn how to play that instrument. But, no sooner was I back at work then the press of business consumed me and thoughts of the autoharp were pushed aside.

Then came the Labor Day week-

end and I decided to take a spin up to Dade City and visit the antique stores. As I was driving into Dade City on US 301, I saw this big banner over the road proclaiming “Pioneer Days” at the Pioneer Museum. For several years I had been seeing that sign on I-75 that advertised the Pioneer Museum but I had never before taken the time to visit. But this time I did! Would you believe, as soon as I stepped out of my car at the Museum parking lot, I heard it – that beautiful autoharp music. I made a beeline to the stage and there they were again – Ray and Cheryl Belanger.

This time I was not bashful. After the set, I approached Cheryl and introduced myself and began asking questions about the autoharp. I indicated to Cheryl that I would like to learn to play and she promised to put me in touch with Charlie Groth to see if he was willing to teach me. Suffice it to say – she did – and he was! Within a few weeks Charlie had found a 12 bar Oscar Schmidt Autoharp for me and I began taking lessons from him.

As a result of my interest in the autoharp, Cheryl and others encouraged me to join the Friends of Florida Folk organization. So I did – and before long I was Membership Director and Manager of the FFFF Booth. As Booth manager I have the privilege of toting a trailer load of tapes, CDs, sweatshirts, t-shirts, caps, pins, bumper stickers and what have you to a number of festivals throughout the State. I sure do get to hear a lot of beautiful music!

I stuck with the music lessons for about a year and a half. Charlie taught me a lot about music theory and I even had the opportunity to play *Down In the Valley* with Alan Mager once when he was visiting. While I was pretty good at figuring out which chord bar to use for melody notes, I never did quite learn how to read music – at least not

in time with the music. And, my fingers still don't always go where theory and my mind say they should.

As I was progressing with learning to play the autoharp, I continued to visit antique shops in search of primitive farm implements, old tools, toys of my childhood ... and now autoharps. At random intervals I would stumble across an old black Oscar Schmidt and if it were in reasonable condition I would buy it. In short order I realized I was much better at collecting old autoharps than I was at playing them. The thrill of the chase is exciting – the anticipation of what I might discover in the next store or the next booth is overpowering ... The Autoharp Book is always by my side.

Then one day it happened. Jan Milner and I were sharing lunch with Brian Symonds at the Wings and Strings Festival in Polk City ... Brian introduced me to Ebay! A whole new venue for finding old autoharps was now just a mouse click away. And clickaway I have! In a relatively short time I have been able to acquire a number of 100+ year old Zimmermann autoharps in good to excellent condition. I have even found some in their original wooden coffin cases with music stand, picks, hammers and assorted instructional material.

Imagine my excitement that morning when I clicked on Ebay and noticed a Parlor 'Harp up for auction. Why even Becky Blackley had not found a Parlor 'Harp. One look at the picture however and I knew this was no Parlor 'Harp but indeed a Concert Grand Autoharp. My heart was pounding, my throat went dry, and I could hardly breathe. I vowed to have this 'harp. I watched the auction progress morning, noon and night for a week. Then on Saturday morning the auction abruptly ended – I wondered why – had I misread the closing date and time? I (Continued on page 30, column 2)

was sick ... just knowing that the 'harp was surely going to wind up in a museum somewhere.

But, alas, two weeks or so went by and suddenly the Concert Grand was up for auction again. I immediately emailed Grandma's Attic to see if I could purchase the Concert Grand before anyone bid on it. No such luck, so I hunkered down, vowing not to let the 'harp escape capture this time. Again I watched the auction progress morning, noon and night for a week. Then on the last day, in the last minute, I placed my bid and WON!

As soon as I was declared the high bidder I began to receive emails from all over the world. Bob Lewis was the most blunt – he asked straight out who I was and just what did I intend to do with the Concert Grand. When the 'harp actually arrived on a Friday afternoon, Mark Fackeldey arrived on Saturday for an inspection so he could report to the Cyberpluckers.

After I responded to Bob Lewis, he suggested that I might want to write an article and have pictures of the Concert Grand published in *Autoharp Quarterly*. I further responded that I had dreamed about having my picture with the Concert Grand on the cover of *AQ*. Bob forwarded my response to Mary Ann Johnston, who immediately emailed me to tell me that she would make my dream come true. And so she has.

The Concert Grand Autoharp is indeed an impressive instrument. Becky Blackley devotes a whole chapter of her book to this 'harp. Apparently there is only one other Concert Grand known to exist and that one is on display at Gryphon Stringed Instruments in Palo Alto, California.

The pictures that accompany this article vividly depict the massiveness of the Concert Grand compared to the more common 'harps. One of these pictures shows the Concert Grand positioned between an Orthey 'harp (which I try to play) and a Fackeldey 'harp (which Jan Milner plays with the group "Hot Flash"). Another picture shows the Concert Grand in company with several other Zimmermann harps of comparable vintage.



Left to right: Orthey, Concert Grand, Fackeldey autoharps.

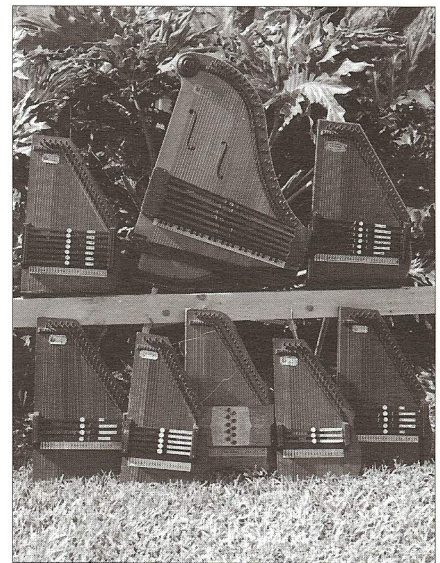
The Concert Grand Autoharp, (which weighs approximately 16 pounds), is 29 3/4 inches long at the base end and 20 1/2 inches wide at the chord bars. The body of the 'harp is 1 3/4 inches thick. There are three wooden feet on the back of the 'harp for support on a table. The 'harp has the fourth logo with patent dates to July 10, 1895 and the second label with patent dates to December 4, 1894. The felts are red. There are no holes for a music stand.

