

Autoharp Quarterly®

*The International
Magazine
Dedicated to the
Autoharp Enthusiast*

*Summer 2001
Volume Thirteen, Number Four
Six Dollars*

Red Apple Rag
arranged by
Ron Penix

Autoharps – left/
right handed?
by **John Dallas**

Cathy Britell
introduces us to
Bob Zentz

**The 2001
Autoharp Hall of
Fame** inductees

**The Sakura
Autoharp
Gathering**

Sacred 'Harp
with an original
tune by
**Lyman "Bud"
Taylor**

Mary J. Park
teaches beginners
Red River Valley

Photos from the
**Mountain Laurel
Autoharp Festival**

**An Interaction
lesson with
Stew Schneider**



Bob Zentz – The “Compleat” musician

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Autoharp Quarterly
The International Magazine Dedicated to the Autoharp Enthusiast

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To And From The Editor



Dear Readers;

Well, you did it! you sent us so much interesting stuff we had to add four pages this time. Thanks. Some of that "stuff" is some original artwork by Jean Paul Gripon, one of our subscribers in France.

As you will notice by the letter on this page, Mountain Laurel Autoharp Gathering, the granddaddy (or is it grandmother?) of autoharp gatherings is moving. It's exciting!

We have a few changes here at AQ, too, and they are also exciting. Tina Louise Barr has joined the staff as one of our reviewers and you will read her first contribution in this issue. Please make her welcome. Tina is a championship caliber 'harper and will add her musical knowledge to our group of critics. And Roberta Gerberich is back with her Children's Corner. I hope you agree with us that the kids are important if the autoharp is to continue to grow in popularity and use.

Starting with the November issue, Karla Armstrong and Alan Mager are teaming up on a new, as yet unnamed, column strictly for chromatic players. They plan on presenting a piece of music each time, concentrating on the chromatic approach. With two such winners (pun intended) working on it, I am excited about this addition to our family.

Being one of the people who lives in an area not known for music stores familiar with autoharps, I am constantly on the lookout for both accessories and necessities for the autoharp since I know a lot of items are not always readily available in all areas. Because our MarketPlace list is ever expanding, you will see a change there, too. If you have any ideas about items we should stock, let me know and I will try to find a source.

Mary Ann

Dear Editor;

Hi, Mary Ann,

As you may have heard through the grapevine that grows beside the RV at the registration table, there are some major changes afoot at Mountain Laurel. Beginning

in 2002, the Gathering will move to Little Buffalo Family Campground which is just across town – using that word in a generous sense – from the Orthey farm. In fact, it's only about 6 miles from it's previous location. These changes were announced at the 2001 Gathering and I thought I'd take this early opportunity to let you (and your readership) know what is really happening.

The Mountain Laurel Autoharp Gathering is being incorporated and will eventually become a non-profit 501c(3) organization. The planning for 2002 has fallen to a volunteer board of directors which will include George and Mary Lou but also add Jim Adams, Eileen Kozloff-Abrams, Gregg Averett, Cindy Harris, Ivan Stiles, Kathy Wieland and my wife, Colleen and me. The dates for next year (and subsequent years) will fall consistently on the weekend prior to July 4th. In 2002, that will be the 27-30th of June. As a board, we have a lot of work to do, of course, but we're hard at it and anticipate that next year's Gathering will be as good as ever. It will certainly be structured to continue all of the good things that George and Mary Lou started.

Simply put, all of us on the new Festival Board are committed to continuing the MLAG as we have come to know and love it over the past decade or so. Change is inevitable in all things and often uncomfortable. It doesn't have to be a step backward, though, and there are many positive reasons to believe that won't be the case here. We will certainly be changing venues (and that has both good and bad aspects – consider the peacocks, trains, lack of showers, et.al. as well as the wonderful memories of what we have experienced under that big tent), but the people who make it what it is are still going to be doing what they need to do to ensure that the change is indeed a step in a bright new direction.

But as Mary Lou Orthey said recently on the Cyberpluckers list, "Twill be the same! Same feel, same flavor, same folks (with more added, of course) ... at a great campground with air conditioning not only for the campers who want it, but also for the main events. If you want to get a preview of the new venue, go to: http://www.worldatmydoor.com/siteHome.asp?site_id=16239. The family campground is just

across the road from a PA state park. And, the entire place will be ours and only ours for those 4 days."

Piggybacking on Mary Lou's comments, some of the more positive changes include: a 350 seat air conditioned concert hall; opening the festival to children and, to a reasonable extent, pets; real showers and rest rooms; full RV hookups; and plenty of shade for campers. We will continue to do all of the special events such as the watermelon seed-spitting contest; the autoharp toss; and the famous Mountain Laurel Autoharp contest. There's even talk of a Sunday night hayride.

Importantly, we will continue to feature the world's best performers on our instrument. For example, next year's bill includes Bryan Bowers, Karen Mueller, Les and Gwen Gustafson-Zook, the Red Mountain White Trash featuring Bill Martin on autoharp and this year's contest winner, Alan Mager. Workshops featuring even more of the world's best 'harpers will continue to be a real focus of the gathering.

So there's plenty to get excited about and I hope everybody gets in the spirit. The new festival board is experienced, enthusiastic and totally committed to doing this right. In the long run, there's no question that the Gathering can only succeed and thrive with the continued support of the autoharp community at large.

All of the board members with the exception of George are on E-Mail. If any of your readers have suggestions to improve things, we need to hear them. That may be a cliché of sorts but it's true. It's fair to say that we already have a lot of fresh ideas of our own and we certainly heard some more from the people attending this year's Gathering. Please feel free to contact me directly if anyone has a suggestion or a comment that might prove valuable to us.

We hope to see everybody at Little Buffalo next June.

Neal Walters
MLAG 2002 Festival Director
12228 Hollowell Church Road
Greencastle, PA 17225
neal@doofusmusic.com

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 WWW ADDRESSES

http://thebards.net/pages/Personal_Favorites/Autoharp/ (a line between Personal and Favorites) autoharp links directory

MUSIC RELATED WWW ADDRESSES

<http://www.teleport.com/~martini/radio/> "Spud Mountain RFD" half-hour weekly streaming-audio old-timey show
http://didilib.kcvl.org/dynaweb/oak/kmmead/vfiddlers/@Generic_BookView click "container list" for list of streaming-audio old-fiddler interviews.
<http://oldtime.southernmusic.net/index.html> "Old Time Music Homepage"
<http://1001tunes.webhost.fm/index.htm> "Roots of American Fiddle Music"
<http://home.att.net/~kingstontrioplace1/tdooley.htm> hear the beginning of the Folk Boom
<http://kennedy-center.org/programs/millennium/archive.html> Hundreds of concerts, search by artist or genre.

Events

AUGUST

► **Annual Old Fiddlers Convention**; August 5 - 11; **Galax, Virginia**; Code: **AW, AC** (Drew Smith) Info: 540 236-8541
 ► **Midland Dulcimeer Festival**; August 24 - 26; Midland Fairgrounds; **Midland, Michigan**; Code: **AW, AP**; Info: Bill Kuhlman, 2769 S. Homer Rd., Midland, Michigan 48640 Phone 517 835-5-085 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 Assoc., 918 Main St., Winfield, KS; Phone 620 221-3250 or wvfest.com or wvfest@horizon.hit.net

OCTOBER

► **Annual Tennessee Fall Homecoming**; October 13 - 14; Museum of Appalachia, **Norris, Tennessee**; Info: 423 494-7680 or John Rice Irwin, PO Box 0318, Norris, Tennessee 37828

Clubs

The Capital 'Harpers were treated to a wonderful workshop given by **Bob Lewis** right on his back doorstep in Manassas, Virginia, at the home of Gerry and Jerry Stewart. There were eleven people for the two-hour workshop: **Carol Moran, Betsy Galbraith, Kathy Thope, Jim Weed, Gerry and Jerry Stewart, Sally Schneider, Eileen Garvin, Phil Akers, Ellice Brahms and Barbara Grupe.**

It was really excellent and concentrated mainly on finger techniques. Bob began by showing us various picks, straps and equipment, and then he demonstrated many superior ways to handle fast tunes and melody lines. There were two great hand-outs; one covering the finger techniques and the other a very clever and complete chart showing chords, keys and modes.

Everyone agreed that the workshop was well worth the time and money invested. If there are any groups out there that are interested in holding a workshop, we can heartily recommend Bob as a good teacher with a great deal of expertise that he articulates and demonstrates in a way that is easy to grasp and of interest to students of all levels. Bob's email is: tuneit@autoharpworks.com.

The Capital 'Harper's group meets once a month at a member's home (or sometimes at a library or church), has a potluck dinner, plays songs from sheets that people bring to share, has an open stage, works on pieces that we have selected to concentrate on and jams on familiar tunes. We try to keep the atmosphere relaxed and play some simple tunes so beginners aren't frightened away, but we also do some complicated numbers so the accomplished players aren't bored. If there are any people in the Washington metropolitan area who would like to join us, they can contact me at gerryheal@erols.com.

The Chattanooga (Tennessee) Dulcimer and Accompaniment Club has finished a very busy spring with Carol Stober presenting a workshop and mini-concert in February, George Orthey and Patsy Stoneman presenting a workshop and mini-concert in April and the annual Spring Festival in May. All three events were well attended.

The group is also planning an overnight trip to the Carter Fold and a commemorative event for the Stoneman Family.

Several club members attended the Mountain Laurel and Cosby Festivals this past summer. Also, Bryan Bowers will be with the club in November.

The club also had dozens of concerts at churches, nursing homes, hospitals and at various festivals.

The club meets weekly on Thursday evenings, except for the months of June, July and August. The club also meets year-round on the second Saturday of each month in Chattanooga, with a covered dish dinner and several hours of jamming. For info, call **Barbara McCuiston** at 423-842-0959 or **Steve Daugherty** at 423-875-0442.

Everyone is welcome to the practices, covered-dish jams, festivals or workshops.

Charlie Gilbert reports that the "Lost Chords" autoharp club is alive and well in Michigan. For info on meetings, write to Charlie at 2601 McKeown Road, Hastings, Michigan 49058 or give him a call at 616-945-9723. The club will welcome you at any of their meetings.

Remember.....

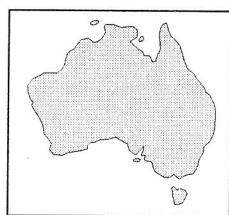
When your club or organization has a meeting, sponsors a workshop or concert, plays "out" for others ... let us know and we will spread the word to your friends!!

Let others know what can be done to increase the autoharp's visibility in their community. Lead the way! Be an example! Share the fun!!

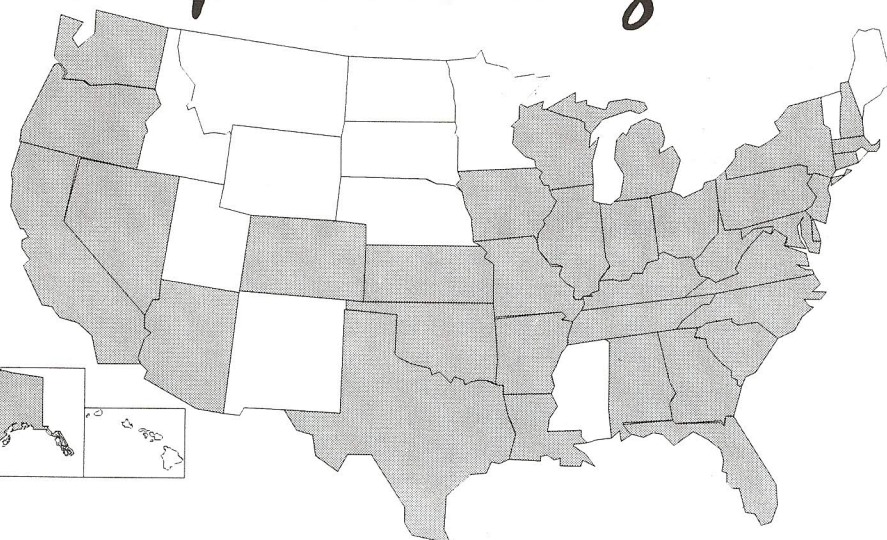
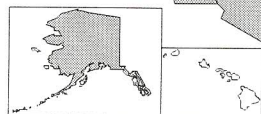
And when you hear of a recording that contains autoharp, let us know. Others might want to hear it, too.

Do you know someone you think would make a good Pickers' Portrait? Let us know and we'll check it out!

'Harpers-At-Large



Australia



England



France

John C. Campbell Folk School
Brasstown, North Carolina
Reporting: Helene Freeman
Lake George, New York

Where can you go to learn that great inspirational song, "Mama Ain't Dead, She's Just Playing Possum." Why, the John C. Campbell Folk School, of course!

A Danish custom called Morning Walk and Morning Song are done before breakfast. A different instrumentalist is featured each morning with delightful stories and song to wake everyone up for the fun day ahead. It is made clear upon arrival that this is a relaxing, stress free week without tests and critique.

For all you beginners out there who are looking for a great start and also for further improvement – this is the place for you. Food is family style, imaginative and plentiful. We had perfect weather, though a bit cooler than expected. John Hollandsworth and his wife, Kathie, are excellent teachers and gave of themselves fully and then some. Plenty of time was spent on the importance of tuning and a sure foundation was given to each of us in a congenial atmosphere among the 7 students. John took time with each student as to their particular problem and goal and we came away with plenty of handouts and songs. We even played some of them in a final performance for the whole school at the end of the week.

My husband didn't take a class, but thanks to the helpful school staff, he found some nice hiking trails and a pleasant creek nearby. That, plus the local barbeque,

beautiful scenery, a comfortable rocker, a couple of good books and the nightly school entertainment topped off with local pickin' and singin' at Clay's Corner in downtown Brasstown, made up a very enjoyable week!

Sore Fingers Week: Diatonic Autoharp Workshop

Kingham School: Oxfordshire, UK
Reporting: Sue Laughton & Mary Ann Vagg
Dorset & Suffolk, United Kingdom

"Lucille Reilly is great!"..... We feel like children with an overwhelming desire to scratch this on a desk or to scrawl on the nearest wall: "Lucille Reilly is the best!"

She really is. She is a skilled and wonderful autoharp player and a superbly talented teacher... and we were lucky enough to have her as our role model and tutor for one whole week.

We were all together once again at Sore Fingers annual Bluegrass gathering in The Cotswolds. The sun shone, Kingham's beautiful old buildings looked at their best and we had the largest autoharp contingent to date on British soil.

Thirty of us, including many members of our newly formed UK Autoharps, began work on Easter Monday morning (16th April, '01). We were divided into two classes; chromatic 'harp led by our good friend Mike Fenton and diatonic 'harp with Lucille. Mike has worked so hard, over the past years, to promote the autoharp in the UK and this year he was able to realise an

ambition to sign up enough students to justify employing another tutor. It was our good fortune that the teacher he chose was Lucille Reilly.

From the beginning we realised that Lucille had spent a long time preparing for our class. She had mailed the thirteen of us to find out "where we were" 'harp-wise and to judge exactly what each wanted to gain from the week's course. Once we were underway, we had the time of our lives! She was totally focused and objective about the sessions taught and had planned very carefully so that each piece of music she offered us demonstrated a point of tuition and provided practice and extensions to support our growing skills.

We learned right hand fingering and left hand technique that Lucille calls "pumping felt", how to achieve "bud to blossom" by careful use of the V-V7 chord combination and lots, lots more. Lucille taught in French at times for the benefit of the two French members of our class. She also learned how to tell us that everything was "ab-so-loot-ly luhv-ly" in an extraordinarily accurate English accent! Is there no end to this woman's talents?! (She left us with the gift of a tune written specially for our class, entitled, of course, "Absolutely Lovely!"). She kept telling us that she was planting seeds and we would suddenly experience "the lights coming on" during this coming year as we used her various strategies in our playing. One little light has flickered for me (concerning chording theory) after only a week and Mary Ann is "scissoring" like mad!

This sounds like hard work, and we

guess it was, but it was also really good fun. We joined the chromatic class for a couple of sessions and enjoyed playing together and learning about duet techniques. Under Lucille's guidance we gained a glorious sense of achievement when, calling ourselves "Gin and Diatonics", we performed in the students' concert at the end of the week.

George Haig played the haunting "Lea Rigg" (beautifully) and we joined for a repeat, moving on to the much faster "Maid In The Moon." As players of two year's experience, we sisters were quite proud of ourselves. It was dark outside after the concert and, having sure that no-one could see us, we skipped down the path like five year olds! That and the wine made an excellent end to another full day at Sore Fingers.

At the Tutors' concert the next evening, Mike and Lucille fairly wowed the whole Kingham gathering ... We had already had the benefit of Lucille's expertise in front of an audience when she played for us for nearly two hours on Wednesday evening. Despite losing her voice mid-week (thanks to tree pollen and our superb British climate) she was a joy to hear. Her interpretation of "Jamaica" and "Helmsley" were our favourites and we both spent a good deal of time marvelling at those fingers just flying over the strings. When she and Mike gave us "Oh, Dem Golden Slippers", we thought the audience would take off! Their performance at the Tutors' concert inspired similar reactions. So many people just don't know what a 'harp can do. After Mike's "Planxty Fanny Power" and Lucille's "Rickett's Hornpipe", those people were left in no doubt about its versatility and beauty ... in the right hands.

