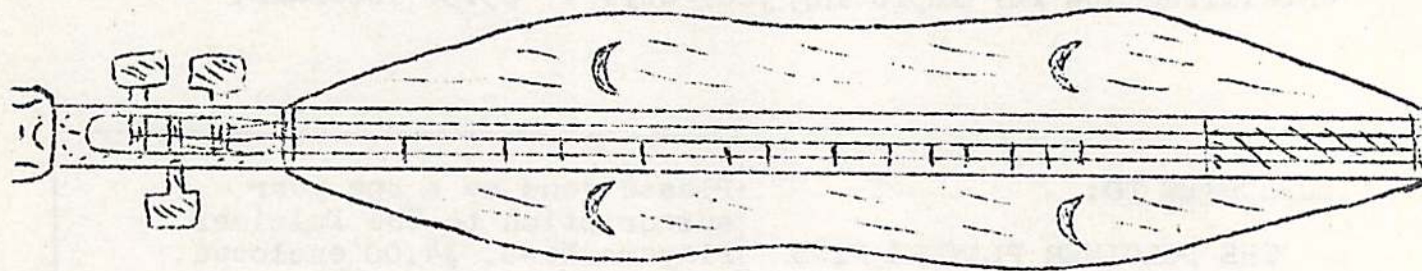


An old Mountain Dulcimer -- Builder unknown



Chet Hines' Renfro Valley #1.

"THE DULCIMER GETS WHATS INSIDE ... OUT!"



© Copyright 1975

THE DULCIMER PLAYERS NEWS

Please address all inquiries to:
 The Dulcimer Players News
 c/o Phillip Mason
 RFD 2, Box 132
 Bangor, Maine 04401

THIS MONTHS FEEDBACK

Dear Friends:

As promised, we are continuing in our efforts to pass along information from you, the readers. This month we had a letter from Stinson Behlen outlining his ideas and viewpoints on the history and origins of the dulcimer. It is presented further along in this issue. We at the "news" find it confusing that so many views (many of which probably fit together somehow) are existant on this subject, and we hope for a clear, concise, and thoroughly documented history of the instrument to be published soon. And incidently, the A.W. Jeffreys family has already done much work along this line. It also appears that much thought, knowledge, and research on this subject has gone into Chet Hines' recently published book, "How to Make and Play the Dulcimore". One section of his book entitled "The Instrument And Its People", goes into much detail about the history of the dulcimers evolution which seems to make a lot of sense, and serves to illustrate the fact that lots of peoples ideas on the subject are really interwoven into a long history of development and folk tradition.

Dick Weissman writes that an extensive catalog and review of materials relating to the North American folk music scene will be published in the Summer of 1975. Included in this catalog and review will be information on American folk instruments such as dulcimer, banjo, fiddle, etc. We will keep you informed on the availability of this important work. Dick is essentially a banjo player (a real good one) and part of his interest in the dulcimer is its part as an instrument used for playing along with the banjo, as well as in using the dulcimer-like tunings for banjo which were pioneered by Peggy Seeger. Peggy's excellent book, "The 5-String Banjo American Folk Styles", outlines and explains these dulcimer tunings. You might also pick up some ideas on how to adapt some banjo styles into your dulcimer playing (they sound real good). Her book is available thru most music stores.

Continued next page:

Paul W. Pyle, of Pyle Studios; 414 Cambell Ave; Tullahoma, Tenn. 37388 wrote in asking if we knew of any genuine dulcimer strings? Assuming he means strings manufactured for dulcimers, we sent him the following list, which might be of interest to some readers:

The manufacturers and dealers of special dulcimer strings are:

CapriTaurus Dulcimers
P.O. Box 153
Felton, Calif. 95108

Dennis Dorogi Dulcimers
Ellicott Road
Brockton, N.Y. 14716

J. D'Addario & Co. Inc.
1176 Route 109
Lindenhurst, N.Y. 11757
(available in music stores)

Len MacEachron
Here, Inc.
410 Cedar Ave.
Minneapolis, Minn. 55404

Jean's Dulcimer Shop
P.O. Box 8
Cosby, Tenn. 37722

(I still lean towards the 5-string banjo strings for all-around use. If you want to get fancy, you can buy your strings individually (by the gauge) and customize your dulcimer with strings best suited to produce the sound which twangs your own personal heart-strings. -- Editor.).