There are six chord bars, each capable of being placed in three different positions. There are metal shifters on each of the chord bars, but only those on the bottom five bars are operable – those on the top bar are fixed and appear to be there only to complete the symmetry. Three of the chord bar buttons are missing, although one just now fell out from inside the 'harp as I was taking measurements for this article. And, there is still something rattling around inside. There are 49 strings. There is a strip of wood (a hand rest?) that extends from one side to the other below the chord bars. The number "41" is stamped into the back of this strip. There is a removable end cover.

I am intrigued by the mechanism for operating the chord bars on this instrument. The springs for the chord bars are actually placed in holes in the body of the 'harp. Floating on top of

the springs are wooden dowels. The chord bars rest on top of the dowels.

There are some differences between the Concert Grand shown on page 59 of *The Autoharp Book* and the one discussed here. The one shown in the book has two music scales – one above the chord bars and one below the chord bars. The 'harp discussed here has one music scale and it is below the chord bars. There are no markings on the soundboard to suggest that there ever was a music scale above the chord bars. The 'harp in the book does not have "f" holes in the soundboard. The 'harp discussed here does have "f" holes.



The Concert Grand with other vintage Zimmermann Autoharps.

The body of the 'harp appears to be laminated and the laminations are separating. From the top and extending around the treble side of the 'harp, there are 29 1/8 inch diameter dowels which pass through the body from the surface of the soundboard to the back. There is speculation that the purpose of the dowels is an attempt to repair the 'harp to prevent separation of the laminations. There is one crack for the full length of the back at approximately the midpoint of the back and 3 or 4 small cracks in the soundboard.

Charlie Jirousek, a luthier in Safety Harbor, Florida, has inspected the Concert Grand and has agreed to

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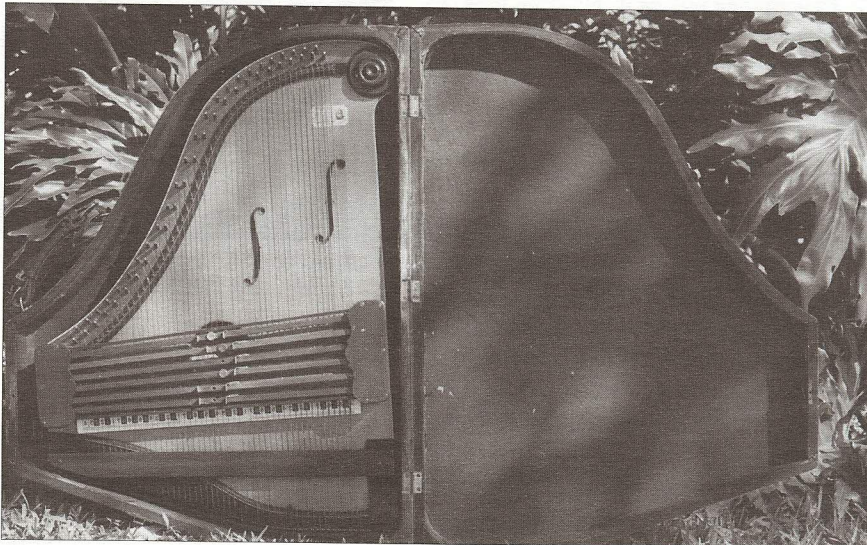
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(continued from page 29)

accept the challenge of restoration. Indeed, as you read this article, the 'harp is in his hands. My hope is that the restoration will be complete in time for an unveiling at the Mountain Laurel Autoharp Gathering this year. Stay tuned!

Editor: If you have an autoharp-related instrument you think our readers would enjoy hearing about, let us know. Just drop us a line and tell us what you have. Or, you can phone or email us.



The Concert Grand in its wooden case.

John and Heidi Cerrigione
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Making Metal Fingerpicks More Comfortable

by Drew Smith

This information will prove helpful in eliminating the pain of finger pick "back pressure" due to striking the strings forcefully enough to cause the pick bands to dig into the flesh just over your cuticles. It has worked very well for me, especially when I find myself playing practically non-stop for many hours at festivals.

Back pressure from the popular Jim Dunlop brand picks can be made more comfortable by wrapping the curved sides of the finger band, starting on the inside, with moleskin that has a pressure sensitive adhesive. Dr. Scholls brand has such a product. You will note that the Jim Dunlop picks have wider flared ends on the finger bands. Therefore the tips below for picks having no flared ends cannot apply to the Dunlops.

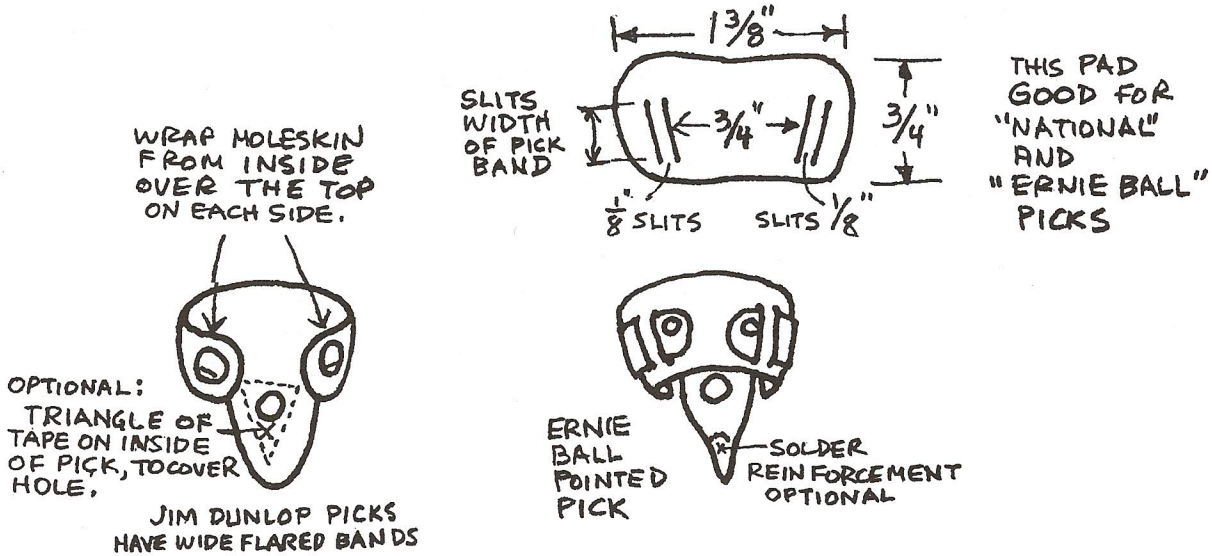
Ernie Ball and National brand metal finger picks, and others having a uniform width left and right adjustable finger band can benefit from the little leather (or chamois, inner tube or other material) pads shown below. I have been using the pointed Ernie Ball (picky picks) for quite a while, and I straighten the picks out to bite the strings and produce a sharper and clearer sound. This further increases back pressure in this cuticle area. What the pads do is to buffer the area of your sensitive cuticle area flesh over the fingernails from the metal picks.