Each year Sore Fingers is a little more special: seeing students who have now become good friends, enjoying the jamming sessions during the afternoon and evening, (putting on weight due to the excellent and plentiful food) and soaking up the music all around us. This year we had an extra ... we welcomed Tom Fladmark to England for the very first time. It was a real pleasure to meet and get to know him, not just because he is an ace craftsman who had heaps of knowledge to impart. He held an autoharp maintenance workshop and spoke in terms we all could understand about the instrument he creates so beautifully. Very soon it became usual to see queues forming outside the room he used as his office. It was good to have him with us and we hope it won't be too long before he returns.

We'll be back next year ... and so will

Lucille! By popular request Mike has booked her again for Sore Fingers 2002. We hear that she will be bringing the minimum of luggage and an empty 'harp case to fill with English Lemon Curd. How Absolutely Lovely!

12th Annual Phoenix Folk Traditions Music Festival, March 24, 25
Encanto Park, Phoenix Arizona
Reporting: Fuey Herring
Chandler, Arizona

I recently moved to the Phoenix area and this was my first exposure to this two day Festival, which boasted over 100 performers and workshops – I was certainly not disappointed. There was a preview on the Friday night beforehand at a local coffee house, Fiddler's Dream. (Great website: www.fiddlersdream.org.) This is where I finally got to meet Linda Huber, who took the lead in presenting truly professional autoharp playing for the entire weekend. Linda did the opening act Friday night and gave a beautifully impressive performance on her Orthey diatonic 'harp.

Mim and Don Carlson, well known in Kansas City, also performed on Friday, harmonizing on several of Don's original songs, plus old time standards. Mim alternated between playing back up on stand-up bass and autoharp, while Don played guitar and mandolin. When they began playing, it took me a bit of time to realize what was different about her OS/21 bar 'harp. Then I realized it was a standard 'harp, but she was playing left-handed! It was fascinating to see how well she has developed her technique to take advantage of our beautiful instrument. The two were in great evidence over the next two days, performing and taking part in several workshops.

Other featured performers were Kathryn and Caitlyn Morski, a mother-daughter vocal duo, who have a breathtaking ability for harmonizing on their songs, all written by Kathryn. She accompanied on guitar, but told that she has an autoharp at home in Michigan. Hope she brings it along next year!

Encanto Park is a great setting for a music festival, especially a free one like this, where park visitors, picnickers, etc. could stop in and hear an extensive variety of acoustic music, storytelling and cowboy poetry. The three indoor stages were filled both days, and in addition there were four or more outside stages/workshop areas –

shaded and grassy, with plenty of chairs available.

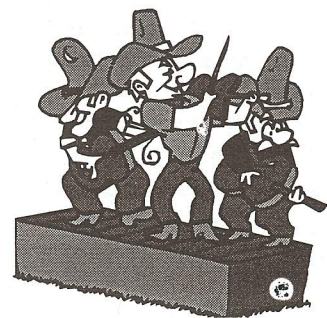
In a featured opening act on Saturday, Barbara Giamalvo played her Orthey, performing with her talented song-writing husband, Chuck. Chuck accompanied on guitar as they sang a variety of his material, which was set off beautifully by her instrumental breaks. In addition to this set, Chuck and Barbara, along with their friends Mim and Don, helped to present a song-writing workshop, and did much work behind-the-scene to keep the festival going smoothly.

Linda Huber's presentation on Sunday included a variety of songs and instrumentals, which included Celtic and traditional tunes. I, myself, was fascinated by her nimble and precise fingerwork and it was rewarding to see the positive reaction of the rest of the audience.

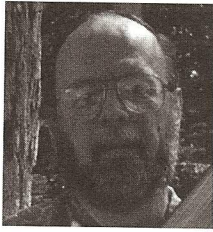
The autoharp workshop on Sunday was a one-hour combination beginning and intermediate presentation by Barbara and Linda. There were loaner 'harps available for participants, who were eager to try the 'harps and learn about them. After Barbara went over some autoharp basics, and had participants strumming to some 1-, 2- and 3- chord songs, Linda demonstrated some advanced techniques such as open chording, and explained the difference between chromatic and diatonic 'harps. The end of the hour left everyone wishing for more time. Barbara gave out her phone number, and suggested that a monthly autoharp group might be started if there is enough interest.

Following the workshop was a Carter Family singalong, where there were four of us autoharps taking part, along with guitars, banjos and great vocalists. Again, it ended much too soon.

Personally, I was on a high for the entire weekend, bouncing from spot to spot – not able to take in everything – jamming with bluegrassers and "folkies" and anyone else who was handy. I had been looking forward to meeting Linda Huber, who I knew had been a guest and presenter at this festival last year. I feel happy to have made a new autoharp friend.



Critic's Choice



Stew's Choice

Stew
Schneider

Handful of Songs

Doofus

Autoharp: Heidi Cerrigione

Bye and Bye * *Cheat River* * *Fishing Blues* * *Fine As Fine Can Be* * *Who'll Rock the Cradle* * *Alpine Medley* * *Friend For Life* * *Hick's Farewell* * *I Will* * *Rustic Dance* * *Who Will Sing For Me* * *If I Could Be the Rain* * *Little Birdie* * *Loch Tay Boat Song* * *Sweet Dreams* * *Simply Fly* * *Handful Of Songs*

Doofus, the irrepressible northern interpreters of old time music, have released another fine CD that is sure to please their many fans. Over the years, Neal Walters, who fronts the group, has developed an extensive following of people who love the smooth delivery that is his trademark. If Bing Crosby sang old time, he'd be Neal Walters.

Doofus is among the most prolific of music publishers and performers currently touring, doing house concerts all over the east (and sometimes west), and being involved in publishing and recording projects from their home base at <http://doofusmusic.com>. It's really quite spectacular!

For this latest project, they have chosen 17 tunes, six traditional, and the remainder composed, including one *Cheat River*, by Neal himself. My mule and musical mentor, Aunt Sukey, prefers the traditional tunes, but feels that the selection of the composed tunes was well made, even if the composers are still alive. (Aunt Sukey thinks the best musician is a dead musician, but she's a mule, and they're given to extreme positions.)

The lead tune, *Bye and Bye*, with

its cheery banjo-mer accompaniment will get itself lodged in your head and bedevil you all day long. It's infectious. Aunt Sukey, however, prefers *Little Birdie* over all the cuts. It pops along like a Model T full of good feeling.

Overall, the latest release by Doofus is full of the things that fans of Doofus and Mill Run Dulcimer Band, the other band with which Neal is associated, have come to expect. The instruments, particularly Heidi Cerrigione's sensitive autoharp playing, are handled with their usual skill. Those who haven't heard them before owe them a listen. Aunt Sukey gives them an ear and a snort.



Tina Louise's Choice

Tina Louise Barr

Love's Lasting Light

Paul and Win Grace

Autoharp: Win Grace

11990 Barnes Chapel Road
Columbia, Missouri 65202-8857

The Roses of Prince Charlie * *Nellie Bly* * *Child of Mine* * *Hideaway* * *Wildwood Flower/High Atmosphere* * *The Chicken Song* * *Shady Grove* * *Ways of the World* * *I Sit Beside the Fire* * *Durang's Hornpipe/Little Dutch Girl* * *My Name Is Morgan But It Ain't J.P.* * *Cowboy's Sweetheart* * *Wait For the Wagon* * *Come Thou Fount of Every Blessing* * *The Wreck of the Number Nine* * *Ida Red* * *Farewell My Friends*

Paul and Win Grace are a well established duet with over 26 years in the folk music circuit. Their latest release features a full palette of traditional ballads served in a warm and straightforward style.

The Roses of Prince Charlie

rallies for independence in ancient Scotland. Win's accordion provides a backdrop of soft drones as the song shifts into a rousing march.

Paul sings lead vocal about the domestic adventures of *Nellie Bly* on this Stephen Foster classic. The harmony line created by Paul's mandolin and Win's autoharp demonstrate how well these two instruments work together (and their owners, too).

Child of Mine has nice touches of lyrical inflection and musical arrangement that well credit the style of Bill Staines.

Wildwood Flower/High Atmosphere is the shining treasure of this recording. The Carter Family originated a unique style that Win, Paul and their daughter Ellie have captured with soulful harmonies. *High Atmosphere* was brilliantly penned by Robin and Linda Williams in the A.P. Carter tradition. Win's lead vocal and skillful accompaniment on the autoharp add dimension in linking this updated folk song with the echoes of the past.

I Sit Beside the Fire reflects upon an epic poem from Tolkien's *Fellowship of the Ring* and is beautifully textured with Paul's guitar and Win's autoharp.

Durang's Hornpipe/Little Dutch Girl features Paul's fiddle and mandolin with Win's accompaniment on piano. Though the fiddle steers slightly off measure at times, this instrumental medley keeps both feet in a very danceable mood.

The Wreck of the Number Nine is a classic train ballad, detailing the fate of a brave engineer who leaves behind a bereaved sweetheart. Train wreck songs typically are sung as tragic accounts set to happy little tunes. This is one, nicely done.

Farewell My Friends concludes the near hour of this album's musical fare. Win, Paul, and their daughters Leela and Ellie are joined by Cathy Barton and Dave Para, sharing pleasant

(continued on the next page)

Recordings

Wild Birds

Adam Miller and Laura Lind
Autoharp: Adam Miller
 PO Box 620754
 Woodside, California 94062

Handful Of Songs

Doofus
Autoharp: Heidi Cerrigione
 56 Egypt Road
 Ellington, Connecticut 06029

Contains autoharp:

Love's Lasting Light

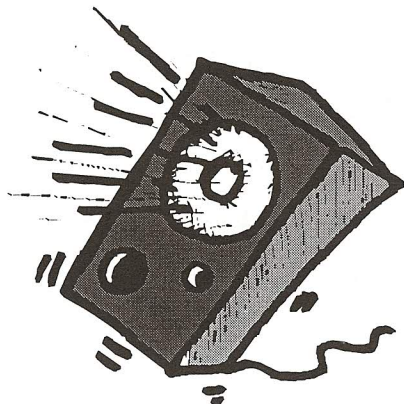
Paul and Win Grace
Autoharp: Win Grace
 11990 Barnes Chapel Road
 Columbia, Missouri 65201

The Great Sad River

Autoharp: Harvey Reid
 Woodpecker Records
 PO Box 815
 York, Maine 03909

Hear the Lonesome Whistle Blow

The Black Irish Band
Autoharp: Tina Louise Barr
 322 Los Palmas Avenue
 Modesto, California 95354



(*Critic's Choice continued*)
 memories of musical travels.

"Love's Lasting Light" is a folk music album, featuring Win and Paul's vocals. Win's autoharp playing adds nicely to the rest of the instruments that have been recorded on this delightful release.



Bob's Choice

Bob Woodcock

Wild Birds

Adam Miller and Laura Lind
Autoharp: Adam Miller

*Going To the West * Night Herding Song * Wild Birds * River Of Jordan * The Bergen * Ten Cents a Ride * Kissing Is a Crime * Someday Soon * Cousin Emmy's Blues * North By North * Dancing In Fifty Year Forests * Snake Song * I Wish I Had My Time Again * Courage*

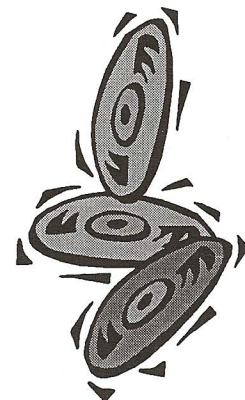
When I heard that Laura and Adam were coming out with a CD, I had very high expectations. After all, they are the four-time winners of the Leonard Reid Open Stage award at Mountain Laurel Autoharp Gathering. They sing with joy and passion, creating gorgeous harmonies effortlessly, or so it seems. And Adam is a championship-caliber 'harper to boot. What could be bad? Then again, you never know about these things ...

Well, friends, I'm here to tell you that I wasn't disappointed in the least. In fact, I am very, very impressed. These folks have crafted an album that is a blend of traditional and written songs that is a joy to play, then play again. They have included one of my sentimental favorites, Ian Tyson's *Some Day Soon*, some Carter Family (*Kissing Is a Crime*), some great old-time songs (the Louvin Brothers' *River Of Jordan*, Peggy Seeger's *Going To the West*), some outstanding duets (notable

Cousin Emmy's version of *Cornbread, Molasses and Sassafras Tea*, via Sandy and Caroline Paton) and a touching original tune, *Dancing In Fifty Year Forests*. There are some great tear-your-eyes-out sentimental songs like George Jones' *The Old, Old House* and one called *Ten Cents a Ride*, the story of a faded old man who always dreamed of being a cowboy but ended up giving pony rides in a carnival. These are all winners.

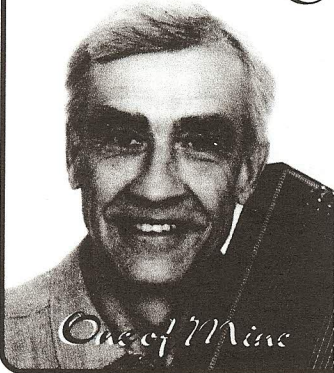
The effort that went into this recording really shows. The artwork is first rate, the liner notes are informative without being ponderous and the recording and mixing is done with skill and sensitivity. Adam's skillful autoharp comes across clear and ringing, without any of the muddy distortion you hear in analog autoharp recordings. The best quality of this recording, to my ear, is the texture. These folks know how to entertain you. Many, many albums have a meat-and-potatoes (oops, these guys are Californians. I better say tofu-and-sprouts) sameness cut after cut. Lind and Miller know how to vary tempo, instrumentation, theme and vocals to keep your attention.

There were a few disappointments to my ear, but these were matters of personal taste. I didn't like *The Snake Song*, though Laura's gutsy vocal reminded me of an old Ida Cox recording. I thought *Courage*, while a nice enough piece, wasn't strong enough to use as a final number. But that's it. This is a winner. You'll listen to it, you'll enjoy it, you'll think about it and you'll learn some great songs. Who could ask for more???



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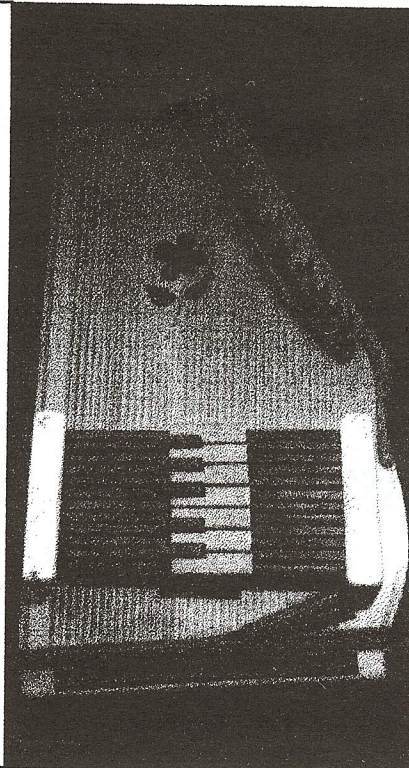
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Pro-Files

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.

HELEN BLACKBURN
4770 Mallard Creek Drive
Mason, Ohio 45040
513 459-1883
Profile: AQ April '91
Performance schedule:
October 20 - 21
Mossy Creek Arts & Crafts Festival
Warner-Robins, Georgia

EVO BLUESTEIN
10691 N. Madsen
Clovis, California 93612
559 297-8966
FAX 209 297-8966
evo@evobluestein.com
evob@csufresno.edu
http://evobluestein.com
Profile: AQ October '88
Performance schedule:
August 3 - 11
Lark in the Morning Music Celebration 2001
Autoharp and Zydeco accordion workshops
Mendocino, California
August 22
Beginning Autoharp
California State University
Hayward Extended & Continuing Education
Hayward, California
October 26 - 27
Beginning Autoharp
California State University
Fresno Extended Education
Fresno, California

BRYAN BOWERS
c/o Scott O'Malley & Associates
PO Box 9188
Colorado Springs, Colorado 80932

719 635-7776
somagency@aol.com
Profile: AQ January '89
Performance schedule:
August 8
Baldwin Station
Sykesville, Maryland
August 10 - 11
The Avalon
PawPaw, West Virginia
August 23
TBA
Kasilof, Alaska
August 24 - 25
Alaska State Fair
Palmer, Alaska
August 26
TBA
Tok, Alaska
August 27
Jurick Building
Kennicott, Alaska
September 23
TBA
Ronan, Montana
September 24
TBA
Butte, Montana
September 29
TBA
Lawrence, Kansas
October 1
TBA
Abilene, Kansas
October 3
TBA
Winfield, Kansas
October 4
Guthrie Amphitheater
Guthrie, Oklahoma
October 13
TBA
Houston, Texas
October 14
TBA
Houston, Texas
October 20
Kennewick Highlands Grange
Kennewick, Washington
November 2
TBA
Mamphis, Tennessee
November 4
TBA

Dayton, Ohio

ROZ BROWN
1549 S. Holland Court
Lakewood, Colorado 80232
303 969-9645
rozie@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:
August 9
TV Broadcast on "Pepper and Friends"
from Columbia, Missouri on NBC - 10 a.m.
(CST) Info: 573 882-8888
August 11 - 12
Salt River Folklife Festival
(Mark Twain Lake) Florida, Missouri
August 14
Concert 8 - 9:30 p.m.
Info: 888 518-9961
River Explorer Barge
Hartsburg, Missouri
August 22 - September 9
Tour in celebration of 25th wedding
anniversary. Info: 573 443-2819
Colorado and western Kansas
August 25 - 26
White Fence Farm (tentative)
Lakewood, Colorado
Info: 303 935-5945
September 1
YMCA of the Rockies, near Estes Park
Call before attending: 970 586-3341
Estes Park, Colorado
September 16
Boone County Heritage Festival
Nifong Park
Columbia, Missouri
September 26
TV broadcast from Columbia, Missouri
(continued on next page)

"Pepper & Friends", live-NBC 10 a.m.