Also recieved in the mail this month, in response to January's first issue, were many letters from new friends in support of our efforts to help spread a flow of information about the Dulcimer in particular, and folk music in general. Our sincere thanks are extended to all of our newly made friends and subscribers. If we don't continue to publish the kind of material you want to see, then please do let us know. Remember, this is your newsletter.

Just before press time we recieved a nice letter from John D. Tignor of Frankfort, Kentucky, who has been building dulcimers for over 20 years. He learned his craft from the late and legendary Jethro Amburgey (now deceased) who was John's woodworking teacher during his high school days. The dulcimers built by Mr. Amburgey are fast becoming prized collector's items these days, and are much sought after.

In another letter, recieved just before press time from Jean Ritchie, she informs us that she will have a new book out around the end of February. The title is "The Dulcimer People", and it will be published by Oak Publications - the same folks who put out her "The Dulcimer Book", which is, of course, probably the best known and most popular dulcimer book ever written.

We can't let the opportunity go by without extending our sincere thanks to Jean Ritchie for having been, and continuing to be, such a great influence in bringing the Dulcimer to the attention of many thousands of persons who would

otherwise have never known of this great instrument, or of the wonderful music she plays, which has long been a tradition in her family.

We have recieved advance notice that Mel Bay Publications will be publishing two advanced? books on the dulcimer titled "Moods of the Dulcimer". These should be available soon in music stores around the country.

If you have a friend who might be interested in The Dulcimer Players News, feel free to tell them about us. We need to reach dulcimer people, and it is new subscribers that will make us a healthy publication, and one proudly able to continue to pass along dulcimer information to and from those who are interested in this wonderful instrument of the people.

See ya' next month --- The Editor

HAVE A HAPPY DAY!!

* * * *

DULCIMER PLAYING TECHNIQUES: BEATING

By P. Mason

"Beating" a dulcimer is a playing technique which is very simple to execute; and is one which adds a very pleasing tremolo effect to any tune played in this manner. The quivering, fluttering melody notes that are obtained by "beating" will always be found quite effective on the dulcimer, and will be a good addition to your repertoire of playing styles and variations that will help keep your "style" from becoming monotonous.

The mechanics of "beating" are very simple, and with just a very little bit of practice you will soon catch on to just how effective this style can really be. For "beating" your dulcimer you will need a long pencil (or pencil-sized stick), sharpened to a point on one end. This is the "beating stick" which is held by the point in the playing hand (right-hand) and used to tap the strings with over the strum hollow area of your dulcimer. Hold on to the point end of the pencil very lightly so when it hits the strings the pencil will bounce back off of them on its own accord; whereupon you let it fall back upon the strings again and again, until you have drawn out the full length of a melody note you are playing. By tapping the strings with your pencil to the rhythm of the song, while obtaining the melody notes on the first string at various frets, you can easily and effectively play any song with this playing technique.

Continued:

Try the following song Old Molly Hare, with the "beating" style. After practising it a few times through you will catch on easily. This song is written out in tablature, and the numbers indicate the frets on the first string which produce the melody of the song; the notes above the numbers indicate the musical rhythm of the song. The tuning for this song is any Major (Ionian) tuning, and your strings should be tuned: melody(s) G, second string at G also, and third (bass) string at C, a fifth below the G tone of the other strings. You are now tuned into the key of C, so here's the song:

OLD MOLLY HARE

ANY MAJOR (IONIAN) TUNING

Trad. Am. Folk

Old Mol- ly Hare, - What you do-ing there? --

Run-ning through the cot-ton just as fast as I can tear.

ADDITIONAL VERSES:

2. Old Molly Hare,
What you doing there?
Eating up the apples
And a-looking for a pear.

3. Old Molly Hare,
What you doing there?
Nibbling in the garden
Just as often as I dare.

4. Old Molly Hare,
What you doing there?
Sitting in the fireplace
Smoking my cigar.

5. Old Molly Hare,
What you doing there?
Running through the sticker patch
As hard as I can tear.

The tune to the verse part of this song can be used for the following chorus between each of the verses.

Chorus:

Rather be here
Then to be back there
Big ball of cockleburrs
Tangled in my hair.

THE DULCIMER BUILDERS PAGE

Each month The Dulcimer Players News profiles a few dulcimer builders on this page and tells you something about them and the instruments they build. This is not paid advertising, nor do we accept paid advertising for inclusion elsewhere in the content of this publication at this time.

Builders who would like to be listed in a future issue are urged to contact us by mail with a request outlining their involvement with the dulcimer. This is a FREE service to builders!

JERRY YOUNG; RFD 1, BOX 46 A; Robbinston, Maine 04671.