The diagram shows the shape and size of the pad. The bulk of the material lies under the pick, with the two slits on top of the pick bands. Note that the two 1/8 inch slits should be cut no wider than the width of the metal band

that slides tightly through them. A sharp pointed Exacto knife is good for cutting these slits. The bands really should be a *tight fit* in the slits, so the pad moves as little possible when you adjust the bands to fit your finger, and so the pads stay on the picks when you remove them from your fingers. When properly positioned, the buffer pad should be centered between the pick ends. These pads also help to keep picks tighter on your fingers.

And one more tip: A small triangle of tape covering the round hole on the inside area of the pick striking area will prevent black circle marks on your finger and your finger will feel better as well.

Good luck with your more comfortable picking!!



Some 'Harp History

by Jean Paul Gripon

It was on a by-product of the Ukrainian bandoura, a zither-like instrument with a half-round box, that the first attempt at making chord bars was made. Théodor Meinhold of Klingenthal, Germany applied for a patent (#33176) on October 12, 1884 using many of the mechanical principles and the basic ideas which would later be applied to the autoharp. This patent was granted on October 6, 1885.

Charles Kremp (1803-1885) was born in Germany, and like many others worked in a lutherie (a factory making violins, guitars and zithers). He was determined to improve on the zither and obtained his first patent on November 22, 1877. On November 26, 1878, one J. Haslwanter received a patent (#3121) to improve on Kremp's mechanical system of chord bars for the zither. But this was all only the embryo, the beginning of an idea which would evolve slowly. The final touch would take place in 1880 with Gütter's invention.

During the 1800s, German Saxony enjoyed much fame for the quality of its instruments – the violin, the piano, the guitar, the zither and later, the accordion. For example, in 1823 there were more than 435 manufacturers of pianos in Saxony in general and in Berlin in particular, not counting the builders of organs and other mechanical instruments. There was intense activity there at the beginning of the 19th century.

Markneukirchen, a city of about 8,800 people, is situated in Saxony in the vicinity of Zwickau in Elsterbirge, which is renowned for its instrument factories and its sawmills. Travel was not easy during this time; folks moved about on foot, on horseback or by cart. It is a mountainous area near the Czechoslovakian border.

Markneukirchen (Neukirchen's market) is particularly active nowadays, with its museum of more than 1600 instruments, its school of lutherie, and its 35 lutherie shops employing more

than 2000 people. In the middle of the 17th century stringed instrument makers from Bohemia, banished from their homeland for their political views, relocated to Markneukirchen and developed their workshops.

It is interesting to notice that many of the stringed instrument makers of this region went to settle down across Europe and, more especially, in the United States. Among others, Christian Fréderick Martin (born January 31, 1796) is a good example. He emigrated to the U.S. on September 9, 1833, and founded the famous brand of guitar: C.F. Martin.

Among the numerous stringed instrument makers who searched for a way to make musical instruments which a person knowing nothing about music could learn to play without difficulty, was one Christian (Karl) August Gütter.

Born July 22, 1823 he was a descendant of a large family of stringed-instrument makers – in particular guitars, violins and zithers. He, along with another stringed-instrument maker named Heilbrun Sohne, a native of the city of Erfurt, devised a system of chord bars which the player pressed to activate.

Gütter and Sohne renewed the patents of Charles Kremp and J. Haslwanter concerning the mechanical system of bars which created chords on the zither.

In fact, as I quoted earlier, they applied the principle used on an instrument with a dozen strings which are dampened with the fingers – an old instrument, a cousin of the Finnish kantele and the Lithuanian kankle – called the kokle. This last one being the national instrument of Latvia.

This instrument is strange: it has 23 strings and 4 iron strips provided with felt-tip basing and has the simple shape of the zither. It is old, and indeed one can only play it on a table, but the example is there.

They named this instrument

“Volkszither”, literally “popular zither”, and obtain a patent around 1875. It was Gütter's habit to patent his inventions immediately, usually in association with a colleague or another stringed-instrument maker. He applies for patent after patent – for instance, an automatic drum kit – always thinking he can make money by resale of the patent or copyright royalties.

A while later Gütter, in association with J.M. Grob of Leipzig, sent a communication to London concerning his discovery along with drawings of the instrument (to apply for a patent). This later idea was much different, consisting of three wooden bars as well as the system of springs which is still used today.

In 1880, Christian (Karl) August Gütter, having applied for his patent, wrote of his invention in several specialty magazines, never suspecting the extraordinary future of this “Volkszither.” At the request of some musicians and friends, he made some copies of it.

In 1883, Gütter sells his invention and patent to a man named Lindermann, a stringed-instrument maker of Klingenthal (in Saxony). It was registered on May 20, 1884. In 1890, Lindermann published in a monthly magazine a warning concerning sale of copies and imitations of his instrument. He especially warned against instruments under the name of Akkordzither made by the C.F. Thierfeld company. He proclaimed himself the only company with the right to manufacture and sell the instrument called “Volkszither.”

From then on several stringed-instrument makers began making Volkszithers – manufacturers such as T. Meinhold (who applied for several patents concerning zithers), Muller, Kremp, Weichold, Wach and others. Later, the Gebruder Schuster firm also made these instruments. The HOPF firm in the German Democratic Republic was the best known in France, but

at the same time the Framus company made (and still makes) magnificent Viennese zithers and some autoharps. The autoharps mix the art of the luthier with marquetry and a beautiful appearance.

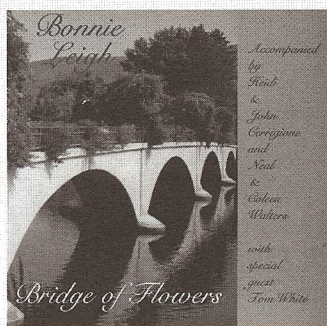
The idea was there and it did not take more than a spark to create the first autoharp. The autoharp was born in Germany, as proven by Kremp's patent, but we must say that many stringed-instrument makers had the necessary trade secrets, as industrial espionage was very active among the stringed-instrument makers at this time.