(CST) Info: 573 882-8888

September 30

Columbia Festival of the Arts

Courthouse Square

Columbia, Missouri

October 4

Community Concert for Friends of Music Society-7:30 p.m.

First Presbyterian Church

Kennett, Missouri

November 3

Focal Point-Evening concert at 8 p.m.

Webster Groves (St. Louis) Missouri

MARC GUNN

PO Box 650128

Austin, Texas

512804-0468

marc@thebards.net

http://thebards.net/mp3/

Profile: AQ Fall 2000

Performance schedule:

The following dates are all at the

Kansas City Renaissance Festival,

Bonner Springs, Kansas (Kansas City area)

September 1 - 3

September 8 - 9

September 15 - 16

September 22 - 23

September 29 - 30

October 6 - 8

October 13 - 14

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219 534-1173

gustazook@aol.com

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Profile: AQ April '94

Performance schedule:

August 5 - 11

Augusta Heritage Center

Folk Arts for Kids

Elkins, West Virginia

August 24 - 31

John C. Campbell Folk School

Brasstown, North Carolina

KAREN MUELLER

PO Box 80565

Minneapolis, Minnesota 55408

karen@karenmueller.com

www.karenmueller.com

Profile: AQ July '93

Performance schedule:

August 18

Outdoor Concert-7 p.m.

McCarthy Beach State Park

Side Lake, Minnesota

September 7 - 9

Cook Forest Festival

Clarion, Pennsylvania

September 9

Katie McMahan's CD Release Concert

7:30 p.m.

Minneapolis, Minnesota

October 17

Concert (7:30 p.m.)

Info: tjlindem@home.com (Thomas Lindem)

Rockford, Illinois

JUDIE PAGTER w/Country Ham

38 Pebble Drive

Stanardsville, Virginia 22973

804 985-3551

Profile: AQ April '90

Performance schedule:

October 13 - 14

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Museum of Appalachia

Norris, Tennessee

Info: 423 494-7680

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Profile: AQ Winter '95

Performance schedule:

August 4 - 5

Champlain Valley Folk Festival

Burlington, Vermont

August 18

Downtown Association

Plattsburgh, New York

September 8

Battle of Plattsburgh Celebration

Plattsburgh, New York

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Profile: AQ January '89

Performance schedule:

August 9

Castle Hill Concerts-7 p.m.

Ipswich, Massachusetts

August 10

Passim-8 p.m.

Cambridge, Massachusetts

August 17

Congregational Church-8 p.m.

Benefit concert for Kid's Corner

Bar Harbor, Maine

August 24

Massabesac Audubon Center-7 p.m.

Auburn, New Hampshire

August 25

Portsmouth Folk Festival

Prescott Park-8:05 p.m.

Portsmouth, New Hampshire

September 15

Rose Garden Coffeehouse-8 p.m.

Mansfield, Massachusetts

September 20

Coffee Grounds-8 p.m.

Falcon Heights, Minnesota

September 21

Madison Folk Society (TBA)

Madison, Wisconsin

September 23

Front Porch Coffeehouse-7 p.m.

Valparaiso, Indiana

September 28 - 30

Desert Oasis Music Festival

Churchill County Fairgrounds

Fallon, Nevada

ALEX USHER

216 N. Elm Avenue

Webster Groves, Missouri 63119

314 961-8631

ooharp@aol.com

Profile: AQ Winter '96

Performance schedule:

September 25

Historical Society

Webster Groves, Missouri

October 13

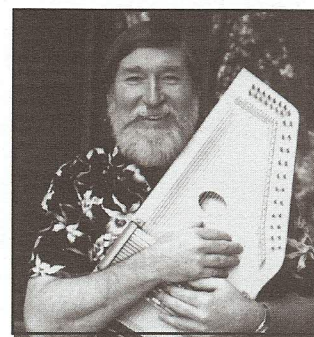
St. Louis Scottish Games

St. Louis, Missouri

October 16

Ferguson Presbyterian Church

Florissant, Missouri



(continued on next page)

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(continued from previous page)

NEAL WALTERS

12228 Hollowell Church Road
Greencastle, Pennsylvania 17225
neal@doofusmusic.com
neal@doofusmusic.com

Neal Walters has been playing and performing for more than 30 years. He loves to sing and typically accompanies himself on the mountain dulcimer, guitar and/or autoharp but he also plays fiddle, banjo, bass and mandolin. He is a member of two bands: the Washington D.C. based Mill Run Dulcimer Band with whom he has recorded seven albums, and Doofus along with his wife, Colleen and Connecticut residents John and Heidi Cerrigione. Doofus has released two albums. In addition, Neal and Heidi collaborated on a repertoire book for dulcimer and autoharp, called "30 Old Time Songs and Tunes," which features a companion cassette tape. Neal and Heidi have also published several tune books in the "Doofus Occasional Series."

Neal is the editor of *Music Hound Folk: the Essential Album Guide to Folk Music* (Visible Ink Press), which is currently in its second printing. He is an experienced teacher who has taught mountain dulcimer and autoharp for the past fifteen years or so in and around Washington and at camps and festivals like Boone, Swannanoa, Augusta, Kentucky Music Week, Black Swamp, Autumn Hills, Cranberry, String-a-Long, Housatonic, Dulcimer Daze, Claremont, Mountain Laurel and others. He was recently appointed to the board of the Mountain Laurel Autoharp Gathering and will serve as director for the 2002 festival.

Performance schedule:

August 24 - 26

Great river Road Dulcimer Festival

Autoharp Workshops/Concerts

Grafton, Illinois

September 7 - 9

Cook Forest Dulcimer Festival

Autoharp Workshops/Concerts

Cook Forest and Clarion, Pennsylvania



About "RED APPLE RAG"

"Red Apple Rag" is a fiddle tune in ragtime, really. The range is good for autoharp. I'm sure people like Alan Mager will tear it up. The syncopation is interesting.

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RED APPLE RAG

Arranged by: Ron Penix

STRUM |.
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G BA | G B D G | BD BAGED | C C EGA | CGA CF#E | D7 D F# A D

F#A F#D E | F#A F#DBA | G BA | G B D G | BD BAGED | C C DEGA

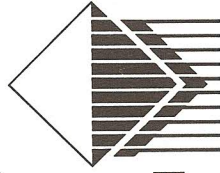
CGA CGF#E | D7 D F# A D | F#A F#D E | F#A F#DBA | G :||: G B

D B DGA | B G ED | C CDE G E | AG EC G | D7 A D E | F#A F#D E

F#A F#DBA | G B | D B DGA | B G ED | C CDE GEG | AG EC B

D7 A D E | F#A F#D E | F#A F#DBA | G :||:

Interaction

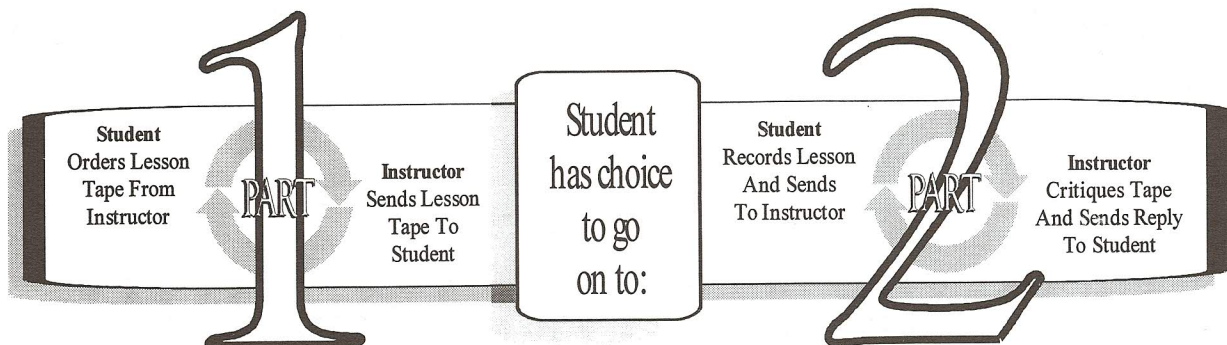


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Stew Schneider first crossed paths with an autoharp at the First Annual Green-up County Folk Festival in 1971. He was a guitar player at the time, when a dulcimer player approached him and opined, in the nicest way possible, that he was quite possibly the worst guitar player on the planet at that particular juncture. The dulcimer player gave Stew an old Oscar 12-bar and told him to stand at the back of the stage and try not to annoy the musicians. Stew took this as a challenge to learn some music on the thing, and in the intervening 30 years or so, he has tried to do so.

Stew plays with the Foot In the Air String Band, doesn't play in autoharp contests but MCs them sometimes, and has had a wonderful 30 years with 36 strings and 4 springs.

Stew is one of the hosts of "From the Roots," a program of roots and roots-based music broadcast over Appalshop's radio outlet, WMMT, in Whitesburg, Kentucky, and over the internet at <http://www.broadcast.com/radio/public/wmmt/>. He is also the author of "Farrell's Dream," a National Story Project winner from NPR, at (continued on page 14)



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

An Interaction lesson with

John Stewart (Stew) Schneider

3830 Birnamwood Street, Ashland, Kentucky 41102

"Ragtime Annie"

Fiddle tunes! I love 'em. Can't get enough of 'em. And I most enjoy them when playing with a band. But I gotta tell you: When Bobby Taylor or Paul Smith or Timmy Gillenwater gets a head of steam up, there are very few 'harpers who can keep up finger picking at the pace they set, and even then, you're not going to be heard. Our lovely little 'harp just doesn't have the voice for it. Additionally, playing breaks in a band or solid jam presents some unique challenges for an instrument with as many undamped strings as has ours. Playing fiddle tunes up to speed, in a band, puts demands on a 'harper that are unlike the demands of playing alone, or accompanying singing.

So ... what's a 'harper to do? My answer (and I'll gladly admit it's not the only answer) to the problems of speed and volume in a band situation is thumb lead. It's not only possible to play the melody using your thumb, it's downright fun, and you can take breaks, even over quite loud jams. It does require some practice, and some care about when it is used, but overall, it's not that hard, and it is a technique every 'harper should have up his sleeve.

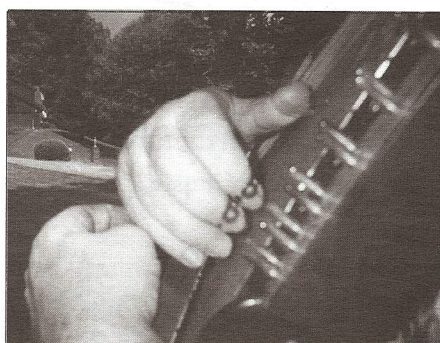
Let's take the tune J.P.Fraley calls "The Hillbilly's National Anthem" – "Ragtime Annie." This is a dandy for thumb lead, and I like it so well that I use it for the theme song for my radio show on WMMT. We'll learn how to play a credible break on it.

To play effective thumb lead, you need three things: the right picks, the right lick, and a trick nature. Let's look at picks first.

THE PICK

Every 'harper has his or her favorite picks and I'm not fool enough to try to tell you yours are wrong. I use an orange Kelly

"Speed pick" on my thumb and two brass Dunlops on my first and middle fingers. June Maugery advocates trimming the middle plectrum on this thumb pick to half its length, and I did that for years. Sometime ago, though, I compared a trimmed with an untrimmed Kelly. To my ear, the untrimmed one sounded better. You should use what you're comfortable with, but aim for a flexible thumb pick, as opposed to one of those thick plastic numbers. The thicker picks will generate an awful lot of noise. Experimentation is the key here. I've tried Kelly "Slick picks" a number of times, but even these cousins to the Speed pick don't sound quite right to me.



Thumb lead is pretty vigorous playing, so good fit on the picks is a must. If they're too loose, the picks will fall off. If they're too tight, you'll cut off the blood supply and your fingers will fall off. Either thing sounds awful on stage, so take some time to shape the picks to your fingers, and to be sure you've got a good fit on the Kelly. I wet my thumb before I put on the Kelly (OK ... I suck my thumb ...), then dry it. The slight tackiness remaining keeps the pick on for me. You may need to actually tape it on, if your thumbs are small in diameter.

THE LICK

To make this work, we have to find a way to strike the melody string, and only the melody string (hopefully) in such a way that it rings clear. I'm not going to kid you – this is going to take some practice. There are a LOT of strings, and you want just one. Keep in mind, though, that if you get a good bite on the right string, the dead strings near by aren't going to impose too badly on your sound. Nothing beats accuracy, but ... you're going to play a note. It will either be the right one or the wrong one. Either way, nobody's going to remember it five minutes later, and you'll do better the next time. Don't get discouraged, and just keep plugging. You'll get it. I believe in you!

The actual technique is a strike with the plectrum of the thumb pick. I think of it as "throwing" the pick at the string by a rotation of the forearm. The first few times you try this ... well ... that's why we call it learning. It will get better. Use the "throwing the pick" technique to play the major scale up and down until the notes are clear.



Once you've got that, you need a fill, and that's done with the index finger. If you refer to the photo you'll see the position I'm using. Your hand is in about the same

position you'd use to grasp the handlebar on a bike. The index finger strikes the strings between notes of the melody to fill between the notes. You'll hear it on the tape. I play just the melody, then melody with fills, then layer in the band.

THE TRICK

The final asset you need is a bit of a trick – you need a compromising nature. Award-winning contest pickers get that way by playing each and every note in the tune. It sounds wonderful. I wish I could do that. I can't do that. And if I try, in a band situation, it comes out muddy because we got too many darn strings. We're in the position of the guitar player who tries to play Scott Joplin rags on the guitar. If all the notes are played, you wind up with a mushy mess. Your job, when constructing your break, is to find the notes that define the tune, and play them, *dead clear*. The band will take care of the rest. Figuring out which notes define the melody is more art than science

and will come as you work on this. I don't know how it comes. It just does. It's a miracle.

THE ARTISTE AND HIS ENVIRONMENT

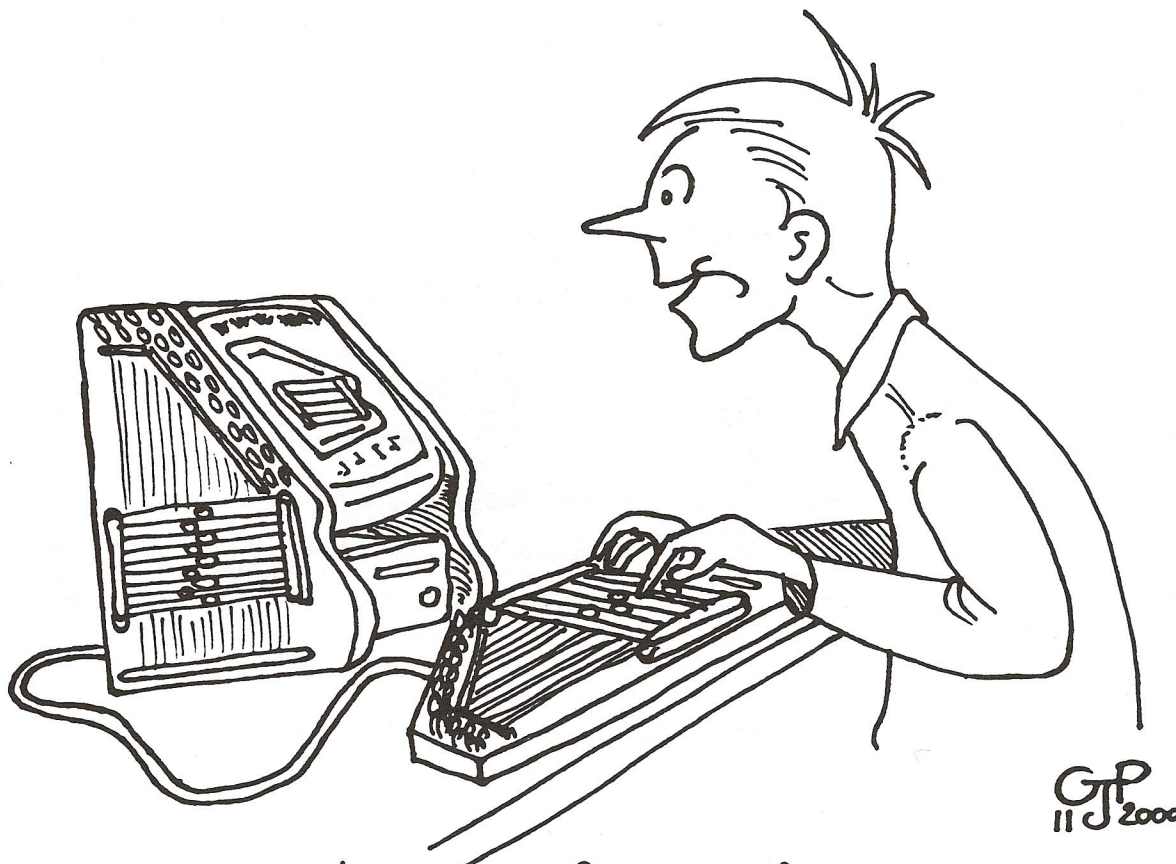
Thumb lead is an important technique to have available in a crowded sonic space, like a string band, to make contribution to the overall musicality of the enterprise. It is, however, an aggressive technique that can easily detract from, rather than complement, the creative vision of the remaining members of the consortium. In other words, back off, Jack! This is something to do when you're taking a lead. Unless you stay to the low octave and pick awful darn careful, it's not a technique to use when somebody else is having his or her say.