Jerry describes himself as a contemporary dulcimer builder who first learned his fascinating trade in his native California. He experiments with shapes but stays pretty much with the more "traditional" ones like the hourglass and teardrop. Jerry does not use the "traditional" scroll head and prefers to design his own. He does many hand carved eagle, ram, and other designs for dulcimer headstocks. Jerry will handle all inquiries about his dulcimers with a personal letter filling you in on the details of his work, options, prices, etc. He also reports that he has had 100% success with his mailing of dulcimers - so mail orders are no problem.

MAIL: ----- We recieved a nice letter this month from retired Judge, - Arthur Dixon, of Whitesburg, Kentucky who has made over 258 dulcimers professionally since 1960. These instruments are scattered all over the U.S. and some foreign countries. Mr. Dixon has made dulcimers for Bert Combs, Govenor of Kentucky, and for Brian Lewis of the BBC, among others. Mr. Dixon is swamped with work right now and says he just can't take on any new customers at the present time.

JEAN & LEE SCHILLING; Jean's Dulcimer Shop; P.O. Box 8; Cosby, Tennessee 37722.

Jean and Lee Schilling manufacture dulcimers in their shop and an inquiry to them will bring their informative brochure of dulcimers, and other folk-related instruments. Jean and Lee also are the founders and co-directors of the Folk Life Center of the Smokies, and are dedicated to the study and preservation of the cultural heritage of Southern Appalachia. A stamped, self-addressed envelope, to help with their large postage bill, will bring you some scoop on the activities of the Folk Life Center of the Smokies.

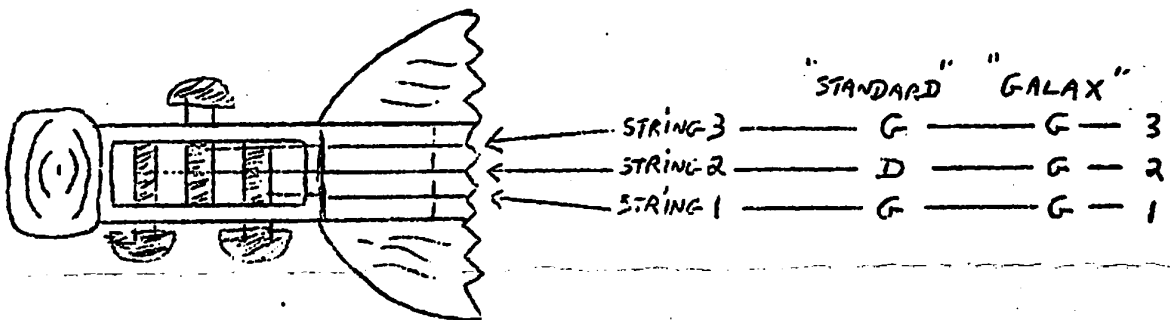
"TRY BUILDING YOUR OWN DULCIMER" - See source info in this issue!

ALL ABOUT THE VERSATILE MIXOLYDIAN MODE

By Phillip Mason

To jump right into what the Mixolydian tuning mode is all about (its really just like a major scale, except for a lowered seventh note), lets first look at the two most commonly used tuning schemes for the Mixolydian mode on a three-string dulcimer.

The tunings which are given in this article apply to three-string dulcimers. They can, however, be easily adapted to four-string dulcimers by simply tuning strings 1 and 2 to the same tone as you would the single first string of a three-string dulcimer. The following illustration shows how the strings are numbered for reference. String number 1 will always be the string closest to you when playing the dulcimer in your lap in the normal right-hand playing position.