Gütter was born in Markneukirchen and lived all his life in that city. He married and had nine children, three of whom emigrated to the United States. He died at the dawn of the 20th century on September 21, 1900 at the age of 77.

Editor's note: Jean Paul writes – "To answer the question of Alex Usher in the last issue of AQ about the family of Gütter, I send a big part of my French book on the story of the autoharp." And we say, thank you, Jean Paul.

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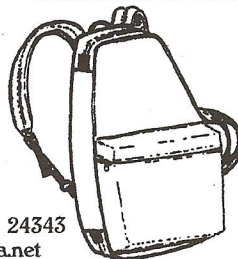
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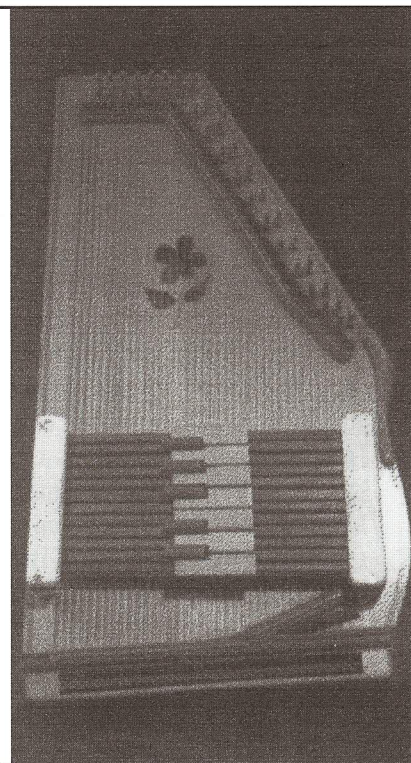
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Sacred 'Harp



Dwight Moody, the renowned evangelist of the 1800s, could not sing but knew the value of songs and singing in his evangelistic work. He enlisted the support of Ira Sankey in 1871 and together the two traveled to England as well as urban areas in the eastern United States 'reducing the population of hell by a million souls.' Moody was clearly the guiding light and visionary for the evangelistic endeavors, but he needed Sankey's songs to attract crowds and set the stage for his message. He would let Sankey begin with song, he would then preach, and finally Sankey would conclude

with a song as the sinners came forth.

In 1874, Sankey and Moody held revivals in Scotland. Once, on a train, Sankey bought a newspaper to find news of America. There was not much news, but in a corner he saw a poem by Elizabeth Clephane entitled, "The Good Shepherd." He liked it and read it to Moody, who was absorbed in reading letters from Chicago.

The next day at noon, Moody's topic was "The Good Shepherd." He asked Sankey to sing something. "But if I sing Psalm 23, every Scotsman will join in," he thought. Then a voice seemed to say to him,

"Sing the hymn you found on the train!"
But there was no melody to that poem!

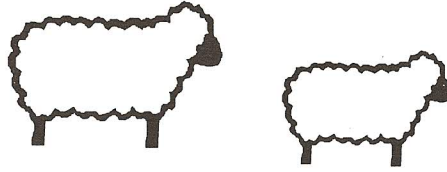
Placing the clipping on the organ, and after a brief pause for urgent prayer, Sankey began singing. Note by note the tune came out! At the end of the first stanza, a difficulty arose – could he possibly sing the tune the same on the second verse? It did, indeed, come out the same! The hymn has come to us today – without change.

When Sankey stopped singing, a great sigh arose from the congregation, "Rejoice for the Lord has found His sheep!"

2. "Lord, Thou hast here Thy ninety and nine;
Are they not enough for Thee?"
But the Shepherd made answer:
"This of mine has wandered away from me
And although the road be rough and steep
I go to the desert to find my sheep
I go to the desert to find my sheep."
3. But none of the ransomed ever knew
How deep were the waters crossed;
Nor how dark was the night that the Lord passed thro'
Ere He found His sheep that was lost
Out in the desert He heard its cry
Sick and helpless, and ready to die
Sick and helpless, and ready to die.
4. "Lord, whence are those blooddrops all the way
That mark out the mountain's track?"
"They were shed for one who had gone astray
Ere the Shepherd could bring him back"
"Lord, whence are Thy hands so rent and torn?"
"They're pierced tonight by many a thorn;
They're pierced tonight by many a thorn."
5. But all through the mountains, thunder riv'n
And up from the rocky steep
There arose a glad cry to the gate of heav'n
"Rejoice! I have found my sheep!"
And the angels echoed around the throne,
"Rejoice, for the Lord brings back His own!
Rejoice, for the Lord brings back His own."

The Ninety and Nine

Words by Elizabeth Clephane



Music by Ira Sankey

G D7 G D7

There were nine-ty and nine that safe-ly lay In the shel-ter of the fold, But

G / / / / / / / D7 / G / / / / / / / D7 /

G A7 D7 G

one was out on the hills a-way, Far off from the gates of gold A -

G / / / / / / / A7 / / D7 / G /

Bm Em Bm Em G

way on the moun - tains wild and bare, A - way from the ten - der

Bm / / Em / Bm / Em G / / / / / / /

D7 G D7 G

Shep - herd's care, A - way from the ten - der Shep - herd's care.

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

Picker's Portrait

Clarence "Paul" Cram

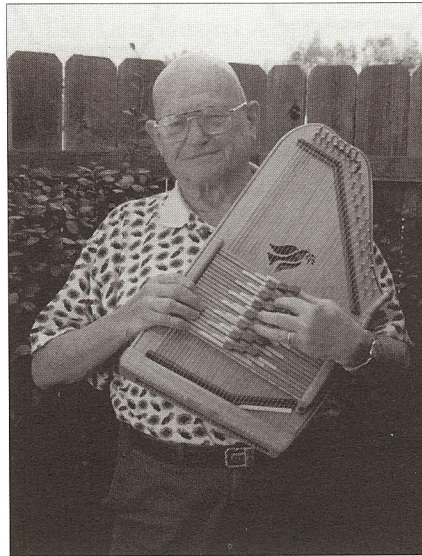
Clarence "Paul" Cram – Part time luthier – His life and times (briefly, I hope)

I first greeted the day in Des Moines, Iowa. I was the second of four siblings. A brother preceded me and two sisters joined the troupe subsequently. We lived in Des Moines for about five years, none of which I remember. When Dad T- eed off (that's Model T Ford) for North Dakota in '26, the family was four. I believe the ruts, mudholes and jouncing over 500 miles developed a strong sense of rhythm in my bones while tenderizing the softer portions of my anatomy.