The right pick, the right lick, and a tricky approach to parsing the melody will have you playing credible breaks in no time.

Be well!

(*Stew Schneider*, continued from page 12)
<http://npr.org/programs/watc/features/2000/001007.story.html>, soon to appear in the anthology by the same name, and numerous books and articles, all available only at enormous expense from rare book dealers.

Appalachian born and bred, Stew lives in Ashland, Kentucky, a mile from his childhood home, and within five miles of the graves of four generations of his family. You can contact him via email at stewart@ezwv.com, or you can generally spot him at festivals by looking for his red suspenders wrapped in duct tape. He was Program Director at the 2000 Mountain Laurel Gathering, and loafed this year, doing as little as possible.



Autoplay Interactive Lesson on the Web

Dedicated to I. Stiles

Ragtime Annie

arr. Stew Schneider

The musical score for "Ragtime Annie" consists of eight staves of music. Each staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody is written in a simple, rhythmic style with eighth and quarter notes. Chord symbols (D, G, A) are placed above the notes to indicate the harmonic structure. The first staff starts with a D chord, followed by G, D, G, D, and then D, G, D, G, D, A. The second staff starts with an A chord, followed by G, A, G, and then A, G, A, D. The third staff starts with a D chord, followed by G, D, G, D, and then D, G, D, G, D, A. The fourth staff starts with an A chord, followed by G, A, G, and then A, G, A, D. The fifth staff starts with a D chord, followed by A, D, and then A, D, G. The sixth staff starts with an A chord, followed by G, A, G, and then A, G, A, G, D, A. The seventh staff starts with a D chord, followed by A, D, and then A, D, G. The eighth staff starts with a G chord, followed by D, and then A, D, A, D.

IN THE BEGINNING.....

by Mary J. Park

INTERESTING RHYTHM FILLS

When playing music that has notes that are held for four or more beats, it often sounds rather monotonous to just play the normal rhythm fills that I have discussed in previous articles. A whole bunch of "dum ditties" strung together just don't have much pizzazz. So let's break away from the monotonous and add some frills in these areas. In this article I will discuss just one possibility for such fills. We will use the "dum ditties" we have already learned and will add some individually plucked notes as well. The important thing to remember is that these are rhythm fills and should be played quieter than the melody notes of the music.

For this lesson, I have chosen *Red River Valley*, because it has several sustained notes (notes that are held for a long time). These divide themselves into two types. The first and third sustained notes begin on

the second beat of the measure and are held for five beats. The second and fourth begin on the first note of the measure and are held for six beats.

In examples 1 and 2, I have written it so that you will pinch the melody note and then follow it by a "ditty" (the 1 and 2 arrows), a "dum" (the upside down Y), a pinched note and a thumb stroke. In the music notation, I have indicated the name of the pinched rhythm note that I would probably play, but it is not really necessary that you hit that exact note. In fact, you might even want to experiment with going to a note lower in the scale rather than one higher as I indicated. Since this is not a melody note, it will really not make any difference. Just listen and pick out what sounds good to you and remember that you need to stay on the chord indicated at the

beginning of the sustained note.

In examples 3 and 4, I have written it so that you will pinch the melody note and again follow it by a "ditty" and a "dum." But this time you will play two pinched notes going up the scale (or you could go down), and then ending with a thumb stroke. The important thing to remember here is that you want to play two different notes for the rhythm pinches, so you should either be going up the scale as I have done, or down. As before, it is not important to hit the exact note that I have indicated, but it is important to play these quieter than the melody notes.

So try out these ideas, and then experiment and see what you can do on your own to add some pizzazz to your playing.

Example 1

Example 2

Example 3

Example 4

go - ing. _____

sun - shine, _____

smile, _____

while. _____

D7 G

G C

D7

G

a g b

d c e

a d f#

g b d

Remember that the one and two arrows in the bracket go together to make one beat, with each arrow getting half of a beat.

Red River Valley

Key: G

Traditional
Arrangement © 2001 Mary J. Park

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

G / (G) / / / (D7)* G D7 (G)* / /

TAB

d g b b b b a b a g b d g

miss your bright eyes and sweet smile, For they

/ / / / D7 G (D7) / /

TAB

b g b d c b a d f# d c

say you are tak - ing the sun - shine, That has

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

TAB

b b a g a b d c e g e

bright - ened our path - way a - while.

(D7) / G D7 G D7 (G)

TAB

d f# g a b a g b d

Note: The asterisk (*) indicates that when playing the chord as rhythm backup rather than as a melody note, you should begin to play the chord one note to the left in that measure.

Linda Huber's

SIMPLY. Classic

"Dance of the Hours"

by Amilcare Ponchielli (1834 - 1886)

Ponchielli was born in Cremona, a place well known for the crafting of fine stringed instruments. He studied at the Milan Conservatory where he later became a teacher. Two of his students were Verdi and Mascagni. Of the ten operas he com-

posed, "La Gioconda" is the best known. "La Gioconda," which means "The Joyful Girl," was based on a Victor Hugo play. During the third act, a ball is held in the House of Gold which is the home of a Venetian nobleman. A ballet is presented to

entertain the nobleman's guests. The "Dance of the Hours" contains four dances representing Daybreak, Day, Evening and Night. Many people are familiar with this piece from its inclusion in Walt Disney's 1940 movie, "Fantasia."

D / / G / / / A / G / A A7 / / D / /
 (count 4) 4 + 1 + 2 3 4 + 1 + 2 3 4 + etc.

/ A / G / D / / / A / / / G / / / B \flat / A7 D / / G / /

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

Chords: / D / / G / / A7 D / A D A D A D A D A D O D

Chords: A / / / / Bb / A / / / / / / / D / / G / / / A / G

Chords: / A A7 / / D / / / A E7 / / A D / / A / / / G / /

Chords: / Bb / A7 D / / G / / / A / G / A A7 / / D / /

rit. *a tempo*

Chords: / A / / / G / / / D / / G / / A D / /

| | |
|-------|----------------|
| | |
| pinch | pluck |
| | |
| strum | rhythm bracket |



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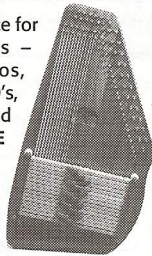
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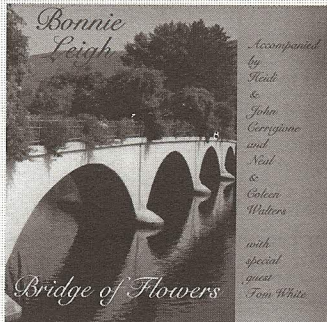


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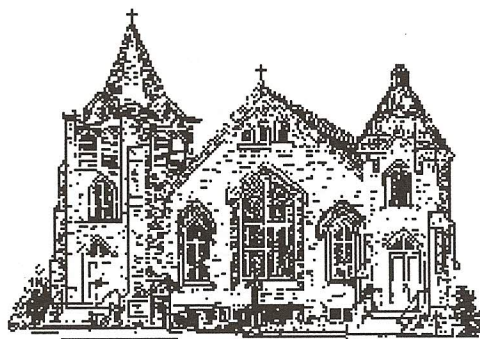
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Sacred 'Harp



"If On A Quiet Sea"

by Lyman "Bud" Taylor

"If On A Quiet Sea" was my father's favorite hymn. He loved to play it on the piano and sing it, and I often sang along. And so, I came to love it, too. The original poem by Augustus Toplady was first published in the February 1772 issue of Gospel Magazine, with sixteen stanzas. The first verse of Toplady's poem (which might be of interest to autoharp players) was as follows:

Your harps, ye trembling saints,
Down from the willows take:
Loud, to the praise of love divine,
Bid ev'ry string awake.

The hymn entered the Methodist Episcopal Church hymnal in radically altered form in 1849 with only four stanzas, thankfully omitting the first. These words remained in the 1905 and 1935 editions where I knew it as I was growing up. The tune, Selvin, to which the words were set in those editions, was an arrangement published by the famous hymn tune composer, Lowell

Mason, in his "New Carmine Sacra" collection in 1850.

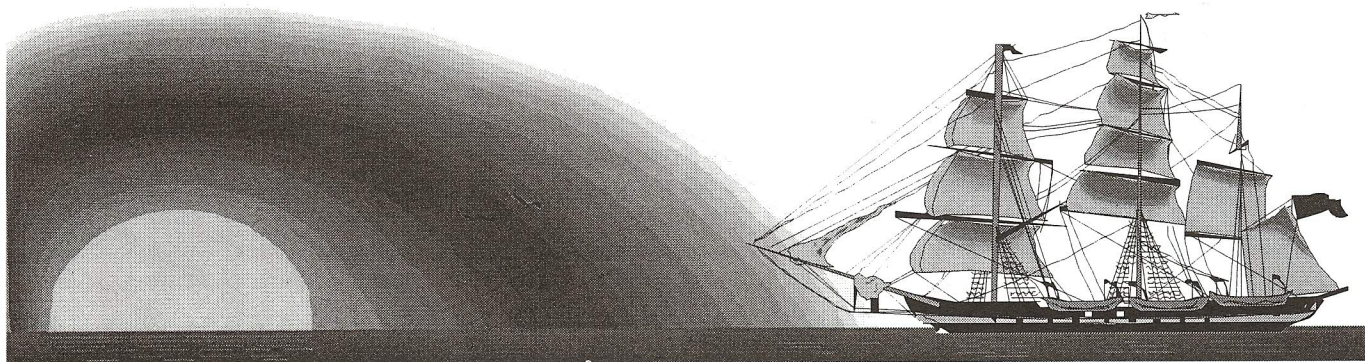
In the year 1948, when I was aboard ship on my way to a short missionary term in Korea, when the weather was bad and the ship was pitching through the waves, I was admittedly a bit scared. I remember standing on the deck and singing this hymn into the teeth of the wind. It gave me the comfort and the courage which I needed at that moment.

The hymn tune written by Lowell Mason was rather typical of the nineteenth century in that it repeated the words of the last line of each stanza to different notes. When the Methodist Church was preparing to publish a new hymnal in 1964, one of the things which they obviously tried to do was to eliminate hymn tunes which created this kind of last line repetition. They included the words of Toplady's hymn, but set it to a different tune which did not repeat the last line. This tune, named Venice by William Amps, had been first published in London

in 1853. This was a poor tune in my opinion, one which few congregations would attempt—something which almost insured that this hymn would be eliminated from the 1989 edition of the United Methodist Church's Book of Hymns. In the late 1980s, I was submitting a number of hymn tunes to the hymnal committee in the hopes that one or another of them might be included in the new hymnal. In an unsuccessful attempt to save these words from being lost to coming generations, I composed the tune found here. I love the words. I hope that others will like my tune and that someday this hymn may again be published in a major church hymnal.

Lyman Taylor

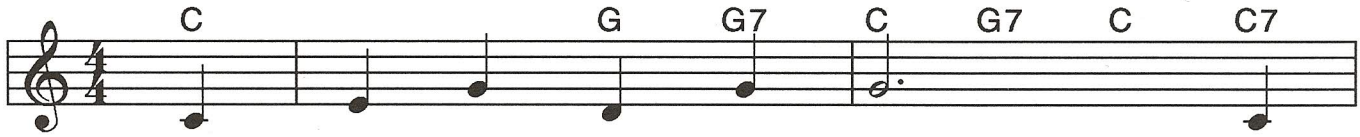
Note: Like his father before him, Lyman Taylor is an ordained minister in the United Methodist Church.



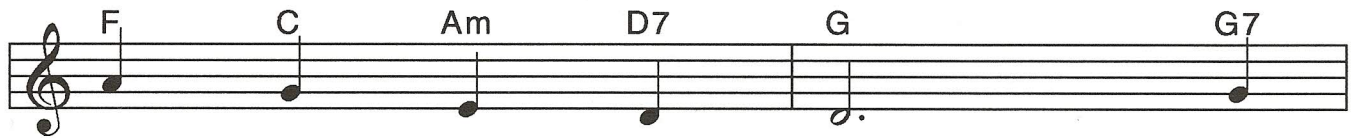
IF ON A QUIET SEA

August M. Toplady
1740-1778

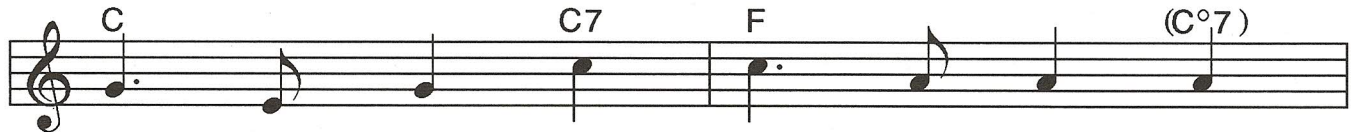
PALMER*
Lyman Taylor
1925 -



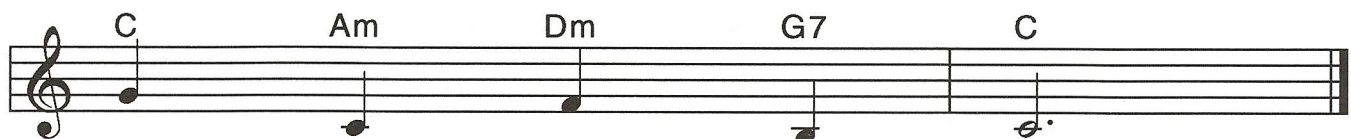
1. If on a quiet sea, _____ Toward
2. But should the surges rise, _____ And
3. Soon shall our doubts and fears, _____ All
4. Teach us in every state, _____ To



heaven we calm ly sail, _____ With
rest de lay to come, _____ Blest
yield to thy con - trol; _____ Thy
make thy will our own; _____ And



grate - ful hearts, O God, to thee, We'll
be the tem - pest, kind the storm That
ten - der mer - cies shall il - lume The
when the joys of sense de - part, To

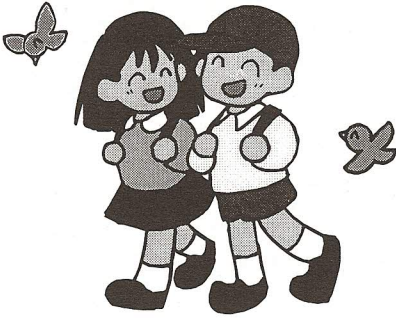


own drives the fav oring gale.
mid live us night by faith a lone.
live night by faith a lone.

*In memory of Palmer N. Taylor

Autoharp chords by Lyman Taylor

Music © Copyright by Lyman Taylor 1986.
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THE CHILDREN'S CORNER

by Roberta Gerberich

MAPLE SAP

Maple syrup is a sweet brown flavorful liquid that comes from the sap of maple trees. The sugar maple (also known as the hard or rock maple) is the best for making maple syrup and maple sugar because its sap is sweeter than the sap of other maple trees. It is used for flavoring foods such as candy, cake and frosting, meats and tea, but it is best known as a syrup served with pancakes.

In early spring, sap is collected by boring a small hole into the trunk of the tree about 3 feet up from the ground. A metal spout is driven into the hole and a bucket is hung on the spout. The sap runs down the spout and into the bucket. When the buckets are full, they are emptied into a large barrel or gathering tank that is pulled around among the trees on a sled or wagon either by horses, tractor or truck and then taken to the sugarhouse to be made into maple syrup and maple sugar.