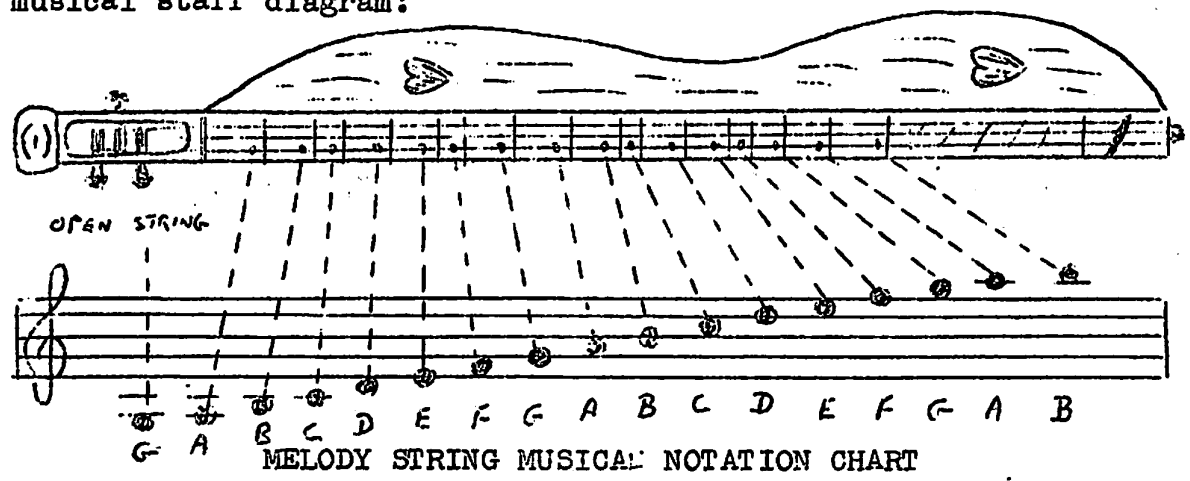
The first tuning we will take up is that for the so called "Standard" Mixolydian tuning. In the key of G, for example, this tuning would call for you to tune your strings as follows: String number one, G; string number three to the G which is one octave below the first strings G tone; and string number two to D, a fifth above the third strings G tone. To obtain this tuning without the aid of a pitch-pipe, or other instrument to get a pitch from, you may just tune the first string to any pitch which pleases your ear; then tune the third string one octave below the first strings tone. The second string may then be tuned by fretting the third string at the fourth fret and tuning the open second string to sound in unison with it.

The second of the popular tuning schemes of the Mixolydian mode is one which is sometimes called the "Galax" Mixolydian tuning; and it is just the same tuning we have described above with the exception of string number two. In the "Galax" Mixolydian tuning, string number two is tuned in unison with string number one. In this scheme your strings are now tuned G, G, low G, for the key of G. The drone produced by having a key note and an octave note for the drone strings tunings, as in this example, are quite effective and will produce a fine backround drome accompaniment.

Continued next page:

In either of these two Mixolydian tuning modes for the key of G, your home note (G) is sounded on the unfretted first string, and the scale is played: open string, first fret, second fret, etc. (See the January 1975 issue of the Dulcimer Players News for an article on "extra" frets and how they can be incorporated into the Mixolydian mode.)

In the key of G (your open first string tuned to G₀, the melody string (first string) of your dulcimer will play the musical notes indicated on the following fretboard and musical staff diagram:

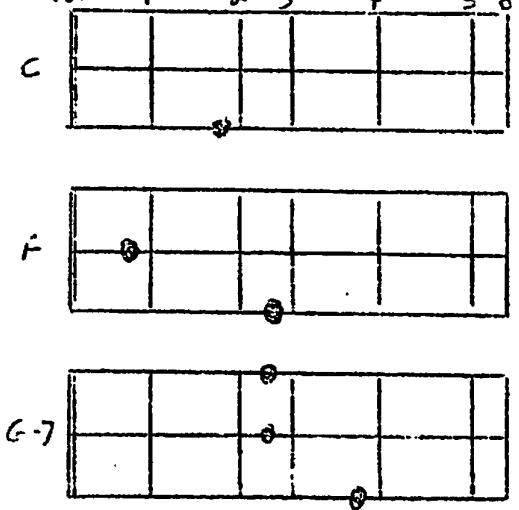


You four-string dulcimer players who have four strings spaced equally apart across your fretboard can utilize three drone strings, instead of two. This leaves many more options open for varying the tunings of the Mixolydian mode. Experiment around a bit and you will find more than one combination of string tunings which sounds pleasing to the ear. Drones sound best when tuned to a third, fifth, or octave tone away from the "key" note.

The following are three easy and commonly used chord fingerings for dulcimers with full width frets (under all of the strings):

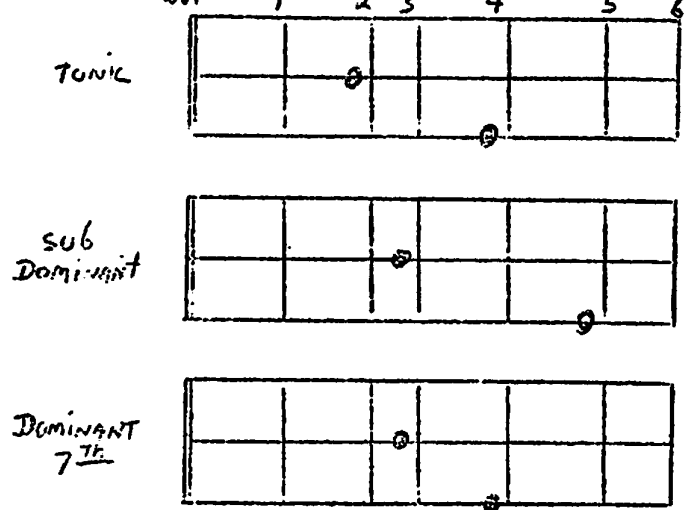
"Standard Mixolydian Chords"