Our destination was a section of land near Minot, where Dad had homesteaded before being called into the service for WWI. Dad and Mom had "Two Year Teaching Certificates" and the plan was to work the farm summers and teach during the school year. A small house had been moved from Maxbass and set on a foundation somewhere near the center of the spread and June to September was devoted to getting in the crops and upgrading the house a bit. September found us at Deep, a one horse town that has long sunk into the prairies. Here the parents taught for two years, with summers spent at the farm.

The high point at Deep was the purchase of a small CABLE piano. Mom played and sang, Dad sang and my brother and I joined in as best we could. One sister, born that first summer, cried harmony. This was the pattern for about five years, the only variance being a different small town after the two years in Deep. A second sister arrived another summer (good timing, Folks). Then Dad got a loan and we moved to Minot where he got a BA degree in hopes of upgrading the teaching jobs.

Well, this will develop into a book at this rate. I'll condense. I grew up in North Dakota, moved to Oregon in my senior year and graduated from Newberg H.S., Class of '39. I went back to



Paul "trying to look like a player."

North Dakota for a year of college at Dickinson State University. After a year in the Conservation Corps, I went to a trade school in Glendale, California and worked at Consolidated Aircraft before enlisting in the Air Corps.

I was made an officer and a gentleman by an act of Congress, married my high school sweetheart, and was shipped off to China where I spent the last year and a half of WWII as a pilot flying "The Hump" between China and India. I stayed in the Reserves after the war but was never called back to active duty. I retired from the Reserves as a Lt. Colonel about seventeen years ago. Right after the war, I used the GI Bill to complete my bachelor's degree at Dickinson, then went on to Greeley, Colorado for my Masters. I majored in science, education and industrial arts.

I taught four years at Westmar College in Le Mars, Iowa but most of my teaching has been in high school. I wound up my teaching career at El Modena High here in Orange, California. I've taught in math and the sciences, but mostly in industrial arts. I've been a builder since I first mashed my thumb with a hammer at the age of three. Mostly my medium has been wood, but I've ventured a few projects in metal and even ventured into optics.

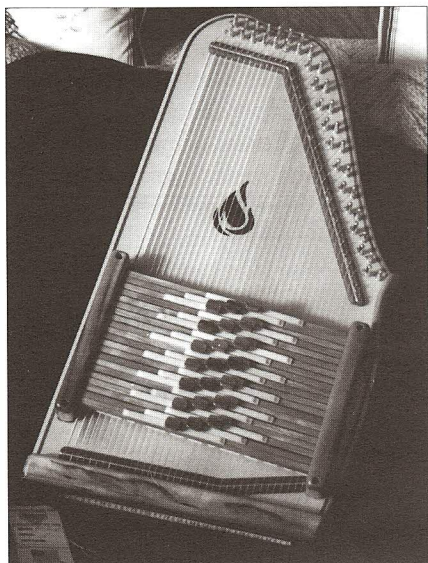
I ground the mirrors for, and completed, three reflecting telescopes all of which were donated to various school science departments. One of them was featured in *Scientific American* way back in 1956 or so.

My first musical instrument was a 12-string guitar. It was built for my son when he was twelve or thirteen. He had the craving for one, but not the money. Since then I've built about twenty, including classicals, steel string and four more 12-string models. I used to play a little myself but having sacrificed my left pinky to the gods of the table saw, I can't even dabble any more. I've never ventured into the electrical stuff, preferring dulce to decibles every time. I did build a lute for my daughter, but only the one.

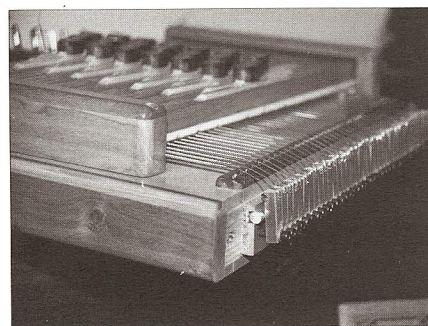
I built three hammered dulcimers after a neighbor brought one over for me to tune. I liked the tingly-dingly sound they put out. I took two to a music store to sell on consignment and the proprietor asked me to try autoharps, too. He is a fine musician and autoharp player and has helped me a lot in "tweaking" my design to find the best sound, volume and sustain. I'm on number sixty now and he is selling as fast as I can build. He is of Korean extraction and most of his sales are to folks of like ethnic background. I have many of "my" 'harps wind up in Korea because many buyers come over here and take them back with them. I have attended a couple of the autoharp gatherings at Willamette Valley in Oregon and have sold several 'harps through contacts made there. I have only a couple back orders pending on my personal sales right now, so now is the time for you readers to get on my list.

I am "mostly retired" but work in my shop about five hours a day. I'm in my 80th year so, unlike Moses at a hundred and twenty (Deut. 34:7), "my eye is dim and my natural force abated." Five hours is about my limit. I turn out about three 'harps every two months. I wish I could have happened

onto autoharps sooner as I love the sound they put out and the striving for the best in them has been a challenge.



The 'harp here is myrtlewood



The fine tuner I built (and invented as far as I know).


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Pro-Files

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

Karen Daniels
9002 Grandview Drive
Overland Park, KS 66212
autoharpgal@minpin.com

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.

EVOBLUESTEIN

10691 N. Madsen
Clovis, California 93612
559 297-8966

evo@evobluestein.com

evob@csufresno.edu

<http://evobluestein.com>

Profile: AQ October '88

Performance schedule:

May 10 - 31 (4 Thursdays)

Autoharp Fun & Easy, 7-9pm

Fresno Adult Education

Hoover High School

559 457-6000

June 14 - 16

Autoharp Jamboree

Ozark Folk Center

Mountain View, Arkansas

870 269-3280

July 20 - 21

Folkstyle Autoharp for the Classroom -
Beginners

UC Santa Cruz Extension

Cupertino, California

1-800-660-8639

August 3 - 11

Lark in the Morning Music Celebration
2001

Autoharp workshops

Mendocino, California

BRYAN BOWERS

c/o Scott O'Malley & Assoc.