At the sugarhouse the sap, which is watery and colorless, is poured into a long shallow pan called an evaporator and boiled for a long time. As the sap boils, the water evaporates and only pure maple syrup remains. It is during this boiling process that the syrup develops its brown color and maple flavor.

During the summer, the trees make a starch that while stored in its roots through the winter, turns into sugar. When spring comes, a daily rise and fall of the temperature (when the days are warm and nights are cold) causes the sap to rise – bringing the sugar with it. This period is known as the sugaring season and will last from three to six weeks or until the buds fall off the trees. The sugar content (or sucrose) of sap is

very low (about 1 to 6%) and contains various amino acids and minerals – and varies according to the soil and weather conditions, as well as the age, health and size of the tree. It takes an average of 30 to 40 gallons, and sometimes as much as 50 gallons, of sap to make one gallon of syrup.

Maple syrup also was used by the Indians long before European settlers came to America. The Indians used their tomahawks to cut a gash in the trunk of the tree, then put a piece of hollow reed into the cut. The sap would run down the reed and drip into a container known as a trough or birch bark dish. When the container was full of sap it would be emptied into a larger bark container or piece of log that was hollowed out, then they would drop hot stones into the sap until the water evaporated and only thick maple syrup was left. Of course, this method of boiling the water out of sap took a long time, leaving the syrup dark in color with a smoky taste – and it contained impurities.

Having learned from the Indians the skill of making maple syrup, the colonists' early methods were also crude. The use of an axe to tap the trees tended to kill them, destroying many of the maple trees in the forest. The sap caught in troughs that were hewn out of logs was carried in pails to the boiling place where it would be emptied into kettles that were suspended by chains from a horizontal pole supported by forked or crossed sticks over an open, blazing fire. This, too, gave the sap a smokey taste and made it dark in color.

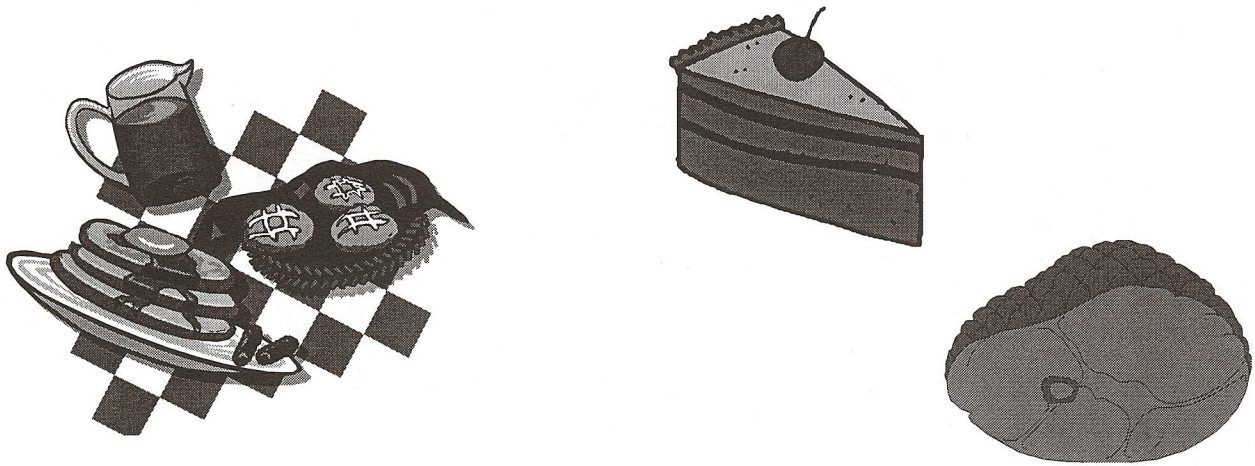
These primitive methods gradually improved as galvanized metal spouts

and buckets replaced the wooden ones and metal tanks took the place of wooden troughs. In some more modern orchards, plastic spouts are inserted into the tree, the sap flows into tubes that are connected to the spouts and into a pipeline system that carries the sap by gravity to the sugarhouse, where large rectangular shaped stainless steel evaporators boil down hundreds of gallons of sap each hour. This method of evaporation has taken the place of the open fire, kettle method of the early days.

There are three classified grades of maple syrup: Grade A (fancy) is a pale brown color, Grades B and C, according to their grade level are darker in color and have a stronger flavor. The highest quality of maple syrup still is available in cans with a picture of a horse-drawn wagon in the forest, with snow on the ground and sap buckets on the trees.

Maple sugar is made by boiling the sap until most of the liquid has been evaporated and only sugar granules are left. In the days of the early settlers sugar from sugar-cane was scarce. Having learned from the Indians how to make maple sugar, it was the only kind of sugar they could get. Maple sugar became an important food item and was often traded for other foods and services.





Do you remember how we learned to “read” the symbols on autoharp music? When the music shows two arrows coming together, we pinch the strings with our thumb and middle finger. When the music shows an upside down Y, we strum the strings starting at the lowest notes and going to the higher ones.

Maple Syrup

| | |
|---|--|
| { | |
| | Tap, tap, tap! Ma - ple sap! Drip - ping in - to syr - up buck - ets. |
| | C / / G7 / / C F C / G7 C G7 / |
| | T A B |
| | |

| | |
|---|---|
| { | |
| | Tap, tap, tap! Ma - ple sap! It's the first sure sign of spring. |
| | C / / G7 / / C F C / G7 / C |
| | T A B |
| | |

= pinch

= strum

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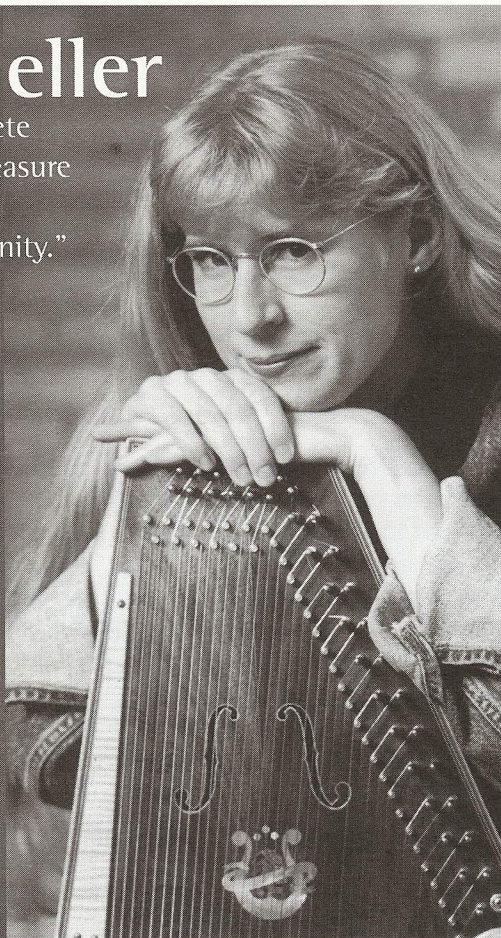
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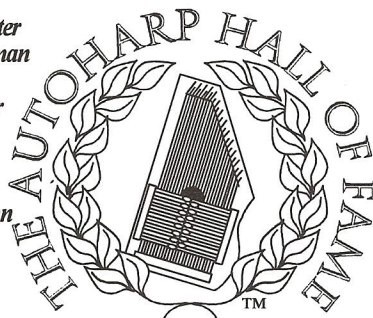
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2002 NOMINATION FORM

Nominations for the 2002 inductees into The Autoharp Hall of Fame will be accepted by Limberjack Productions from September 1, 2001 until May 1, 2002. Nominees should have had a significant, long-standing, positive impact on the autoharp community. Any individual wishing to submit nominations may do so by completing this form. Copies of this form are permissible. Names may be submitted for one posthumous and one contemporary nomination. Posthumous honorees must have been deceased for three years to be eligible.

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

are proficient in autoharp history. Envelopes must contain nominations only, and should be addressed to: **The Autoharp Hall of Fame**, Mary Lou Orthey, 28370 Coco Palm, Punta Gorda, FL 33982 These envelopes shall be forwarded, unopened, to the panel. Limberjack Productions shall be informed of the decision of the panel by the third week of May, 2002. The honorees shall be installed into The Autoharp Hall of Fame at the 2002 Mountain Laurel Autoharp Gathering, and announced in the Summer 2002 issue of *Autoharp Quarterly*. When describing a nominee's contributions, specify their significance, and the nominee's leadership role in the autoharp community.

POSTHUMOUS NOMINEE

Name of nominee: _____

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

CONTEMPORARY NOMINEE

Name of nominee: _____

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

Name, address, telephone number of person submitting nomination:

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Bob Zentz: the "Compleat" Folk Musician ...

*Multi-Instrumentalist, Composer, Singer, Songwriter, Storyteller,
Recording Artist, Educator and Fan*

by Cathy Britell

Branford, Connecticut; March 31, 2001: *The basement of Trinity Episcopal Church on the green in this lovely little town on Long Island Sound has been converted into a concert venue by members of the Branford Folk Music Society, with a hundred or so comfortable chairs, a sound system, and a stage. People begin arriving early with plates of cookies. The evening's featured artist, Bob Zentz, from Norfolk, Virginia, drives up in his van and starts unloading his instruments: an autoharp, 6- and 12-string guitars, a cittern, a banjo, two concertinas, a button accordion, various harmonicas, a selection of Jew's harps, a ukelele and a few unique hybrid instruments that defy nomenclature. He sets up a table with a handmade quilt, and arranges the instruments artfully on the table and various instrument stands. As the crowd settles in, Bob sits down and looks around at all the instruments, almost as though he's greeting a group of old friends. He thoughtfully picks up a guitar, greets the audience with a warm smile, and sings a number of songs about time and the changing of the year, to celebrate both the start of daylight saving time and the changing of the year according to the pre-Gregorian calendar (the latter fact few people other than Bob are until then aware of). Each song and each instrument has a story; not too short, not too long, always fascinating and always reflecting Bob's deep appreciation of traditional music, the instruments, and the people who have sung the songs and played the tunes over the years. Bob is a master at involving the audience. He skillfully teaches choruses and has the audience singing along in harmony with almost every song. His mastery of his instrument is almost second nature. He starts out singing a song with an intricate countermelody on the concertina, breaks into a very fast*

and complex version of "Boys of Blue Hill" for an instrumental interlude, then launches into another ballad. Then he puts on a harmonica and plays a fast fiddle tune while accompanying himself on the guitar. When Bob picks up an autoharp, he's clearly in love. He wraps his arms around the instrument, closes his eyes, and lets the music ring out. As he sings "Greencastle Jenny", the autoharp skillfully echoes the steps of Pickett's Virginians marching through the tiny Pennsylvania town as the story of bravery and honor and the tragedy of war unfolds through his song. As the second set winds to a close, one can imagine Bob thinking, "I have so many more songs to sing for them. Which one shall I choose?" He ends the concert with his lovely "Sweet Song From Yesterday", clearly a favorite of the audience, with everyone in the hall singing and smiling. After a standing ovation, two encores and dozens of greetings and hugs, Bob is packing up his instruments and loading up the van after another successful concert.

Later, Bob and I settle down over root beer and souvlaki at the Parthenon All-Night Greek Diner and talk about his music and his career.

AQ: Bob, your career as a folk musician, storyteller, songwriter and composer has been successful through changing decades and genres. What's happening these days?

I divide my time between concert performance, school programs and elder-hostel work. In some way, each of these is a performance. With everything I do, my goal is to combine the process of music and education in situations where people are there to listen. I think that as many times as those of us who do this have wound up playing in bars and places where people aren't there to

listen, this becomes particularly important. I often develop concerts around themes or have little theme passages within concerts, creating little vignettes. One of my favorite topics, of course, is Time and Space. Another favorite topic is faith, and songs that give us perspective on faith. For example, "The Ballad of Soulful Sam", "Chariots", and "When All Thy Names Are One" are 3 of my songs that examine faith from a number of different perspectives. The challenge of putting together shows that entertain and inform and perhaps put the world into perspective is one I enjoy.

AQ: Would you tell us a little about how you decided to become a musician and a few of the things that have brought your career in the directions it has gone?

As a child, some of my fondest memories were of my grandfather sitting down after dinner and playing his harmonica or Jew's harp. That was my first introduction to "homemade music" and had a very great influence on my subsequent feelings about music. I went through 3 years of piano and one year of clarinet, and then I gave up music until I went to camp and had a counselor who loved to play guitar and banjo. When he wasn't working, he was out under a tree playing music. I really started getting the impression of music as a transportable commodity. It was portable music, something that you can take with you; much like the way my grandfather always took his music with him. I got a guitar in 1961 and that opened the bag of music for me in a big way. The guitar became an inseparable friend ... an extension of me. I became a fan of folk music in my college years. I remember when ABC Hootenany came to William and Mary and I cut classes for a week and just hung about with all these singers and swapped songs. I went and

camped at the door of Bob Gibson to get him to show me stuff on the 12-string guitar, because I just loved the way he played it, and I am still a fan to this very day. After college, Viet Nam came along, and I joined the Coast Guard. On board a ship in the North Atlantic, I had a guitar and harmonica, and also a little record player, and I remember one of my favorite albums was the first one that Paul Stookey produced for Gordon Bok under the Verve/Folkways label. I played it over and over again on the ship, scratching it up as the arm of the record player scratched across the record when the boat rolled. After the Coast Guard, I was hired as a writer in Los Angeles for the Smothers Brothers Show. After the show was cancelled, I came back to Norfolk and realized that there had been a folk revival in the 60s and all these people were pushing their baby carriages and working their day jobs. There was no unity to all the people who had been involved in that folk music boom of the 60s. So what I did was start a folk music club and begin teaching guitar at Old Dominion University. One of my guitar students came forward and said, "Let's open a music store." That idea was born from the fact that there was no good place for people to buy instruments. The shop began, and became the home for the folk music society. I continued teaching at the University, we had some classes at the shop, and the shop started doing concerts. One thing led to another, and Old Dominion started a folk festival. In between the concerts and the festivals, people traveled through, and I was able to play with and learn from them as well as support the music and get to know them. To me this music is an important quantity not only of the content of the music but also the essence of the people who play the music. I don't think you can have one without the other. It was exciting to be a fan of the music, and then a participant in the music. I was bringing people whose music I loved to be shared by this community that was building up around here. It was like when you read a good book and want to share it with somebody. That's how I felt about the music and the people playing it, and all the different styles.

AQ: But at the same time you were writing some fantastic songs of your own.

But I wasn't thinking that much about it. I just wrote 'em 'cause I couldn't find them anywhere else. I really believe that. I think I realized that song-writing was important to my life my first time at the Philadelphia Folk Festival. It was 1976, and a bunch of us decided to go up together from Norfolk. We all camped there, were very grubby and were out late at night sitting around a campfire sharing songs. One night, we were in this large song circle that was going around the campfire. You couldn't even see the people on the other side of the circle. And somebody on the other side of the circle sang "I Want My Son To Be a Country Boy." And I was just speechless. I was floored. And he was saying, "Well. I don't know who wrote this, but I learned it in Utah." I never said, "Hey, I'm the guy who wrote that song!" I just sat there and wallowed in the glow of recognition. The song had never been recorded and it still got around. And it came back to me in a strange way through the fire. To me that was one of the great thrills of life to know that it's the song itself that has life and has wings and will fly where it will fly. A good song is like a two-way mirror. It needs to reflect the person singing it in a way, but also needs to reflect the person listening to it. These are not always the same. Many people fail to involve the listener, and so when somebody listens to my songs, learns them, and makes them their own, it's my best compliment as a songwriter.

AQ: How did you become enamored with the autoharp?

I had always enjoyed the sound of the autoharp. The Folkways album that Kilby Snow recorded, I think coordinated by Mike Seeger, was my first introduction to serious autoharp playing. Of course, early on, when Bryan Bowers was experimenting with the autoharp, we were playing a lot of the same clubs in Virginia Beach, and in a certain sense he was the one who the autoharp got to me through. Listening to people like Kilby Snow and Bryan and Mike

Seeger, and Mother Maybelle Carter really was important for me. When I was in Los Angeles I worked for a while at Art Valdez' Guitar shop, and got a ChromAharp there. And then I started to experiment with cutting new bars, doubling up some strings, and eventually had it fixed up to work well in the keys I played in. Very much like a lot of other fingerstyle guitar players, the transition to the autoharp seemed very natural. I started out with the thumb, index and middle finger picks. Over time, I started wearing a finger pick on my ring finger and then sort of wound up assigning fingers to different strings on the guitar, and that transferred over to my autoharp playing.

AQ: What makes you decide to use the autoharp for certain songs or tunes? What particular characteristics of the instrument do you like?

Often the rhythm of a song calls for certain instruments. The autoharp just seemed right for "Greencastle Jenny", for example. Sometimes songs migrate for me from one instrument to another. In the autoharp, there are certain things and syncopations where you can let the strings ring and don't play something else, and utilize the nature of the instrument to give the song a certain flavor. "I Want My Son To Be a Country Boy" seems to fit best on the autoharp in that way, and of course "Sweet Song From Yesterday" is one that I've always played on the autoharp.