NUT 1 2 3 4 5 6



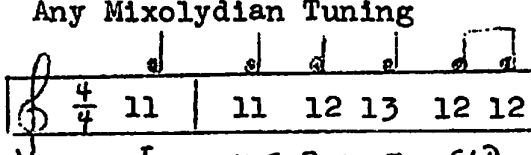
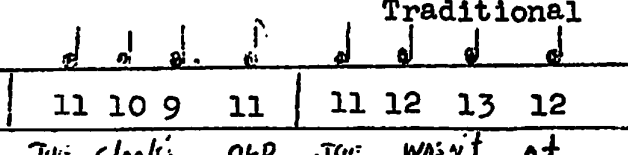
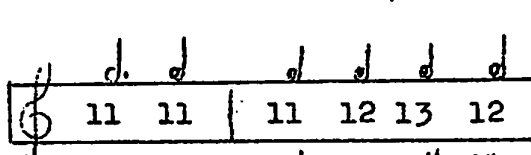
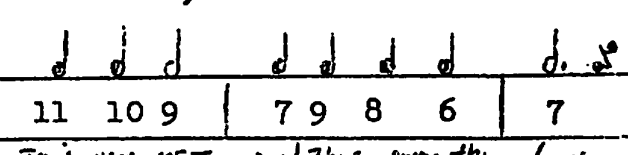
"Galax" Mixolydian Chords

NUT 1 2 3 4 5 6



Now that you are tuned up into the Mixolydian tuning, try the following song, "Old Joe Clark". This song is one of the most famous Mixolydian mode songs, and indeed the Mixolydian mode is sometimes referred to as "The Old Joe Clark Tuning".

OLD JOE CLARK

Any Mixolydian Tuning	Traditional
 <p>11 11 12 13 12 12 11 10 9 11 11 12 13 12</p> <p>I WENT DOWN TO OLD JOE CLARK'S, OLD JOE WASN'T AT</p>	 <p>11 11 11 12 13 12 11 10 9 7 9 8 6 7</p> <p>HUM; ATE UP ALL OF JOE'S HAM MEAT AND THREW AWAY THE BONE,</p>
 <p>7 7 7 11 10 9 7 7 8 7 4 7 7 7</p> <p>FARE THEE WELL, OLD JOE CLARK, GOOD-BY BETSY BROWN, FARE THEE WELL</p>	 <p>11 10 9 7 9 8 6 7</p> <p>OLD JOE CLARK FARE THEE WELL, I'M GONE.</p>

ADDITIONAL VERSES

1. Old Joe's got an old red cow,
I know her by her bell.
If she ever gets into my cornfield,
I'll shoot her shore as Hell.
2. Old Joe Clark had a mule,
His name was Morgan Brown,
And every tooth in that mules head
Was sixteen inches around.
3. Old Joe Clark had a house,
Fifteen stories high,
And every story in that house
Was filled with chicken pie.

NOTE: This tune can be played one octave lower than written. The single whole note in the 4th measure of the chorus can be played on the open first string in the lower octave.

BUILDING YOUR OWN DULCIMER: SOURCES

Compiled by The Dulcimer Players News

Building your own Dulcimer is not at all difficult if you are even just the average hand with simple tools like hand-saws, sandpaper, screwdriver, etc. Almost anyone is quite capable of building their own functional instrument, and indeed it is as easy to build a dulcimer as it is to play one - which is simple enough by anyones standards. Of course, as with any other endeavor, the more you learn about the craft the better the product it will be possible for you to turn out. With this in mind, I suggest that you do a little research on dulcimer building, and sort of get into it a bit, before you begin the actual construction of your own instrument. Much is to be gained from your instrument by being the person who actually created it out of wood, glue, and bits of metal. It will add immeasurably to your knowledge and appreciation of this most wonderful and personal of musical instruments.

