



Missouri Folklore Society Newsletter

P.O. Box 1757, Columbia MO 65202
<http://missourifolkloresociety.truman.edu>

Volume 46, Nos. 1-2

Spring 2022

Society to Meet in Hannibal November 3-5, 2022

After a two year exile in cyberspace, we will meet again face-to-face in Everybody's Hometown, Hannibal. Themes for presentations are open, but riverlore and representations of the small Midwestern town are especially apt.

Guest speakers include Faye Dante, founder and executive director of "Jim's Journey," a richly multidimensional curation of the Black experience in Hannibal. Also appearing: Steve Chou, unofficial historian of Hannibal and author of several collections of historic photos, from his vast personal archives, collected over decades. We are in contact too with the Big River Steampunk Festival organizers. More on these interesting presenters inside!

As always, scholars and tradition-bearers alike are encouraged to propose individual or panel presentations, on any subject related to folklore and folklife, broadly considered. Analysis, celebration, remembrance are equally welcome. The Call for Participation will come out towards the end of the summer, but feel free to float ideas ahead of time with this year's conference organizer, Adam Davis (adavis@truman.edu) or co-presidents Lyn Wolz (lwolz@ku.edu) and Susan Bryson (sbryson14625@gmail.com)

We'll be staying at the Quality Inn on 36, just west of town, in easy reach of the historic district, with its visit-worthy attractions, particularly the Mark Twain Boyhood Home and Museum.

120 Lindsey Drive
Hannibal, MO 63401
(573) 221-4001
(573) 248-0395

Minutes:

Missouri Folklore Society Meeting,

Saturday April 9, 2022

11 am CDT

Via zoom: <https://truman-edu.zoom.us/j/95777164100>

45-minute recording of meeting archived here:

<https://www.youtube.com/watch?v=xBPu3sE-ax8>

Present: Adam Davis, Andrea Davis, John Fisher, John Shewmaker, Dave Para, Julie Henigan, Mary Jo Herde, Barb Price, Betsy Delmonico, Neal Delmonico, Evelyn Rogers, Brett Rogers

Call to order 11:03, Adam Davis for Lyn Wolz & Susan Bryson, co-presidents

Introductions

Approval of minutes from November meeting.

Notes/remarks from November meeting (virtual): about the normal number of presentations, without the need to choose between concurrent sessions, and with the advantage of archiving. Barb Price notes that it would be good to livestream the next meeting for remote viewing and recording. Membership affirms, but it's not clear who would do it, though assurances are, it's easy.

Treasurer's report: Dave Para – possibly some errors in migrating the document between programs; Dave will check and revise, but the short version: very little income, the only outgo was our final journal, and trivial interest accumulation.

Plans for 2022 in Hannibal– Adam Davis: things go forward; agreements in principle for presentations by Faye Dante, executive of “Jim’s Journey,” a learning experience/exhibit focused on the Black population of Hannibal and their experience; Steve Chou, unofficial historian of Hannibal, curator of a vast photo archive and author of several books; Mary Lou Montgomery, author and retired editor of the Hannibal Courier Post. PLEASE, especially educators – do what you can to recruit students and teachers. Barb strongly advises contacting them by August.

Plans for 2023 in Moberly (Brett & Evelyn Rogers): we set the date for November 2,3, & 4 2023, which allows them to begin scouting facilities for lodging and meeting.

Publications report:

Betsy & Neal Delmonico: discussion of future journals – we are approaching the catchup point, where nominal year matches calendar year. We have agreed that we will switch to digital. Advantages for expense, ecology, ability to offer color, audio, video, links. Consensus achieved: we've published our last print journal. Agreement to consult on contents of forthcoming issues.

Adam Davis: newsletter usually follows meetings in a week or two; expect this one a little delayed (busy season for teachers!)

The new website is in testing, should be ready to publish soon. The existing page at Truman will become a redirect. The new page will be streamlined and simplified, and associated with a YouTube channel and gmail address, which will allow videos to go up, and multiple editors to edit (including interns, which we will have in Fall semester). We will have a dot org address

Discussion shaded into Lyn Wolz' message (see below*) about archiving the journal. The new platform will allow us to embargo the journal for one year, and on-demand publishing will let us make hardcopies for institutional members such as libraries (who pay more). This solves our long-standing question of what members get for their membership – it can be free and exclusive access to password-protected areas of the website.