AQ: Over the past few years, you've become more and more involved with educational programs about maritime history, sea songs and lore. What made you become interested in these songs?

Well, that was kind of an accident. The music shop and the people it brought were a wonderful 23-year era, but one that couldn't continue with the emergence of the large catalogue stores. It was time to move on. So I embarked on an inventory of my own skills and resources, and about the same time, Mike Seeger called me up and asked if I could do an hour's worth of train songs for a program at the Chesapeake

Library. I told him I'd call him back, went back to the big list, in no particular order, of the songs I knew, and realized that I could probably do 2 hours of train songs. I never thought, "Bob Zentz does train songs." But at this particular stage of life it seemed like a reasonable thing to do, so there I was with a 2-hour train song program. Then I started looking seriously through my list of songs and found that probably the biggest group of songs I knew were the nautical songs. I never in a million years saw myself as a nautical singer. I'd heard Gordon Bok and Lou Killen, and listened to lots of great maritime singers, but all of a sudden I realized not only did I have a repertoire of nautical songs, but I also had some nautical songs that a lot of other people didn't do, and also had some great poems that I'd set to music. So I became, in part, a "singer of sea songs." That's only a very small part of how I see myself as a musician, though.

AQ: It seems that teaching – in schools, festival workshops and Elderhostel is a major part of your life.

I'm a firm believer that direct, one-on-one contact with music and musicians is what makes people interested in music. I don't think hearing it on the radio, seeing it on TV or watching videos really has an effect on children's desire to make music. One on one music is so very important. That's why I like going into schools and working in classrooms, and not just doing assemblies. I think sometimes that doing assemblies is counterproductive. As soon as you put music on a stage, people are weighing it against what they're seeing in the media. With distance and a sound system, the timbre of the music is lost. When you're in a classroom with 35 students they can hear the instruments just as you hear them, and relate to you personally as a "maker of music." One of my favorite things to do is having kids make their own musical instruments. You can find music in so many different places. I like the concept of "homemade music." It's not a category, like blues or jazz or classical or country or folk. When people hear "homemade" they become

curious and want to hear it. It opens the door for interchange. And the idea of making your own music, and making the instruments to make your music is neat. I love to show kids how much fun they can have with just a little creativity. I often ask them, "Did you ever go to the hardware store and find the toy department?" They just look back blankly, or say, "Oh, Mr. Zentz, there's no toy department in a hardware store." I tell them that a hardware store has more things to play with than Toys R Us, if you just look. One day I walked into a hardware store plumbing department and saw the t-connectors, and I said, "You know what? That looks just like a kazoo to me." I got a rubber band and put a piece of wax paper on top of it, and there was my kazoo. I like to take a bag full of connectors and tubes to my elementary classes and start putting them together with the kids' help and suggestions. The product becomes like a Rube Goldberg thing ... kazzoophone, kazzaxophone, or whatever. You can get this immense tuba-like instrument that has different pipes going off in different directions, with three different horns, and different ways to make the sound. We also make up songs as we go along in the class. The kids learn about a whole new way of having fun with just a little imagination.

For the elderhostels I have several personas. For some I'm a performer, for some a teacher and for others I serve as director, lining up all the lecturers and performers, planning the program, getting people here and there on buses, and generally running the show. I got started working with the elderhostel program when I had the music store and they would bring groups in for a tour and a concert. A lot of people in the age group of elderhostel are interested in traditional music and regional songs. I'm often asked to give thematic programs, covering such areas as Mountain Music, Nautical History, Civil War, Sea Songs, Pirates or Ecology. I just finished an elderhostel on marine aquaculture in Watchapreague, Virginia. Since one of my majors in college was marine biology, I love the biology part of it. It's also fun digging up the songs,

from "Shanghai Dredger" to "Molly Malone." We study the eastern shore of the barrier islands. I'm the coordinator for that as well as the intra-coastal waterways elderhostels up and down the coast from Florida to North Carolina in the spring. I find different musicians in different towns who come and join us on the trip and share their music and sense of history. One of my favorite things in elderhostel programs is getting people to talk about what part music has played in their lives and their families' lives. Did somebody play an instrument live for them when they were young? Most people didn't have that experience. They gathered around the radio. In every class there's always somebody, usually rural Americans who listened to live music, had an uncle who played the mandolin or a grandfather who was a fiddler. And somebody in each group has an ethnic background whose community held together in the new world. The other folks listen in awe. We've become such refined Americans that we've lost this ethnicity and lost all of these traditional songs.

AQ: Many of your "fans" have been introduced to you through your beautiful songs and tunes. You've kindly agreed to share autoharp arrangements of two of them with AQ readers. "Sweet Song From Yesterday" is a favorite of many of us, having learned it from one of your recordings, from the "New Folk Favorites" songbook, "Rise Up Singing" or from the Mill Run Dulcimer Band recording of that title. Can you tell us about how you wrote that song and some of the places it's taken you?

It was one of those songs where the creative process outstripped common sense. Watching the 11 O'clock news on TV, watching human beings do inhuman things to one another, I was thinking, "Hey, I'm not a part of this race. What am I doing here?" I went up into the attic, pulled out a guitar, played a bunch of old songs, and these old songs re-connected me to the human condition that says, "It may be bad, but you can get around it, you can get over it. We've endured some weirder things in the past and lived through it." So, all

of a sudden, it was the muse, telling me "Hey, ya know ... Let a Sweet Song From Yesterday ... WASH over you." And I pondered the idea of that sort of cleansing that tradition creates. To me the cleansing came through the act of creating the song. It took about ten minutes to write it ... it was just an outpouring. Often people ask me, "Do you write the music first or do you write the words first?" and I have to say, "Yes!" So there I was at two in the morning saying, "Hey, I've got a new song, and I've gotta be on television tomorrow morning on the Dick Lamb TV Show. I'll sing my new song." It was great. I packed up my guitar and walked into the studio at a quarter of nine, proudly announced that I had a new song, and started singing the song at least three half-steps too low. It had these big empty spaces in it. It was unexciting to say the least. I walked out of that studio saying, "Gee, I thought that was a good song last night, but it sure doesn't seem good this morning." It was those long pauses that were really deadly. I wasn't good enough with the guitar at that time to fill them in with anything interesting, so the song kind of fell flat. But I decided to give it one more chance. I was doing a concert that Friday night at the Walter P. Chrysler Museum. The evening was going well ... it was time to take a risk. I thought, "I'll boost the key up a little and just give it a try." So I capoed up three frets and took a chance. Once I sang it higher, you could hear the melody, and people just started singing it back without my asking, and I thought "Oh! There's another part there!" I hadn't been able to hear people singing at home while they were watching their TVs. But in the live performance setting, the answering part was what made the song complete. I thought, "Yes, it's a keeper." And the rest is history.

AQ: A number of years ago, June Maugery charmed attendees at the Mt. Laurel Autoharp Gathering and won the autoharp contest there playing "Beaucatcher Farewell." This has become one of the "standards" of the autoharp repertoire. When you recorded it as the title track on your second album, you played it on the hammered

dulcimer and had a number of other wonderful instruments joining in. Can you tell us how the tune was inspired and a little more about the recording?

Well, Andy Cohen used to run a club called Asheville Junction in Asheville, North Carolina, and I had come down there to play. I was heading back to Norfolk, driving through the Beaucatcher Mountain which divided historic downtown Asheville from neon strip Asheville where all the fast food restaurants and motels were. The traffic was always terrible. It took 25 minutes to go an eighth of a mile. I was sitting in the tunnel inside of the mountain and all of a sudden started humming this tune. I've got nine hours of driving left, and I'm humming the tune and thinking, "Nice tune. If I stop humming this tune, I'm gonna forget it." I didn't have a tape recorder, so I just kept humming. I got back to Norfolk, and went over to the shop where my hammered dulcimer was sitting. I was hearing the tune on the hammered dulcimer. I heard a sort of tremelo sound, and I cut out these heavy ebony hammers that would really bounce on the strings. Six months later I drove out to Asheville, and lo and behold, this gigantic V had been notched out of the mountain. Did the tune come from the mountain, humming to me on my personal "short wave radio"? Was it the message that if we tear the mountains down so we can get the traffic going through faster, we'd better get all the tunes out of them before we do? Or was it just the happenstance of having the tune pop into my head at that time? Well, now there's a bypass in the highway, and the gash in the mountain is all grown over with trees. The cover picture on the vinyl "Beaucatcher Farewell" album is of me and my hammered dulcimer in a field in front of the place where they cut the big slash in the mountain.

AQ: You seem to be very busy these days with teaching, performing, writing and recording. What's on the horizon? Can you tell us about the upcoming projects you're working on?

I'm recording a new album with Gordon

Bok, of traditional and new original songs. This is a great deal of fun for both of us, and should be out within the next year. And of course, always more concerts, workshops, elder-hostel and school programs. I teach and perform every year at Common Ground on the Hill, and also at the Virginia State Fair. The upcoming Elder-hostel program entitled, "Moving Mountains With Music: American Folk Traditions" is also going to be a wonderful time. It's a week-long celebration of music, storytelling and dancing in Orkney Springs, Virginia, in October. And of course the intracoastal waterways programs continue to be great fun. I anticipate a full school program next winter as well, and may get to the West Coast next year.

AQ: Bob, is there one concept or value that has seemed to be constant in your music over the years?

I suppose that the most important thing for me has been figuring out what I can give to folk music and the folk music community. You can't just take from it. You need to nurture the music. What you get back from it is what it decides to give you, but what you give to it is what you consciously decide to create.

AQ: Bob, thanks so much for sharing a piece of yourself with AQ readers, and also for allowing us to publish your songs and tunes. I'm sure the autoharp community will enjoy them very much.

It's my pleasure. I'm glad that people enjoy playing and singing my songs. Thank you for including me in the magazine.

The picture of him hugging an autoharp, eyes closed, with a smile on his face is one that I will remember as reflecting a gracious, friendly folk musician who has written some of the most thoughtful songs and beautiful tunes I've ever heard, and who delivers them with skill and feeling.

Bob has a WWW site at: <http://members.aol.com/BobZentz> with his
(continued on page 32)

Sweet Song from Yesterday

Bob Zentz

Rhythm Chords

Melody Chords

First verse and chorus:

Hold back the days in which we're liv- ing. So far from home,

so far from free Hold back the ways

We've all ben gi - ven and let a sweet song from yes - ter - day,

wash o - ver me.

Verse 2:

If we should meet, like ships a-passing,
 Some stormy night out on the blue,
 We may not speak, but for the asking
 I'd let a sweet song from yesterday wash over you.

Verse 3:

When it seems your dreams aren't worth the dreaming,
 And you can't find your way through,
 And when your schemes aren't worth the scheming,
 Just let a sweet song from yesterday wash over you.

©1978 Bob Zentz (BMI)

(continued from page 31)

performance schedule, recordings and booking information. He performs concerts as a solo performer and with friends, leads workshops for concertina, guitar, banjo, autoharp and songwriting, school programs and elderhostel programs around traditional and folk music, maritime history, poetry and music; and history and biology and ecology of the mid-Atlantic seacoast. He travels all around the east coast and elsewhere, and may be booked at: Zentzfolk@aol.com or 757 622-8918.

Bob Zentz

Beaucatcher Farewell

Rhythm chords

G Bm C Em D

Meddy chords

T A B

G G Bm C Bm C C C D Em Em Em D Em D G D C D

G Bm C Am D 1. G

T A B

G G Bm C Bm C C C D Am Am G D G D G

2. G G Em D Em D Em D Em D G G

T A B

G G G G Em Em D Em D Em D Em D G G

C Bm Am D

T A B

C D C D C D C Bm Bm Bm Am Bm Am Bm Am Am D Am

1. G Em G D7 G

T A B

G G G G Em Em D G G C G C D D G G G G

G D Em G D7 G

2. G D Em Em D G G C G C D D G D G G G

T A B

G D Em Em D G G C G C D D G D G G G

1992 Honorees

Maybelle Addington Carter

John Kilby Snow

1994 Honorees

F. W. "Pop" Stoneman

Mike Seeger

1996 Honorees

Glen R. Peterson

Becky Blackley

1998 Honorees

George & Mary Lou Orthey

2000 Honoree

Ivan Stiles



1993 Honorees

Bryan Benson Bowers

Sara Dougherty Carter

1995 Honorees

Marty Schuman

Meg Peterson

1997 Honorees

Karl August Gutter

Mike Fenton

1999 Honoree

Patsy Stoneman Murphy

2001 HONOREE

Janette Carter

Whereas: Janette Carter has spent her entire life in the music world, And

Whereas: because of a promise made to her father, A.P. Carter, to carry on the Original Carter Family music, she initiated the Carter Fold, which has become a world famous venue for old-time music, And

Whereas: she has been responsible for the Carter Fold since its inception, and plays the Carter music on her autoharp at the Fold every Saturday night of the year, And

Whereas: with her autoharp, she has traveled extensively at the requests of universities and major teaching events, sharing her family's history and its music.

Therefore, let it be resolved that Janette Carter be inducted with highest commendations as the 2001 contemporary member of the Autoharp Hall of Fame.

So it is proclaimed on this, the Thirtieth Day of June in the year Two Thousand One.

Inducted into
The Autoharp Hall Of Fame
the Thirtieth Day of June
in the Year Two Thousand One

1992 Honorees

Maybelle Addington Carter

John Kilby Snow

1994 Honorees

E. H. "Pop" Stoneman

Mike Seeger

1996 Honorees

Glen R. Peterson

Becky Blackley

1998 Honorees

George & Mary Lou Orthey

2000 Honoree

Ivan Stiles



1993 Honorees

Bryan Benson Powers

Sara Dougherty Carter

1995 Honorees

Marty Schuman

Meg Peterson

1997 Honorees

Karl August Gutter

Mike Fenton

1999 Honoree

Patsy Stoneman Murphy

2001 HONOREE

Oscar Schmidt

Whereas: At a crucial time in the history of the autoharp, Oscar Schmidt was responsible for keeping the instrument alive, and his determination in producing the autoharp caused a resurgence of the instrument, despite the Great Depression, And

Whereas: without this foresight, the autoharp would have lost its place in American music, And

Whereas: because the instrument appropriately continued to carry his name by its later manufacturers, today that name, Oscar Schmidt, is synonymous with the autoharp,

Therefore, let it be resolved that Oscar Schmidt be inducted with highest commendations as the 2001 posthumous member of the Autoharp Hall of Fame.

So it is proclaimed on this, the Thirtieth Day of June in the year Two Thousand One.

Inducted into
The Autoharp Hall Of Fame
the Thirtieth Day of June
in the Year Two Thousand One

Are Autoharps Left-handed or Right-handed??

by John Dallas

The technique of playing the autoharp is unique. Its inventor was obviously intent on making an instrument that would be easy to learn and to play. He did this by providing a small selection of bars to press down, and used them to damp unwanted strings, making it easy to strum chords or pick out the correct notes of a tune. Neither the damping nor the strumming seems to require so much dexterity that only the right hand can execute it. ("Dexterity" comes from Latin "dexter", meaning "right.") Yet one hears repeated calls for left-handed autoharps for left-handed players. Is there a real need for them, or is it just that, since there are guitars and scissors for left-handers, the left-handed autoharps do not want to be left out?

What I intend to show here is that the standard autoharp technique is right-handed, and that consequently, to use the same technique, a left-handed player would need a differently built instrument.

The impulse for this article came from a piece of sad news that was shared on the Cyberpluckers mailing list. A keen guitarist had lost some fingers in an accident and, wishing to continue to make music, was considering taking up the autoharp. These considerations may be of interest to others who have suffered a similar injury, or perhaps to some who have some congenital or illness-related disability in one hand.

The reason why the accident victim approached a member of the internet autoharping community was to find information about left-handed autoharps because someone had advised him that, because of his injuries, he would have to play left-handed. Apart from offering to provide pictures of left-handed autoharps to help the inquirer in his decision, several of the mailing-list members expressed doubts as to whether a left-handed autoharp was really necessary, assuming the person in question to be right-handed.

Unfortunately, it was not specified which hand had suffered in the accident, but one way or the other, I believe that the loss of fingers on the hand you use for a particular purpose doesn't make a left-hander out of a right-hander. Left or right-handedness is not a matter of being trained to adapt to some conventions in musical instrument construction, so a calamity like the loss of fingers on a particular hand cannot be remedied in full by attempting to retrain the hands. There is more to be taken into account than physical disability.

Remember, Django Reinhard achieved fame as a jazz guitarist with crippled fingers on his left hand – and he continued to be a right-handed guitarist, although the left hand is the fretting hand of a right-hander. This just goes to show that it's not dexterity or strength, or even physical disability, that determine which hand you use for what on a musical instrument. I once participated in a thread on this topic on a musical forum, and gleaned the following insights (the examples being based on a right-handed player).

- Keyboard players demand equal dexterity and strength from both hands.
- Fretted string players and bowed string players demand *more* strength and dexterity from their *left* hand than from their right.
- And it's not just a matter of having trained the two hands that way because instruments are conventionally built that way round.