Building plans for a Plucked Mountain Dulcimer may be found in the December 1973 issue of Popular Science Magazine. (Back issues, usually available in most librarys, are easy to find.) This is an excellent set of easy to build plans with full-sized fretboard diagrams included, and incorporating a fretboard with an "extra" fret (a $6\frac{1}{2}$ one between the regular big space between frets 6 and 7 on a regular diatonic fretboard.) Includes tuning information also.

The following two people also advertise dulcimer building plans, and a query to them should bring some information. They are:

Scotty
12226 Clifton Blvd.
Lakewood, Ohio 44107

Joseph Wallo (catalog 75¢)
International Building
Washington, D.C. 20004

You might find that rather than building your own dulcimer from scratch from a set of plans, a kit form dulcimer might be more to your liking. These are usually pre-cut jobs with very easy and clear explanations, which allow you to very easily and simply construct your own high quality instrument. Anyone can build a dulcimer from a kit - believe me!

Dulcimer kits are pretty popular items and the following are some names of people we are aware of who make and sell dulcimer kits. Most of them ship by mail with no problems. You will find kits to be well worth the money, for they will generally finish up into an instrument worth many times the purchase price of the kit. In short, Dulcimer Kits are a bargain and are quite easy to put together. The kit craftsmen we know of are:

Continued next page:

CapriTaurus Dulcimers
P.O. Box 153
Felton, Calif. 95018

The Dulcimer Shoppe
P.O. Box 110
Mountain View, Ark. 72560

Here, Inc.
410 Cedar Ave.
Minneapolis, Minn. 55404

Kelischek Kits
Brasstown, N.C. 28902

Also of interest to dulcimer builders are the following publications which deal mostly with the construction aspects of the Plucked Mountain Dulcimer. This material covers a wide range of techniques and ideas on dulcimer crafting.

"TO BUILD A DULCIMER" - By Paul Pyle Studios; 414 Cambell Ave; Tullahoma, Tenn. 37388. Contains 16 pages and over 30 photos on construction, tuning, and playing.

"MAKING AN APPALACHIAN DULCIMER" - By John Bailey; London: English Folk Dance and Song Society, 1966, (excellent book)

"THE MOUNTAIN DULCIMER - HOW TO MAKE IT AND PLAY IT (after a fashion)" - By Howard W. Mitchell. Folk-Legacy Records; c/o Sandy and Caroline Paton; Sharon, Conn. 06069 (book and record)

"CONSTRUCTION TECHNIQUES IN AN OLD APPALACHIAN DULCIMER" - By S.E. Hastings, Jr. Journal of American Folklore - 1970. (article - check your library)

"YOUR PICK OF APPALACHIAN DULCIMERS" - By Jene Hughes. Popular Science Magazine, December 1973. (article & building plans)

"HOW TO MAKE AND PLAY THE DULCIMORE" - By Chet Hines. Stackpole Books; Harrisburg, Pa. (excellent 160 page book on building and playing the dulcimer.)

NOTE: (If anyone can figure up a set of easy plans which will fit on two or three pages, we would like to print them in a future issue of the "News". -- Editor)



HAVE FUN !!



ATTENTION

COMING UP IN FUTURE ISSUES

More reader information
Folk music articles
Songs in tablature and regular musical notation
Building information
Dulcimer tunings
The Builders Page
Dulcimer history articles
AND MUCH, MUCH MORE

CN THE HARMONY AND MELODY OF THE OLD SCOTCH TUNES

(A letter from Dr. Benjamin Franklin to Lord Kaims, author of the Elements of Criticism, written June 2, 1765.)

EDITORS NOTE: The following is the contents of a letter written by America's most famous genius, Benjamin Franklin, which outlines some of his thoughts on music. We thought it might prove interesting to the reader because of its clear explanations of just what is pleasing to the "modern" musical ear; and just what it is that the ear perceives when listening to instrumental music. The source of this letter is an old leather bound, hand-printed book published in London June 1st, 1816 by T. Kinnersley.