PO Box 9188

Colorado Springs, Colorado 80932

719 635-7776

somagency@aol.com

Profile: AQ January '89

Performance schedule:

July 27 - 28

Columbia Gorge Festival

Stevenson, Washington

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

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 4 - 5

Concerts

Florissant Valley Festival of Flowers

Civic Center

Florissant, Missouri

June 9 - 10

Land Between the Lakes, Homeplace 1850

Golden Pond, Kentucky

June 30 - July 1 - 4

Fair St. Louis

National Park Service Tents

Downtown Riverfront Park

St. Louis, Missouri

314 655-1750, ext. 468

July 27 - 29

Mud Creek Music Festival

Rockford, Illinois

July 29 (tentative)

Evening concert, 7pm - Bandshell

Lincoln, Illinois

MARC GUNN

PO Box 650128

Austin, Texas 78765

512 804-0468

marc@thebards.net

<http://thebards.net/mp3/>

Profile: AQ Fall '00

Performance schedule:

May 4

Sweet Eugene's

College Station, Texas

979 696-5282

KAREN MUELLER

PO Box 80565

Minneapolis, Minnesota 55408

karen@karenmueller.com

www.karenmueller.com

Profile: AQ July '93

Performance schedule:

May 5

MacAlester Scottish Fair

St. Paul, Minnesota

May 25 - 28

String Along weekend workshop

East Troy, Wisconsin

June 2

International Children's Festival

St. Paul, Minnesota

June 12

Concert with Strawberry Jam

Northfield, Minnesota

June 15 - 17

Southwest Dulcimer Festival

Arizona

July 27 - 29

Willamette Valley Autoharp Gathering

Albany, Oregon

August 2

Concert with Piper's Crow

Big Top Chautauquau

Bayfield, Wisconsin

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518 563-5719

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sransom@northnet.com

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Profile: AQ Winter '95

Performance schedule:

August 4 - 5

Champlain Valley Folk Festival

Burlington, Vermont

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York, Maine 03909

207 363-1886

info@woodpecker.com

www.woodpecker.com/

Profile: AQ January '89

Performance schedule:

May 12

Bull Run Restaurant

8 pm concert

Shirley, Massachusetts

June 1

Great Salt Lake Guitar Company

8 pm concert

Provo, Utah

June 2

Mesa Arts

8 pm concert

Grand Junction, Colorado

June 3

Moab Arts and Recreation Center

8 pm concert

Moab, Utah

June 5

UU Coffeehouse

7 pm concert

Waterville, Maine

June 16 (tentative)

Gateway House

Litchfield, Connecticut

June 17

The Mansion - 3 pm concert

Orange County Community College

Middletown, New York

June 23

Shaker Village Wood Days

12 pm - 2 pm

Canterbury, New Hampshire

June 27

Antrim in the Evening

6:30 pm

Antrim, New Hampshire

July 1

Hamilton House - 4 pm

South Berwick, Maine

July 12 and July 14

Vikedal Roots Music Festival

(times TBA)

Vikedal, Norway

July 27 and July 29

Ossipee Valley Bluegrass Festival

(times TBA)

Cornish, Maine

207 625-7727

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PO Box 70060

Nashville, Tennessee 37207

615 859-1419

billandlauriesky@hotmail.com

Profile: AQ April '90

Performance schedule:

May 4

Jimmie Rodgers Memorial Concert

Meridian, Mississippi

May 5

Watermill Pavillion

Ellisville, Mississippi

May 6

Robinhood Baptist Church

Brandon, Mississippi

May 10

Alabama Bluegrass Reunion

Elba, Alabama

May 13

Freetrade Church

Carthage, Mississippi

May 16

Pincrest, Portsmouth, Virginia

May 18 - 19

Orthey Concert/Workshop

Newport, Pennsylvania

May 20 (a.m.)

Bankston Fork Baptist, Harrisburg, Illinois

May 20 (p.m.)

Peters Creek, Illinois

May 25

Good Ol' Days, Mt. Ida, Arkansas

May 26

Woodville, Texas

May 27

Spring Ridge, Pleasant Hill, Louisiana

May 27

Florien, Louisiana

May 31

Smyrna Second Baptist, Smyrna, Georgia

June 3

United Church, Newport, Virginia

June 7 - 8

Pulaski Bluegrass Festival

Pulaski, Tennessee

June 9

W.C. Garner Visitor Center

Heber Springs, Arkansas

June 10

Saucier, Mississippi

June 14

Shelbyville, Tennessee

June 16

Gideon, Missouri

June 22

Friendship Baptist Church

Flat Creek, Tennessee

June 29

Deason, Tennessee

July 4

Sunnyside Baptist

4th of July Celebration

Albany, Georgia

July 8

Union Grove Christian Reunion

Douglasville, Georgia

July 10

Winona Manor

Winona, Mississippi

July 22 - 27

Farmington, New Mexico

July 28

God's Country Concert Series

Tucson, Arizona

July 29

First Baptist Church

Sunizona, Arizona

August 4

Rye, Texas

ALEX USHER

216 N. Elm Avenue

Webster Grove, Missouri 63119

314 961-8631

oooharp@aol.com

Profile: AQ Winter '96

Performance schedule:

May 5

O'Fallon Park Multi-National Festival

O'Fallon, Missouri

June 28 - July 1

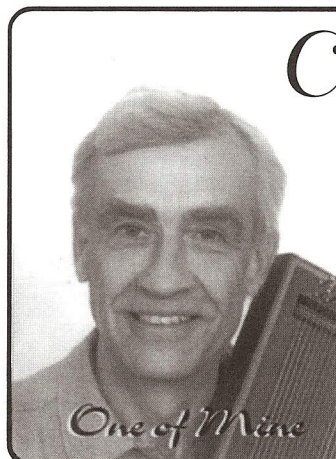
Mountain Laurel Autoharp Gathering

Newport, Pennsylvania

July 27 - 29

Cranberry Dulcimer Festival

Binghamton, New York



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AQ

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!! I can't begin to know just what happened to the first part of the year! Spring is here and I'll bet you are as anxious for the festival music to begin as I. Check out the schedule elsewhere in AQ and mark your festival selections. Mountain Laurel Autoharp Gathering is coming up before we can turn around. I read somewhere that 'Music washes away from the soul the dust of everyday life.' Soooo – just take your dusty ol' everyday life to some festival, jam or performance and come clean – Ya' hear?!