For example, I know two left-handed guitar players, both professional musicians. One is a singer who accompanies himself on a right-handed guitar. He admits that he will never achieve absolute mastery playing right-handed, however much he practices, but it's good enough for accompaniment. The other left-hander is a consummate classical-Latin-American guitar soloist – and he plays a left-handed guitar.

It seems, in fact, that the roles of the hands are allocated by some deep

psychological factor that defines the right hand as dominant, and the left as subservient. The assignment of a particular hand to a particular task has nothing to do with the difficulty of the task. On stringed instruments, the left hand renders the invaluable but unspectacular service of forming the notes to be played, while the right hand assumes the glamorous, representative role of actually producing the sound, be it by bow, pick or fingers. Also note that, whether it's on the guitar, the violin or the cello, or any other stringed instrument with a neck, the right hand comes down on the instrument from above, the left hand comes up from below. Interesting body language. Master and servant!

On the zithers, including the autoharp, this spatial relationship is not so apparent, but the roles are distributed exactly the same way. The subservient hand prepares the notes, the dominant hand executes them. As a relative novice to serious autoharping, I have noticed that the expressiveness of the music comes from the right hand, the plucking and strumming hand. And to leave the autoharper's right free to express itself, the left hand must be there with the right chord bar pressed at the right moment, like the perfect manservant who lays out the correct suit and tie in good time for his master's next appointment, so that the master can make a positive impression.

On the keyboard instruments – the harp and the accordion, it is the right hand that usually takes over the attractive, conspicuous melody line, while the left hand just provides accompaniment.

This implicit dominance/subservience runs through all human activities, except for a few really two-handed activities, like rowing a boat or lifting a barbell, where both hands work together in perfect unison. Here, there is no main activity and no ancillary activity. All that is required is the combined strength and skill that both

hands possess to the same degree.

However, tools or weapons that can be wielded with one hand only, such as hammers or swords, are implements of domination over the material being worked, or over an adversary, so the dominant right hand wields them. When a smith has to hold and turn a piece of iron while he is hammering it, a task requiring some deftness, his subservient left hand assists by adeptly using the tongs, while his dominant right wields the hammer to actually deform the metal. Or, if you have to take both hands to a tool or weapon, say a power drill or a shotgun, the left hand again takes on a supporting role, while the right hand is in control. Even on a motorcycle, where both hands appear to be sharing the task of steering, it's the right hand that operates the brake and throttle, thus dictating your speed, while the left works the clutch, a mere auxiliary function to shifting gears. I could go on ...

The bottom line is that using a particular hand for a certain task is not the result of training. The fact that musical instruments, just like all other implements are built so as to exploit the dominance/subservience of our respective hands, is not the result of some arbitrary convention. It's because we actually *do* feel more comfortable doing it that way round.

Most of us, that is.

In a normal human population, there happen to be a lot more right-handers than left-handers, so all our instruments, musical or otherwise, are primarily designed for a dominant right hand and a subservient left. In a left-handed person, of course, one hand is still the dominant one and the other the subservient one, only the relationship is switched.

In a non-musical context, it is the dominant hand that we use for writing – and our handwriting is one of the most representative, characteristic things about us. It is too important to be left to the “underling” hand. And with something as exacting as the playing of a musical instrument, it is obvious that, to attain one's optimum, one must use each hand in the role in which it is most comfortable. We should not

make the servant the master, or the master the servant. Both will be unhappy, and neither will function optimally.

I believe this is important for those who teach others manual skills such as autoharping. If, as a teacher, you “fly in the face of nature” by making a left-handed pupil carry out dominant activities with his or her subservient hand, you need not wonder at a lack of success!

But to return to the sad case of the amputee guitarist, what if one hand is seriously handicapped?

In cases in which the severity of the injury renders one hand completely useless for the task it would normally have to perform, but leaves it potentially capable of the task that the other hand would normally do, the only way to continue with the activity is to retrain the hands to the opposite roles.

With this in mind, the autoharp appears to me to be the ideal thing for a musician who has lost fingers on whichever hand. On the plucking hand, just the thumb or one finger can take you a long way, the thumb plus any one finger, most of the way. And on the chording hand, a fingering technique using less than five digits is obviously a lot more feasible on the autoharp than on a guitar, for instance. On an autoharp, you do not have to hold down two or more bars simultaneously.

In short, it is hard to imagine an injury that would make one's left hand incapable of chording, but leave it capable of picking, and vice versa for one's right hand. So there would seem to be no point in assigning either the normally left-hand task or the normally right-hand task specifically to the injured hand.

Of course, learning the autoharp, like everything else, will be easier when you have no physical handicap. It is to be expected that learning to play with less than ten fingers will present challenges. The remaining fingers will have to do more. Perhaps their speed and accuracy will have to make up for their lack of numbers.

For this very reason, I believe, the original inquirer would be well advised not to make the transition to a new instrument even more difficult by assigning his injured hand to the “wrong” role. The same would apply to anyone with a disability of whatever kind in one hand.

I believe also that the inquirer was well advised to turn to the autoharp. It seems to be the obvious instrument for a person with this kind of handicap. The woodwind instruments all require a full set of fingers, and the fretted instruments require at least an intact left hand (the mountain dulcimer is perhaps an exception here). Keyboard instruments can be played with one hand, but that hand must be pretty good, and the spread of notes you can play is limited. Bellows instruments need two fully functional hands, because one hand cannot assist with the work of the other.

Perhaps the autoharp is the doorway to instrumental music for people who have hitherto regarded their physical handicap as an insurmountable obstacle to active participation. The autoharp advantage over other instruments is that a disability in either hand does not compel you to play it the “wrong way round.” ♦ ♦ ♦

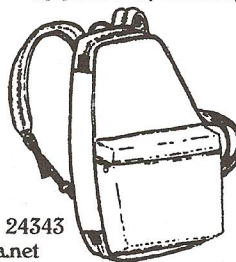
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Sakura Autoharp Gathering; Au-No-Wa

by Youichi Yakamura

Thirty-two autoharp lovers in Japan, including 5 children, met at "Sakura Autoharp Gathering; Au-No-Wa," held in Machida, in a suburb of Tokyo, on May 20, 2001. It was a small gathering, but it is a giant leap for the history of the autoharp in Japan.

We count it as the second one, but in fact it's the first. The first one was planned to be held in January, 2001, but it was postponed because of the heavy snow that attacked all over Japan on the day before the first gathering. Although the first one is "phantom," we could have the heartwarming correspondence via internet with each other, during the preparation for the gathering. And when the cancellation was announced, someone suggested that it should be counted as the first one, and we all seconded the suggestion. From that time on, "the second" gathering had been strongly awaited.

In the early summer morning, on May 20 (Sunday), we were coming to the site, Hinata-Mura ("Sunshine Village", a public facility for youth, run by Machida city), from nearby towns in Tokyo and Yokohama area, and some from about 200 miles away – say, from Shizuoka and Nagano. In spite of the fact that almost all met face-to-face for the first time there, we felt as if we had met before and we had known each other very well.

Everybody knew what to do in order to have a good gathering there. Some brought the chairs into line, some set up the P.A. system, some pinned up a banner and some sat at the registration desk. Thanks to the dedication by all, around 10 o'clock in the morning, the "stage" was completely ready.

Everybody took out their own instruments – autoharps of many kinds, the guitars, the banjos, the mandolins, the fiddle, the bass fiddle, etc.. We shared some time in the morning, jamming, showing our instruments to each other, teaching and learning some techniques in playing the autoharp.

A song, written by Mr. Kazuo Okamura from Nagano, titled "Ashita O Mitsumete" (Looking for Tomorrow), had been picked up as a "theme tune" of the gathering. As a "warm up" session, we played the tune, and the writer himself led us in singing the song.

Workshop for beginners followed, and explanation about basic techniques, such as "strum," "two finger pinch" are given, using "Victory Rag" as a sample tune.

Mr. Hiroshi Nakajima also from Nagano, gave us a small lecture about the diatonic autoharp, playing some short tunes in open notes on his beautiful autoharps.

Even during lunch time, autoharps were at our sides, and everybody talked about the instrument and the music. After we enjoyed O-Ni-Gi-Ri (rice ball) lunch, we all were a little getting nervous for the small concert planned in the afternoon.

We had 11 band entries for the mini-concert, and that means almost everyone participated in the concert as performers. We enjoyed playing and listening, in turn.

Now, our hostess, Ms. Taeko Ikegaya made an opening address, with playing a good melody of "Country Roads, Take Me Home", by her marvelous autoharp playing, and the concert was kicked off.

640 Family Band played two bluegrass tunes ("Sunny Side of Life", "All the Good Times Are Past and Gone") that were translated into Japanese, and a Carter Family melody, "Keep On the Sunny Side", also in Japanese. A group of three ladies, Katakuri No Hana, ("Dog Tooth Violet"), played a Hawaiian song, "The Morning Dew", "The Hotel of the Rose's Blossoms" and an old Japanese melody "Furusata", ("My Native Town"); Chismon (nickname!), a Tokyo dweller, played with Ms. Taeko Ikegaya and Mr. Kazuo Okamura, "Canon a 3 con suo basso und Gigue" composed by Johann Pachelbel; Poco-a-Poco, a team of two ladies,

played two beautiful Japanese tunes, "Ha Ru No Hi No Hana To Saku" (Endearing Young Charms) and "Furusato" ("My Native Town"), with Co Ca Ri Na, ocarina-like smaller instrument made of wood; Kawabe Family Band (they brought their small son and tiny daughter to the stage, and sung with them) played "Red Haired Boy", "Old Joe Clark", and "I've Been Working On the Railroad."

We had a break and enjoyed bingo game, and the later part of the concert continued; The Forty's, a "straight" bluegrass band, played 4 tunes, "Sitting On Top Of the World", "Home Sweet Home," "Banks of the Ohio" and lastly, "Red River Valley," featuring the autoharp; Mr. Kazuhiko Kosaka, an administrator of the Japanese autoharper's mailing list, played alone, a famous Japanese nursery melody, "Aka Tombo" (Dragonfly) and "Red Wing"; H & M, a father and his son, sung "You've Been a Friend To Me", "Old Black Choo-Choo" and "Little Annie," with the father's strong guitar; Ms. Taeko Ikegaya inspired us with her great performance, "Csikos Post," "Hoshi Meguri No Uta" (A song of stars) and "The Harper's Blessing." We were astonished that her sounds were so beautiful, and some birds in the wood outside our stage could not help singing with her!; Mr. Nakajima and his wife played 4 tunes, "Sunny Side of Life", "No-Ichigo No Michi" (Strawberry Road), "Night Walk" and "Mid the Green Fields of Virginia" with his diatonic autoharps; Mr. Charles Whitmer, a music teacher working in Zama Camp at that time, came up last. By that time, he sat smiling and listening all day but now it's his turn. "Step Stone," "Over the Sea to Sky," "The Promised Land," "Sally Ann", and "Grandfather's Clock" for an encore. His powerful performance attracted us and brought us to the wonderful moment. He had planned to go back to the States very soon (now he's back, I believe), and we were all

sorry very much that we had not met earlier.

At the very last, we played our theme tune, "Ashita O Mitsumete" again. All were united playing and singing the last song. The gathering, which gave us all great pleasure, came to an end at last.

Straightening up the things and packing our instruments, we said good-bye, making promise of having another gathering again soon.

After the gathering, we are still talking about our gathering, at a web site Ms. Taeko Ikegaya opens, <http://homepage1.nifty.com/autoharp/> (sorry but it's Japanese only), and you can enjoy some pictures of the Sakura Autoharp Gathering; Au-No-Wa at <http://homepage1.nifty.com/autoharp/aunowa/2001.html>

At the very first home page, Ms. Taeko Ikegaya, our hostess, who is leading the autoharp players in Japan, wrote, "Autoharp, Banzai!" (God bless the autoharp!). Yes, besides the endless efforts Ms. Taeko Ikegaya has been giving for the gathering, it is the autoharp itself that leads us to the gathering, I believe.

Sakura Autoharp Gathering; Au-No-Wa woke up our eyes for beautiful autoharp!

FYI

Autoharp Quarterly is living up to its slogan "The International Magazine for the Autoharp Enthusiast."

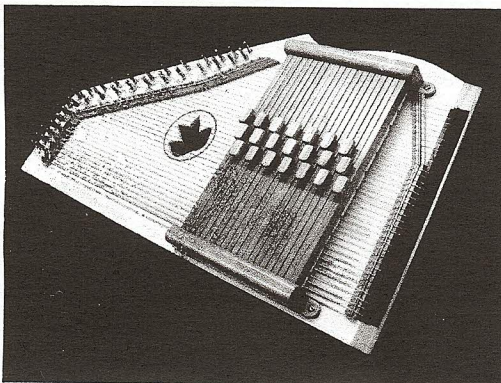
In addition to having readers in 48 states, we have readers in 29 other countries. I find it fascinating that these "overseas" readers are not US citizens temporarily in another country for whatever reason, they are citizens of Kuwait, French Polynesia, the Falkland Islands, etc. who have heard about AQ, and more importantly, they play the autoharp.

England (due to the hard work of folks like Nadine Stah White and Mike Fenton) is fast becoming an autoharp stronghold.

Japan likewise (due to dedicated folks like Taeko Ikegaya and to Charles Whitmer's year-long visit), has a very viable autoharp community.

Next issue we hope to have a report from Australia's AH community.

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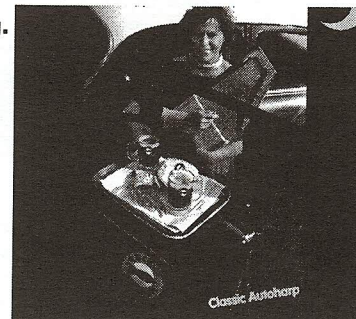
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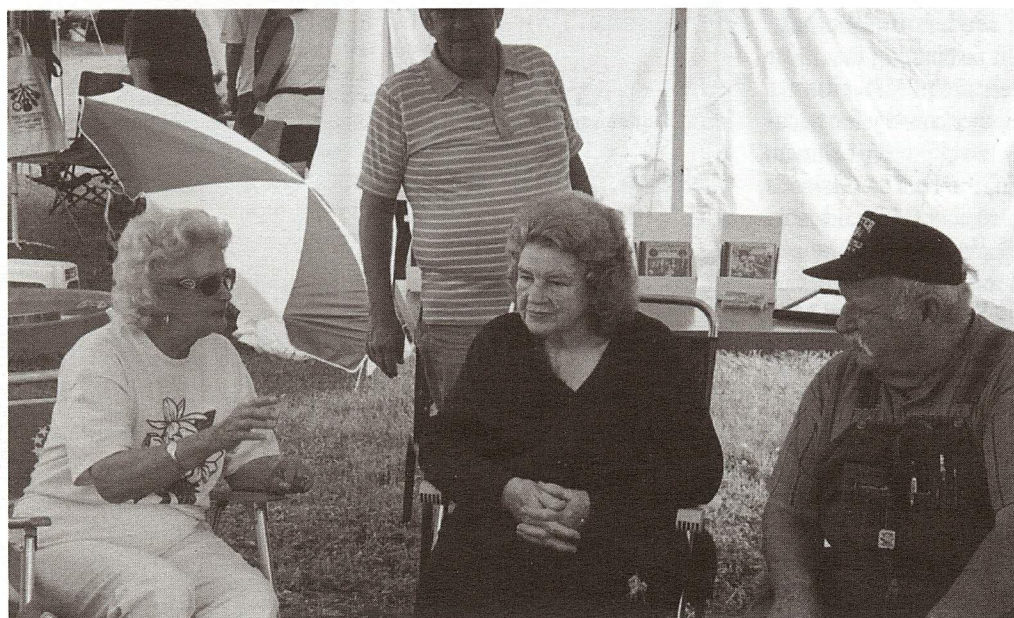
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2001 MLAG winners: 3rd, George Haig; 1st, Alan Mager; 2nd, Les Gustafson-Zook.



William Foshag with his Parlor Grand.



Left to right: Patsy Stoneman, John "Murph" Murphy, Janette Carter, Joe Carter.

Photos
by
Brian
Symonds



...and a good time was had by all!



Johnny Gay with his hand-carved autoharp.



Meryle Korn brought her "Songs of the Nor-Wet" to MLAG.

WE ARE AUTOHARPS



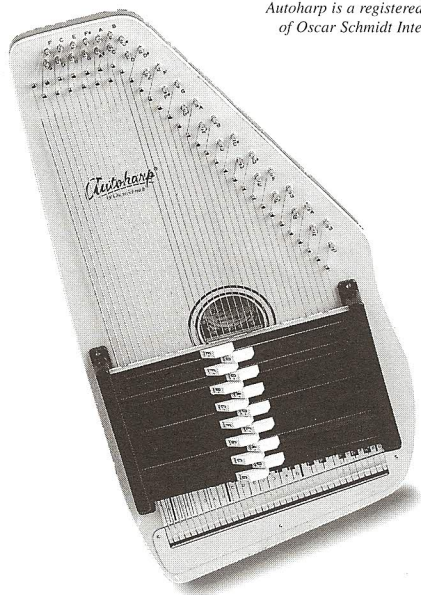
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A Q

Postscripts

FROM HARPLAND

by Mary Umbarger

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

'Harplanders always "have a nice day"! WE have music in our souls and and that helps us forget the deadlines and due dates, aches and pains, worries and woes! Pick up your 'harp and enjoy!!