Hathi Trust has 1-24 and 26. We have digital versions of 25 and 27+. That is, scanning the missing journals is unnecessary. If Hathi is unable to finish out the series and continue archiving, it seems reasonable to solicit the interest of the State Historical Society of Missouri. Would Hathi allow SHSM to capture the existing scanned files?

Items from the floor: Dave Para reminded us of the Big Muddy festival in Boonville, coming up in May info will follow, on the website and via email. The Friends of Historic Boonville has a new web address.

With expressions of gratitude at seeing friends' faces, and with joyful anticipation of being together in person in the fall, the meeting was adjourned at 11:45

Respectfully submitted,

Adam Davis

*APPENDIX: email from Lyn Wolz about archiving MFSJ:

Adam said that we should talk about back issues of the *MFSJ* at the board meeting on April 9th -- I think in preparation for what to put on the new webpage -- so I've been reviewing what we had done in the past and what we might still need to do now.

Here's a quick review....(I just checked and the info is current.)

The full text of issues of the *MFSJ* are available in digital formats in two places online:

The Hathi Trust (www.hathitrust.org)

Vols. 1-24 and 26 only

PDFs of complete issues in full-text format can be accessed instantly from their database
Includes cover(s), intros, tables of contents, illustrations, and other supplementary materials
Anyone who has Internet access can search and read the available issues; no passwords needed

Vols. 1-24 and 26 of the *MFSJ* were originally added to the Hathi Trust (HT) database as part of a joint project between HT and Indiana University's Folklore Library (IUFL) to digitize all paper materials then in IUFL. (This was done without any communication from HT or IUFL to the publishers/owners/societies who were responsible for producing the titles.) Volumes 1-24 and 26 were included in HT as part of this process because IUFL owned those volumes at the time.

In 2016, I visited with Moira Marsh (IU's Folklore Librarian) and her team to explore options for ways to add Vol. 25 and all volumes after Vol. 26 into HT's database so those issues, too, would be available in full-text format for free to anyone with Internet access.

I haven't yet gone back through all my emails to refresh my memory as to why that project never went any further. I vaguely remember that the HT did not have a mechanism set up to do scanning of individual issues or titles and a way to easily add them to the existing database. I investigated other possibilities, such as using KU's OJS to scan the issues and put them into KU's digital repository, but that involved legal issues and policies about journals having to be "sponsored" by a current KU employee, so that wouldn't have worked after my retirement in 2019 anyway.

MLA International Bibliography with Full Text (EBSCOhost version)

Vols. 1-37 (except 25 and 32)

Searching and access to full-text is ONLY available to users who have institutional access (which for university libraries costs "only" \$256,000 per year!)
Includes all of the articles, but not the cover(s), intros, tables of contents, and other supplementary materials

My correspondence with my EBSCOhost group contact (Paige) took place in 2017, so I don't really remember all the details. I believe these emails include a copy of the contract that was approved by the board and signed by [Adam ?] at an in-person meeting.

Neal, I think you might have been the person who agreed to be responsible for mailing each volume as it was available in printed form to EBSCO for digitization and addition to their database. Do you have a memory of that?

What Course of Action Do We Want to Pursue Now?

Depending on what you plan to do with the website, Adam, we have at least three options open to us as I see it:

We can ask the Hathi Trust and EBSCO if they will let us "have" their digitizations of our issues.

However, even if they were willing, Vols. 25 and 27-37 plus the more recent issues would still not be available as

PDFs of whole issues because EBSCO does not build their databases that way, which means that the

supplementary materials would not be included.

2. We could revisit the question of additions to the HT database to see if they have developed a process to add
3. new volumes to their existing holdings.
- 4.

We could rescan all of our volumes and make them available through the new MFS website as PDFs.

Adam, did you mention that you are having some of your students tackle this project?

Note: Also, remember that I have Jim's disk with his scans of Vols. 1-17.

Note: Keep in mind that this means there would be no way to search for titles, authors, or subjects except for

F4 (except that we might be able to use my published indexes to Vols. 1-16 in some way; I have also indexed Vol.

17, though it was never published in paper format).

We can at least put a link to the Hathi Trust on the MFS website, and can mention that the *MLA Bibliography* (EBSCO version with full text) contains the articles but must be used at a library that has a subscription.