✦.✦. One report is already in of autoharp competition at the Fairview Ruritan Fiddler's convention in Galax, Virginia in March. Winners were: 1st – **John Hollandsworth**; 2nd – **JoAnn Redd**; 3rd – **Bobbi Roberts**; 4th – **Glenna Anderson**; 5th – **Ed Anderson**. Congratulations, folks – you have the jump on summer!!

✦.✦. Charlotte area autoharpers and friends had a great jam at **Carole Outwater's** in February. I think this is an 'autoharp club', but it doesn't seem to have a name! There were around 18-20 there and the food and music and company were wonderful.

✦.✦. **Glenn Flesher** of Shreveport, Louisiana is excited over his 'find.' While looking through his collection of old records, he stumbled across a two-record album titled "Mother Maybelle Carter." He didn't know he had this. It is 78RPM and has lots of pictures, info and many songs. He says it was recorded in 1973. Now he has to find someone that has a 78 turntable! *Come on up, Glenn, I have one!!*

✦.✦. **Barbara Barr** wrote to say that **Bryan Bowers** was in concert at the refurbished, early 1900s Orpheum Theater in Wichita, Kansas, in April. This grand old building with velvet curtains and wonderful murals sat vacant for many years.

Much hard, dirty work and help from a group of sponsors have gone into this project. It is still in the rehab stage, but is usable for music groups. A friend of Barbara's is the manager and he and all concerned are dedicated to bringing this 'grand old lady' back to glory. The web site, www.wichitaorpheum.com, is really nice, with pictures and schedules. Thanks, Barb, for sharing this.

✦.✦. **Glennus Davis**, Beaumont, Texas, sent me a letter of his adventures with his autoharp. For the past 4 years he has attended the Rugger Roux Hookcrafters Rug Hooking Camp in Louisiana with his wife, Yvonne. He and his autoharp have been a part of the Saturday night entertainment. These folks are from all over the U.S. and Canada, and most are not exposed to the melody pick-ing, embellishments, etc. Of course, they like it! Glennus says he presents a mixed set and since most of the music teachers enjoy the classics, he relies heavily on **Linda Huber** and her *Simply Classic* page in AQ! Thanks, Glennus, for the the letter and the picture!!

✦.✦. **Verla Boyd** of Galveston, Indiana, has cause to celebrate. She lost 90% of the vision in her left eye when she was 9 years old. After all these years – and two surgeries – her eye has changed from 20/400 to 20/50 and is getting better every day. Verla says, "To God be the glory." It would seem that this hasn't kept her from being active in the autoharp world. She has been calling around to some of the dulcimer festivals in the mid-west inquiring about autoharp workshops and performers. Most do not offer this, so she has encouraged them to add it next year and informed them of the many autoharp enthusiasts there are. Verla and the *Hoosier String Players* played for a Gourd Festival. This was the group's first public performance, and they have been asked to come back next year! Hats off to you, Verla, for promoting the autoharp!!

✦.✦. Autoharpers are to be found in many nooks and crannies! **Gregg Averett**, Atlanta, Georgia, was preparing to fly his *last domestic flight* in March, when he noticed a group of 'spring breakers' in the gate area gathered around an elderly gentleman who was playing his autoharp. Gregg strode over, in full Captain's attire (to the awe of the kids, I am sure), and

picked a tune or so on the old 21-chord Oscar Schmidt. They wanted to sing, so a round of "You Are My Sunshine" ensued before Gregg returned the 'harp to the gentleman. Gregg noticed that the usual waves and "I'll see you on board" held a little different flavor as he left to begin his pre-flight duties. After training, Gregg will begin his duties as an *international pilot*. Congratulations, Gregg!!

✦.✦. **Mike Herr** and his lovely wife, **Donnie**, will be moving to Hartford, Connecticut sometime this fall. He is already excited about the prospect of jamming with folks up there (and of course, getting in a little golf).

✦.✦. **Les Gustafson-Zook** played for the animals (human and otherwise) at the Pittsburgh Zoo on April 21. The performance was also broadcast live on a local radio station. Way to go, Les!!

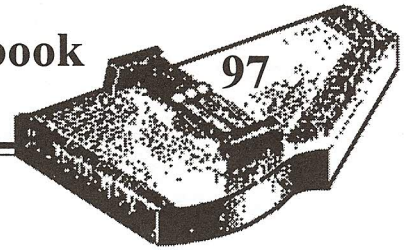
✦.✦. **Laurie Simpson** sends word that her husband, **John**, is now **Dr. Simpson!!!** John will receive his PHD in English with a specialty in creative writing at the May 12 graduation ceremony. Congratulations, Dr. & Mrs. Simpson!!

✦.✦. **Judy Barrett** says she has been sending applications to the Florida Folk Festival for 3 years, and this year, she has been accepted!! She thinks she will be on the new Oral Traditions stage. And, of course, she will have her 'harp along in case there's an opportunity to jam!

✦.✦. **Barney Gentry** was the featured autoharpist at a benefit for the Claremont Spring Folk Festival on February 16. He played his Cram "Harmony Harp" with a shamrock shaped sound hole. How appropriate for this (dyed-in-the-wool) Irishman!

✦.✦. Sad news from **Ginny Reid**. Rolland "Pineapple" Ababon passed away on February 2. Many of you will remember him from Ginny's booth at Mountain Laurel last summer. Our condolences to his family, especially his wife, Susie.

Hey, I've just decided to start a rogues gallery. When you send me mail for the column, send a picture. I'll bet Mary Ann would let me have a page of 'Harplanders in AQ. It's always a treat to 'see' a face when you hear a name! Bye now, and Happy 'Harping,
Mary U.



The Bear Went Over The Mountain (3) C

▼
C / / / / / F // C /
The bear went o-ver the moun-tain,

C G7 / / / / C // //
The bear went o-ver the moun-tain.

C / / / / / F // /
The bear went o-ver the moun-tain

F C / / G7 / / C // //
To see what he could see.

C // // F / / C // //
But all that he could see,

C // / F / / C //
But all that he could see,

C / // // / / / F // C /
Was the o-ther side of the moun-tain,

C G7 / / / / C // / /
The o-ther side of the moun-tain.

C // / / / / F / // //
The o-ther side of the mo-un-tain

F // / G7 / / C // //
Was all that he could see.