To Lord Kaims, at Edinburgh:

June 2, 1765

In my passage to America I read your excellent work the Elements of Criticism, in which I found great entertainment. I only wished you had examined more fully the subject of music, and demonstrated that the pleasure artists feel in hearing much of that composed in the modern taste, is not the natural pleasure arising from melody or harmony of sounds, but of the same kind with the pleasure we feel on seeing the surprising feats of tumblers and rope-dancers, who execute difficult things. For my part I take this to be really the case, and suppose it the reason why those who are unpractised in music, and therefore unacquainted with those difficulties, have little or no pleasure in hearing this music. Many pieces of it are mere composition of tricks. I have sometimes, at a concert, attended by a common audience, placed myself so as to see all their faces, and observed no signs of pleasure in them during the performance of a great part that was admired by the performers themselves; while a plain old Scotch tune, which they disdained, and could scarcely be prevailed on to play, gave manifest and general delight. Give me leave, on this occasion, to extend a little the sense of your position, that "melody and harmony are seperately agreeable, and in union delightful", and to give it as my opinion, that the reason why the Scotch tunes have lived so long, and will probably live forever (if they escape being stifled in modern affected ornament) is merely this, that they are really compositions of melody and harmony united, or rather that their melody is harmony. I mean the simple tunes sung by a single voice. As this will appear paradoxical, I must explain my meaning. In common acceptation, indeed, only an agreeable succession of sounds is called melody, and only the co-existence of agreeable sounds, harmony. But since the memory is capable of retaining for some moments a perfect idea of the pitch of a past sound, so as to compare with it the pitch of a succeeding sound, and judge truly of their agreement or disagreement, there may and does arise from thence a sense of harmony between the present and past sounds, equally pleasing with that between two present sounds. Now the construction of the old Scotch tunes is this, that almost every succeeding emphatical note is a third, a fifth, an octave, or in

short some note that is in concord with the preceding note. Thirds are chiefly used, which are very pleasing concords, I use the word emphatical to distinguish those notes which have a stress laid on them in singing the tune, from the lighter connecting notes, that serve merely, like grammer articles in common speech, to tack the whole together.

That we have a most perfect idea of a sound just past, I might appeal to all acquainted with music, who know how easy it is to repeat a sound in the same pitch with one just heard. In tuning an instrument, a good ear can easily determine that two strings are in unison by sounding them seperately, as by sounding them together; their disagreement is also as easily, I believe I may say more easily and better distinguished, when sounded seperately; for when sounded together, though you know by the beating that one is higher than the other, you cannot tell which it is. I have ascribed to memory the ability of comparing the pitch of a present tone with that of one past. But if there should be, as possibly there may be, something in the ear, similar to what we find in the eye, that ability would not be entirely owing to memory. Possibly the vibrations given to the auditory nerves by a particular sound may actually continue some time after the cause of those vibrations is past, and the agreement or disagreement of a subsequent sound become by comparison with them more discernible. For the impression made on the visual by a luminous object will continue for twenty or thirty seconds. Sitting in a room, look earnestly at the middle of a window a little while when the day is bright, and then shut your eyes; the figure of the window will still remain in the eye, and so distinct that you may count the panes. A remarkable circumstance attending this experiment, is, that the impression of forms is better retained than that of colors; for after the eyes are shut, when you first discern the image of the window, the panes appear dark, and the cross bars of the sashes, with the window frames and walls, appear white or bright; but if you still add to the darkness in the eyes by covering them with your hand, the reverse instantly takes place, the panes appear luminous and the cross bars dark. And by removing the hand they are again reversed. This I know not how to account for. Nor for the following: that after looking long through green spectacles, the white paper of a book will on first taking them off appear to have a blush of red; and after long looking through red glasses, a greenish cast; this seems to intimate a relation between green and red not yet explained. Further, when we consider by whom these ancient tunes were composed, and how they were first performed, we shall see that such harmonical successions of sounds were natural and even necessary in their construction. They were composed by the minstrel of those days to be played on the harp, accompanied by the voice. The harp was strung with wire, which gives a sound of long continuance, and had no contrivance like that in the modern harpsichord, by which the sound of the preceding could be stopped, the moment a succeeding note began. To avoid actual discord, it was therefore necessary that the succeeding emphatic note

should be a chord with the preceding, as their sounds must exist at the same time. Hence arose that beauty in those tunes that has so long pleased, and will please forever, though men scarce know why. That they were originally composed for the harp, and of the most simple kind, I mean a harp without any half notes but those in the natural scale, and with no more than two octaves of strings, from C to C, I conjecture from another circumstance, which is, that not one of those tunes, really ancient, has a single artificial half note in it, and that in tunes where it is most convenient for the voice to use the middle notes of the harp, and place the key in F, there the B, which if used should be B flat, is always omitted, by passing over it with a third. The connoisseurs in modern music will say, I have no taste; but I cannot help adding, that I believe our ancestors, in hearing a good song, distinctly articulated, sung to one of those tunes, and accompanied by the harp, felt more real pleasure than is communicated by the generality of modern operas, exclusive of that arising from the scenery and dancing. Most tunes of late composition, not having this natural harmony united with their melody, have recourse to the artificial harmony of bass and other accompanying parts. This support, in my opinion, the old tunes do not need, and are rather confused than aided by it. Whoever has heard James Oswald play them on his violin cello, will be less inclined to dispute this with me. I have more than once seen tears of pleasure in the eyes of his audience; and yet, I think, even his playing those tunes would please more, if he gave them less modern ornament.