Missouri Folklore Society
 Virtual Meeting
 April 9, 2022
 Financial Statement from December 31, 2021 to March 31, 2022

	INCOME	
	2021	2022
Membership Dues	\$320.00	\$50.00
Annual Meeting		
Donations, Grants	\$5.00	
Sales		
Interest	\$38.66	
Miscellaneous		
Refund		
Total	\$325.00	\$50.00

	EXPENSES	
Journal Printing	\$2540.72	
Newsletter Printing		
Annual Meeting	\$500.00	
Refunds		
Postage	\$148.00	\$755.55
Awards		
Supplies		
Miscellaneous		
Total	\$3,188.73	\$755.55

Checking Account Balance 12-31-2021	\$11,989.12
CD 12-31-2021	\$19,598.22
Schroeder Endowment Fund CD	\$14,803.43
Total Account Balance 12-31-2021	\$46,390.77

Checking Account Balance 3-31-2021	\$9,147.84
CD 3-31-2021	\$19,603.05
Schroeder Endowment Fund CD	\$14,805.98
Total Account Balance 3-31-2021	\$43,556.87

Respectfully Submitted,

Dave Para

Faye Dant to Speak at November Meeting



HOME ABOUT LEARN & EXPLORE ARTIFACTS VIDEO LIBRARY PRESS TESTIMONIALS VISIT



In

September of 2011, Northeast Missouri's first African American history museum, the Hannibal African American Life and History Project was created. In September of 2013 we unveiled phase two of this project with the opening of Jim's Journey; The Huck Finn Freedom Center. The mission of the museum is to build cross-cultural understanding by documenting, preserving and presenting the history of the 19th and 20th-century African American community in Hannibal and northeast Missouri. It commemorates the contributions of the once thriving African American community and those who helped build our City despite the pain and suffering of slavery, segregation, and racial oppression. Jim's Journey; The Huck Finn Freedom Center also honors Daniel Quarles, the prototype for Jim in Twain's bestselling novel, the Adventures of Huckleberry Finn. And lastly, teaches the lost lessons of Samuel Clemens the humanitarian, as well as the African Americans he impacted and those who influenced his life and work.

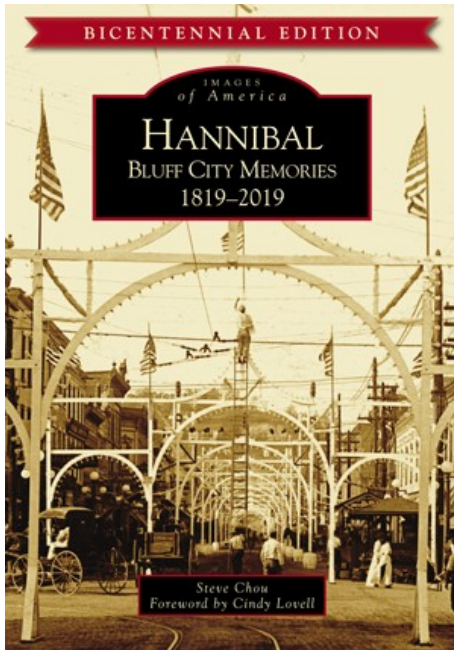
The founder, Faye Dant is a fifth-generation African American Hannibalian and descendant of Missouri slaves. She grew up here in Douglasville and attended local schools including segregated Douglass School, Hannibal High School, and Hannibal LaGrange College. Her life experiences in the era of segregation, integration, Jim Crow, and the Civil Rights movement led to her desire to tell this story and the creation of Jim's Journey.

She received a B.A. from Oakland University in Rochester, Michigan and a master's degree from the University of Michigan. She has worked for more than thirty years in Human Resources and is married to Hannibal native Joel Dant; together they have three adult children: Joel, Jr. Kalecia and Jenni, and three grandchildren.

Currently on the board of the Missouri Archives and Museums Association. Former board obligations include the Missouri Humanities Council, the Marion County Historical Society, and the Grants Panel for the Missouri Folk Arts Council.

"We recently received several substantial grants to be used for the finalization of her manuscript for a coffee table book, *Hannibal's Invisibles: The Illustrated Story*," she reports. "We recently hired a Fellow, an accomplished author and editor to assist in the process. She will speak to the Society about the book, highlighting local icons and historical figures.