The More We Get Together (3) G

▼
G // / [G /] G / / D7 // G /
The more we get to-geth-er, to-geth-er, to-geth-er,

G // / [G /] G / / D7 / / G /
The more we get to-geth-er, the hap-pier we'll be.

G D7 / / G /
For your friends are my friends,

G D7 / / G /
And my friends are your friends,

G // / [G /] G / / D7 / / G /
The more we get to-geth-er, the hap-pier we'll be.

Chewing Gum (3) G

▼
G / [G /] D7 / /
Ma-ma sent me to the spring,

D7 [D7 /] D7 / G /
She told me not to stay;

G [G /] [G /] [D7 /] [D7 /] D
Fell in love with a pret-ty lit-tle girl,

D7 / / G //
Could not get a-way.

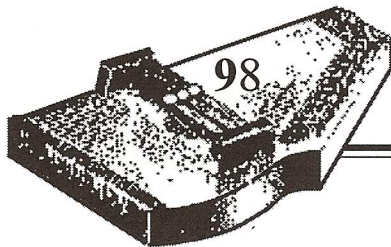
Chorus:

G / / / D7 / / / / G /
Chaw-ing chew-ing gum, chew-ing chaw-ing gum;

G / / / D7 / / / / G /
Chaw-ing chew-ing gum, chew-ing chaw-ing gum.

First she gave me peaches nice,
Then she gave me pears;
Next she gave me 50 cents,
She kissed me on the stairs.





Autoharp Songbook

©2001, Stonehill Productions

Old Dan Tucker (2) G

G / / / / / / / /
 I came to town the o - ther night,

 G / / / / / / / C
 I heard a row and saw a fight;

 G / / / / / / / /
 The folks were all a - run - nin' 'round

 [G /] G / / / / / / / C
 Cry - in' old Dan Tuck - er's come to town.

Chorus:

[G /] / / / C / / /
 So, get out the way, old Dan Tuck - er

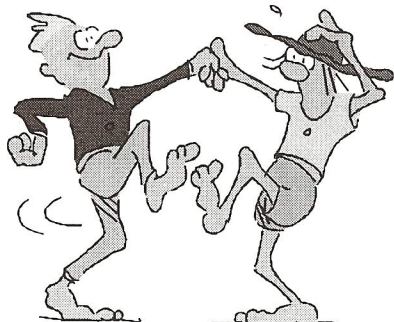
D7 / / / G / / /
 You're too late to get your sup - per,

G / / / C / / /
 Get out the way, old Dan Tuck - er,

D7 / G / D7 / G /
 You're too late to get your sup - per.

Old Dan Tucker is a nice old man,
 He washed his face in the frying pan.
 He combed his hair with a wagon wheel,
 And died with a toothache in his heel.

Chorus:



Polly Wolly Doodle (2) D

[D /] D / / [D /] D / /
 Oh, I went down South for to see my Sal,

 D / / / / / / A7/
 Sing Polly - wolly - doodle all the day;

 A7 / / / / / / /
 My Sal, she am a spunk - y gal,

 A7 / / / / / / D/
 Sing Polly - wolly - doodle all the day.

 [D /] D// [D /] D// [D /] D / G D A7//
 Fare thee well, fare thee well, fare thee well my fair - y fey

 [A7 /] [A7 /] [A7 /] A7 [A7 /][A7 /][A7 /] A7
 For I'm goin' to Lou' - si - ana, for to see my Susy - ana,

 [A7 /] A7 / / [A7 /] G//
 Sing - ing Polly - wolly - doodle all the day.

I've Been Working On The Railroad (2) G

G / [G /] [G /] // // /
 I've been work - ing on the rail - road,

 C / / / G / // /
 All the live long day;

 G / [G /] [G /] // // /
 I've been work - ing on the rail - road,

 [G /] A7 / / A7 D7 // /
 Just to pass the time a - way.

 [D7 /] D7 / [D7 /] G / // /
 Can't you hear the whis - tle blow - ing,

 C [C /] C [C /] B7 / // /
 Rise up so early in the morn,

 C / [C /] [C /] G / // /
 Can't you hear the cap - tain shout - ing,

 G / Bm D7 G// /
 Di - nah, blow your horn.

This page is perforated for your convenience.

RECORDINGS

TAPES \$10 - CDs \$15

Tina Louise Barr*Breakin' Tradition* (cass./CD)**Bryan Bowers***For You* (cassette only)*Home, Home On the Road*

(cassette only)

Roz Brown*Just Kiddin' Around* (cass. only)*Where I'm Bound* (cass. only)**Bill Clifton***Autoharp Centennial Celebration*

(cassette only)

Julie Davis*Journey to the Fluted Mountain*

(cassette only)

Heart Full of Song (cass. only)**Les Gustafson-Zook***Gather At the River* (cass./CD)*Skip to My Lou* (cass. or CD)**Lindsay Haisley***(Auto) Harps Alive* (cass. only)*String Loaded* (cass. or CD)*Harps and Hammers* (cass./CD)**John Hollandsworth***A Mountain Music Sampler*

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Pickin' Time (cassette only)*Mountain Fling - Over the Edge*

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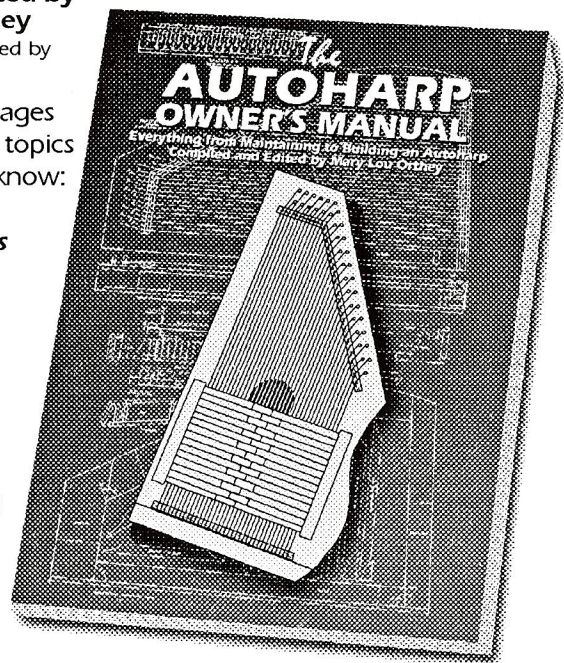
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