✚ Congratulations –

... to **Ron Wall** and his wife, **Alisa Jones Wall**! They are the proud parents of a baby boy, born in May. There's no doubt about it – another musician has landed. Now, Ron, we want him to play the autoharp – after all, he will have "the best" teacher.

... to **Karen and Chuck Daniels**, who are proud to announce the birth of a new grandson, Caleb, born the week of the Mountain Laurel Autoharp Gathering. Can you believe they missed the Gathering?! For sure, for sure, we will have another autoharper in that family!

✚ 'Doins' around 'Harpland –

... **Patsy Stoneman Murphy**, was at the MLAG telling tales of growing up in the Stoneman Family and singing/playing the wonderful music they performed. What a gal!! Patsy has a brand spanking new CD out that is a must have for all that have a love of traditional music. *Patsy Sings Pop ... Stoneman That Is* is music to delight you and her commentary on the tunes is priceless.

Patsy was invited to the IBMA (International Bluegrass Association) this year and an award was presented to her for her family: "TO THE STONEMAN FAMILY, In Recognition of Pioneering Accomplishments that have fostered Bluegrass Music's image and broadened its recognition and accessibility." (What more can we say... Thanks!)

... **Bob Mead** of Fayetteville, Tennessee, along with his wife, **Margo**, took part in

the History Channel Great Race (antique autos) from Atlanta, Georgia to Pasadena, California. Bob, we hope you took your autoharp and brought some class music to the race!

... **Roz Brown** was seen recently on the Food Chammel – in a restaurant – playing his 'harp! It seems that most any Wednesday, Thursday, Friday and Saturday he is at the Buckhorn Exchange Restaurant in the Denver area, doing what he does best – entertaining folks of all ages with his wit, singing and autoharp playing.

... The Hoosier 'Harper, **Maurice Dill**, Evansville, Indiana, sent me a beautiful flyer and a nice letter about Gospel Singing at Historic Collinsville. This is a restored pioneer village near Clarksville, Tennessee. He conducted 3 Gospel Sing-alongs in the old 1840s school/church, by the light of oil lamps. To quote Maurice, "My autoharp and all the singing from the standing room only crowds almost lifted the shingle roofing of the old church, and certainly lifted everyone's spirits!" (Incidentally, Maurice sent me his picture for the Rogue's Gallery that will appear in AQ at some future time. thanks, Maurice.)

... **Judy Ganser**, of Chippewa Falls, Wisconsin, has proven again that we "get" more than we "give" most of the time when we share our autoharp talents. Judy was to play at a nursing home about 30 miles from her home. The poster said a harp player was coming. Everyone greeted her wearing formals! Everyone who had a leftover prom dress, bridesmaid dress, etc. wore them. This colorful sight inspired Judy to play many elegant pieces in addition to the old time mountain music. She says she is still smiling!

✚ – Off And Away!

... **Carey Dubbert** and his wife, **Ellindale**, took a wonderful journey to Ireland and England. I'm not sure just what adventures they had, but I do know they met up with **Ian and Nadine White**, **Mike Fenton** and **Siegfried Knöpfler**.

... **John** and **Kathie Hollandsworth** have been busy, Busy, BUSY! Besides playing local gigs and attending music festivals MLAG and WVAG, they have taught workshops at Brookstone Dulcimer Festival, John C. Campbell Folk Center, and the Summer Solstice Festival. I probably have missed some – but *that* is busy!

John is a newbie on the luthier list. He brought 3 of his 'harps to the MLAG and folks were awed by their beauty and great sound! (I wonder just what they do in their spare time? Ha!)

✚ Sweet Music Needed!

... Let's all play some sweet, soothing music for **Marty Lane** and **Bobby Price** who are undergoing chemo and for **Bill Gill** recovering from triple bypass surgery. I hope they are "restrung, tuned up", and playing their own sweet music soon.

✚ **Les Gustafson-Zook** made quite a "splash" at the Pittsburgh Zoo recently. It seems a river dolphin was one of his most avid listeners.

✚ **Bob Lewis** was stuck on the Pennsylvania Turnpike a few weeks ago and took out his 'harp and began practicing. He forgot he had his window rolled down but soon noticed others in line behind him rolling their windows down so they could listen. No sense wasting those free moments, right Bob?

✚ **Cindy Harris** suggests you absolutely *never* bring ramp wine to a pot-luck supper, no matter how much **Mike Herr** tries to convince you you'll like it!

✚ A few results from some of the contests:

Mountain Laurel Autoharp Gathering – 1st, **Alan Mager**; 2nd, **Les Gustafson-Zook**; 3rd, **George Haig**. Would you believe there were not one, but 2 ties between 2nd and 3rd before a final winner was known.

Washington State Bluegrass Championship: **The Karl and Milo Band** won 2nd place. The kicker – the banjo player's bridge moved and the autoharp player (I don't know his name, unfortunately) had to take all the banjo's breaks. The judges approved, and the end result was a win! Grayson County Fiddler's Convention: 1st, **JoAnn Redd**; 2nd, **Glenna Anderson**; 3rd, **Evelyn Farmer**; 4th, **Bobbi Roberts**; 5th **Ross Wynn Roberts**.

Bye for now – Please send me your "story" and don't forget to send a pic for the Rogue's Gallery!

'Harpin' in Harmony,
Mary Umbarger

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The Autoharp Quarterly MarketPlace (continued)

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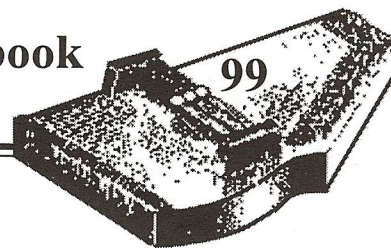
"Alaska" plastic finger picks Fit over and under fingernail. Lge. or med. \$2

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Felt picks Flat,triangular picks w/ tapered edge \$.80



2001 Guinness try for the world record number of autoharps playing at once.



The Precious Jewel (3) G

G G / / /// [/ /] C / / G /
Way back in the hills, when a boy I once wan-dered,

[G /] / / / / / [G A] / / D //
Bur-ied deep in the grave lies the one that I love.

[D /] G / / / / / C / / G /
She was called from this earth, a jew-el for hea-ven,

G / / / / / / / D / / G
More prec-ious than dia-monds, more prec-ious than gold

A jewel here on earth, a jewel in heaven,
She'll brighten the kingdom around God's great throne.
May the angels have peace, God bless her in heaven,
They've broken my heart and they've left me to roam.

This world has its wealth, its trials and troubles,
Mother Earth holds her treasures of diamonds and gold;
But it can't hold the soul of one precious jewel,
She is resting in peace with the heavenly fold.

Ida Red (3) G

G / / / / /
I-da Red, I-da Green,

G / / / [D7 /] G
Pret-tiest gal I ev-er seen.

G / / / / /
I-da Red lives in town

G / [/ /] / [D7 /] G
Weights three hun-dred and for-ty pounds.

G / / / / /
I-da Red, I-da Red,

G / [/ /] / [D7 /] G
I'm just cra-zy 'bout I-da Red.

G / / / / /
I-da Red, I-da Blue

[G /] [/ /] [/ /] [D7 /] G /
Id-a bit a hoe-cake half in two.

Down In The Willow Garden (3) C

C / / / / / / / Am
Down in the wil-low gar-den

Am C / / / / / Am /
Where me and my lo-ve did meet,

C / / / / / Am //
There we sa-t a-cour-ting,

Am G / / G / / C /
My lo-ve fell o-ff to sleep.

F / / / / / C / / Am //
I had a bot-tle of bur-gun-dy wine

Am / / C / / / Am /
My tr-ue love di-d not know,

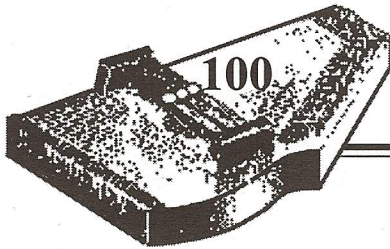
Am C / / / / / / / Am //
And there I poi-soned that dear lit-tle girl,

Am C / / G / / C /
Down o-n the ba-nk below.

I drew my saber through her, which was a bloody knife,
I threw her in the river, which was an awful sight.
My father often told me that money would set me free,
If I would murder that deat little girl whose name was Rose Connelly

Now he sits in his cabin door, wiping his tear-dimmed eyes,
Mourning for his only son, out on the scaffold so high.
My race is run beneath the sun, the devil is waiting for me,
For I did murder that dear little girl, whose name was Rose Connelly.





Autoharp Songbook

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Sally Ann (2) C

▼
[C /] [/] [/] [/] [/] Am [/] //
Did you e-ver see a musk-rat, Sal-ly Ann

[C /] / / / G7 [/] //
Pick-in' a ban-jo, Sal-ly Ann?

[C /] / / / / [/] //
Drag-ging his slick tail through the sand,

G7 [/] [/ F] F C [/] //
I'm gon-na mar-ry you, Sal-ly Ann,

C [/] [/ G7] C // //
I'm gon-na mar-ry you, Sal, Sal;

C [/] [/ G7 F] F C [/] //
I'm gon-na mar-ry you, Sal-ly Ann.

Make my living in a sandy land,
Make my living in a sandy land,
Make my living in a sandy land,
I'm gonna marry you, Sally Ann,
I'm gonna marry you, Sal, Sal;
I'm gonna marry you, Sally Ann.

Skip To My Lou (2) D

▼
D / / / [/] // //
Lost my part-ner, what' - ll I do?

A7 / / / [/] // //
Lost my part-ner, what' - ll I do?

D / / / [/] // //
Lost my part-ner, what' - ll I do?

A7 [D G] D A7 D / //
Skip to my Lou, my dar-ling

D / [/] [/] //
Skip, skip, skip to my Lou,

A7 / [/] [/] //
Skip, skip, skip to my Lou

D / [/] [/] //
Skip, skip, skip to my Lou,

A7 [D G] D A7 D / //
Skip to my Lou, my dar-ling..

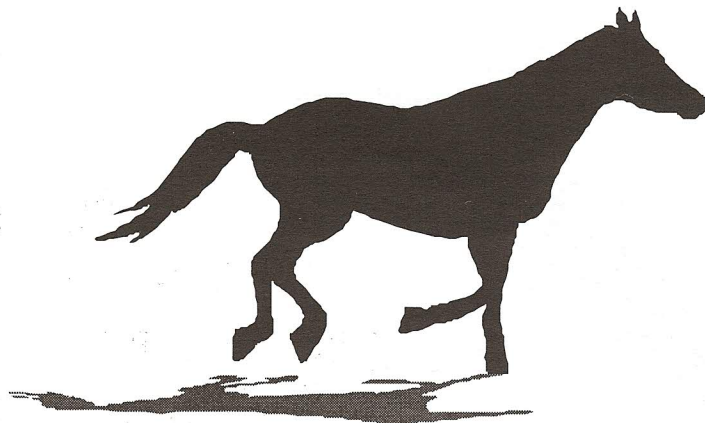
My Horses Ain't Hungry (3) G

▼
G [/ D7] C / G / / [C /] / D7 G // //
My horses ain't hun-gry, they won't eat your hay,

G / / C [G /] / G [C /] / D7 G // //
So, fare ye well, Pol-ly, I'm go-ing a-way.

G C D7 C [G D7] G / / C G Em /
Your par-ents don't like me, they say I'm too poor;

G [/ D7] C / G / / [C /] D7 G // //
They say I'm not worth-y to en-ter your door.



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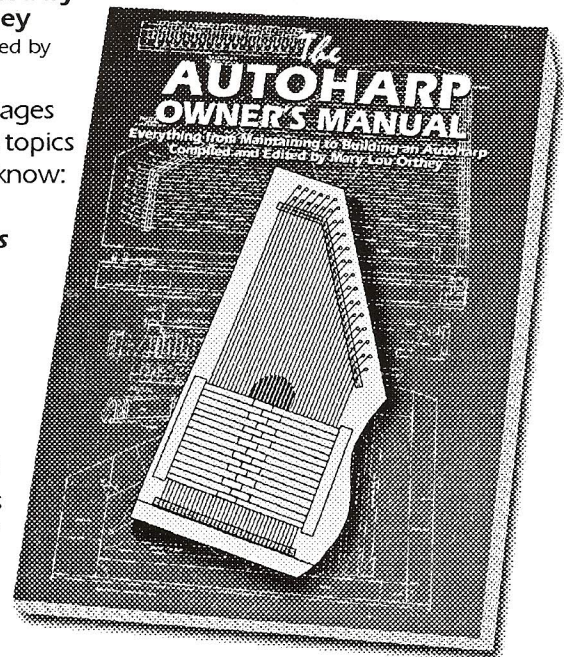
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Compiled and updated from the first nine years of *Autoharp Quarterly*® magazine. Look for it soon in the *AQ* Market Place!

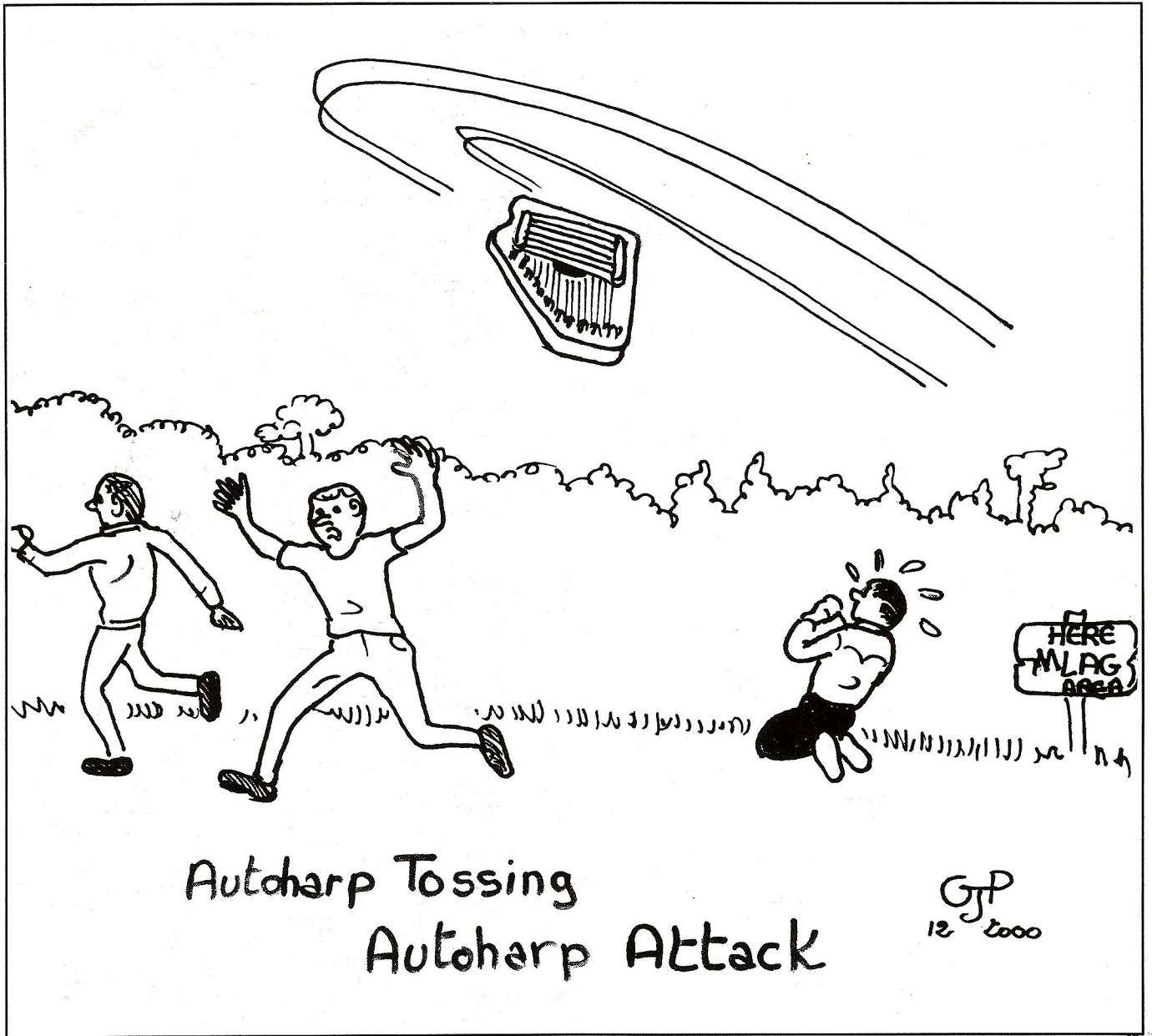


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