Steve Chou, Hannibal's Unofficial Historian



Author and local historian Steve Chou, born and raised in St. Louis, Missouri, spent summers of his childhood and youth in Hannibal and has been an active part of this community for over 30 years. In that time, he has studied and sought to preserve the history and heritage of Hannibal and the surrounding area. Chou is the author of *From Riverboats to Ribbons of Concrete* (1994) and *Arcadia* titles *Hannibal, Missouri: Bluff City Memories* (2002) and *Hannibal: The Otis Howell Collection* (2004).

Hannibal, Missouri, founded in 1819 on the Mississippi River, has come a long way from its humble beginnings when it was home to only 30 residents. During the late 1800s, millions of feet of lumber were processed in its mills. By 1905, Hannibal had become a major rail hub, with over 50 passenger trains arriving daily. Today, Hannibal honors the memory of its most famous citizen, Mark Twain, and thrives on the legacy of the everyday people who built this idyllic river town. With over 200 historic photographs, *Bluff City Memories* explores the town that Twain made famous. These images recall festivals, floods, fires, and buildings that are now long gone. They also document events such as President Theodore Roosevelt's speech to a crowd at Union Station in 1903, and the aftermath of a shootout involving 1930s desperado John Dillinger.



The fun folk of the Big River Steampunk community will be joining us as well. They'll be having their big annual event only a few weeks earlier — if you're in the area, drop in!
<https://bigriversteampunkfestival.com/>

Originally a genre of science fiction, “steampunk” comes to be attached to a folk community that celebrates this half-imagined, half-remembered world, in its way similar to the enthusiasts for the Middle Ages who make up the Society for Creative Anachronism. It is a world of costuming and role-playing (cosplay). It's a sort of science-fiction version of the Victorian era, where we what-if about having everything run on steam – right down to the streetlamps. Much of the imagery is drawn from the United Kingdom. Picture riveted boilers, cast iron, plumes of steam, creaking gears, smoked goggles, ticking machinery. Think of the early 60s film “First Men in the Moon,” and maybe “Chitty Chitty Bang Bang,” as well as much more recent efforts like “League of Extraordinary Gentlemen.”





May 13 & 14, 2022

Historic Thespian Hall—Boonville, Missouri

7 p.m.
FRIDAY, MAY 13

Howard Marshall
Snorty Horse
Artemisia
Mark Dvorak

CONCERTS
DANCE
WORKSHOPS
Sat., 10 am to 4 pm
BARBECUE

7 p.m.
SATURDAY, MAY 14

River Ridge String Band
Violet Vonder Haar & Phylshawn
Gumbo Bottoms Revue
Charm City Junction

TICKETS \$30.00/night; \$50.00 both nights
Purchase tickets online at www.friendsofhistoricboonvillemo.org or call 660-882-7977

The Big Muddy Festival is sponsored by the Friends of Historic Boonville with funding assistance provided by:



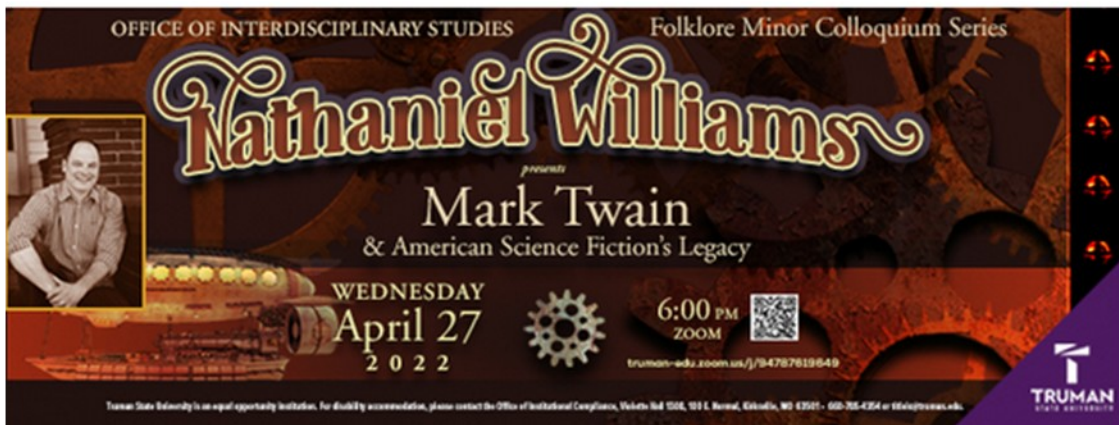
Dave Para writes:

We're happy to welcome members of the Show Me Dulcimer Club, from Fulton, Mo., to conduct a few mountain dulcimer workshops on May 14 during the Big Muddy Folk Festival. Club members have supported our festival for years, and we're grateful they want to take a more active role to promote wider interest in this traditional folk instrument.