I am, &c.

B. Franklin

* * * * *

STINSON R. BEHLEN ON DULCIMER ORIGINS

The Dulcimer Players News recieved a long letter this month from Stinson Behlen of Southern Highland Dulcimers; 1010 S. 14th St; Slaton, Texas 79364, outlining his views on the history and origins of the Dulcimer. Stinson comes from a long line of instrument makers dating back to the 16th century, and he feels that the evidence points towards Germany and the year 1518 as the birth of the dulcimer as we know it today (known there as Citeras or Scheitholzes). Stinson says he gets burned up to read so much mis-information? about the dulcimer, and points out "that anyone can go to the Original German Museum in Ludwigsburg, W. Germany to find the whole life history of this instrument, or go to your local library and read the Panums book of musical instruments of the 15th and 16th centuries".

Stinson's letter continues with his posing the question, "How did these instruments wind up in the Appalachians?" And he answers with, "By the German Dutch who came to Pennsylvania in the early 1700's where it spread by intermarriage. Some of these Scheitholtzes came as hollow fingerboards with sound boxes being added in the eastern U.S. in those early years,

CONTINUED:

while some came as finished instruments. One of my Great-Grandfathers, Von Fredrick H. Behlen, came to America and made dulcimers in N.Y. in 1838. He made a few there but stopped because there was no popularity for them."

Stinson also says that, "The Swedish Hummel-Dulcimer made in Sweden today formerly came from Germany also. The 3 and 4 string dulcimers made in Mouziel, France are also the same as ours and no different. Write Camac Folk Instruments Co.; Mouziel, France - you'll see that what I've told you is so. America has very few truly original instruments. Check it out. Thanking you, I remain,

Sincerely,

Stinson

(Can anyone expand upon this? - Editor)

LETTERS:

Letters containing the smallest bit of information for publication, suggestions, people to contact for information, addresses of people who might like a free sample copy, ideas for articles, articles, etc. are all welcomed from our readers.

We are very grateful for all the positive and enthusiastic letters we have received. We make it a point to answer each letter we receive with a personal reply. This serves to help us express our thanks and appreciation to you, our readers and friends, for helping to make The Dulcimer Players News a growing publication providing a useful service.

If you have a question about the Dulcimer we will do our best to get you an answer, or will put you on to a source where your question might be answered.

- IMPORTANT NOTE: With the rumor out that postage rates might soon increase it is possible that we may have to raise our subscription rates in the very near future - so subscribe now! At our present rate of \$4.00 per year for 12 issues the cost of each issue is only 3¢ each, and we may have to raise this to something in the range of 50¢ per issue. Will keep you informed. It is possible that we can stave off this increase by accepting Classified advertising, but no decision has been made as yet one way or another.

- CORRECTIONS: The Dulcimer Discography presented in last month's issue is in need of the following additions and corrections:

The record "Dulcimer-Traditional & Old Time" should read as by Ralph Lee Smith & Mary Louise Hollowell.

-ADD: "ALLAN BLOCK & RALPH LEE SMITH" - This record has several dulcimer cuts. Meadowlands MS-1 - available from Meadowlands Records; 2301 Loring Place North; Bronx, N.Y. 10468.

-ADD: "OLD FASHIONED DANCE MUSIC, PLAYED AND SUNG BY THE YANKEE CARPETBAGGERS" - Several dulcimer cuts by Ralph Lee Smith.

Union 1362 (out of print). *many thanks to Ralph Lee Smith for bringing these to our attention!*

Wb
HD

THE DULCIMER PLAYERS NEWS
c/o PHILLIP MASON
RFD 2, BOX 132
Bangor, Maine 04401

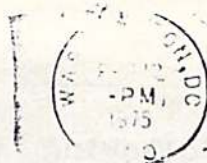
subscriber's copy

!! Help !!

WE ARE GROWING AND
SEEK NEW FRIENDS
AND SUBSCRIBERS!

MAIL TO:

Ralph Lee Smith
1732 21ST ST. N.W.
Washington, D.C. 2009



* THIRD CLASS POSTAGE *