Carol Welch, club president, will do a session for true beginners, "String Side Up," to get you through some of the basics of the instrument which can be played very simply and still sound really good by making full use of its characteristic drone strings. Susan McFarland will teach a class in the afternoon, "Three Chords and a Song," for those who have progressed a little further on their dulcimer journey. For both sessions, there will be loaner instruments for use. The group does a few public performances at festivals in Centra Missouri each year. They meet on a Saturday afternoon, once a month, usually the second Saturday, at the Callaway County Public Library, from 1-4pm. Contact showmedulcimerclub@yahoo.com for information. You can take a free dulcimer lesson from noon-12:50 before a meeting by prior arrangement. Only in America does the word "dulcimer" refer to two completely different instruments, but the fortunate side of this confusion is that dulcimer festivals invite both groups of players who can then learn to accommodate to different sounds and then play together and help the community grow.

Cliff White, of the River Ridge String Band from Jefferson City will do a workshop session for his instrument, the hammered dulcimer, Saturday, May 14, at the Big Muddy Folk Festival. Cliff is a longtime friend and musical cohort of the late Cathy Barton, who played the dulcimer at every festival, and Dave Para, and he will be happy to share his inspiration for the instrument and whatever else you might want to know. And if you show up with a dulcimer of your own, he will be ready to teach you a tune.





Still on the theme of steampunk, Truman State’s Folklore program hosted Professor Nathaniel Williams, speaking on Mark Twain’s contribution to science fiction.

“Mark Twain and American Science Fiction’s Legacy, 1870-1910”

Mark Twain’s career coincided with a burgeoning dime-novel industry that published hundreds of books about boy inventors, steam-driven robots, submarines, and airships. Twain’s stories often mirrored these science fiction works, even as he viewed the genre skeptically. Ultimately, Twain’s love-hate relationship with technology shaped his late-life anti-imperialism, as he opposed America’s use of technology to violently assert its dominance around the globe. This presentation uncovers some of the writers (including Twain’s brother from Keokuk, Iowa) who used science fiction to grapple with their changing world and shows how Twain repurposed their ideas to his own ends.

Mark Twain: Anti-Imperialist

I left these shores, at Vancouver, a red-hot imperialist. I wanted the American eagle to go screaming into the Pacific. It seemed tiresome and tame for it to content itself with the Rockies. Why not spread its wings over the Philippines, I asked myself? And I thought it would be a real good thing to do. . . .

But I have thought some more, since then, and I have read carefully the treaty of Paris, and I have seen that we do not intend to free, but to subjugate the people of the Philippines. We have gone there to conquer, not to redeem. . . .

And so I am an anti-imperialist. I am opposed to having the eagle put its talons on any other land.

- Mark Twain in *New York Herald*, October 1900

37th La Fete a Renault Rendezvous

Samedi & Dimanche

Mai 21 & 22, 2022

La Vieille Mine

The "La Fete a Renault" is named in honour of Philippe Francois Renault of Picardy, France who came here with French and Canadiene miners to mine the rich lead deposits of South-East Missouri

Notice: Event planning is ongoing in the midst of the Covid-19 Pandemic

As an organization we will continue to monitor the status of the Coronavirus and reserve the right to cancel the event if necessary.

Flintlock and Percussion Rifle Matches – Saturday and Sunday 10 AM to 2 PM

Traditional Shooting from the Pouch – Includes Knife, Hawk, and Fire Start

Male, Female, and Junior Categories

Smoothbore – Sunday 10 AM to 2 PM

Primitive Archery – Saturday and Sunday 10 AM to 2 PM

Separate Category for youth under 10 years of age

\$10.00 Shooter's Fee per Event

Period correct attire required for all Shooters, Campers, and Participants

Period correct attire required at time of Shooter's registration,
at all time on the Ranges, and Awards Ceremony on Sunday

Period correct attire Required on grounds after 9pm

Gates will be closed from 8:00am Saturday to 4:30pm Sunday

No Loaded Guns in Camp

Awards Ceremony for all Events Sunday 4 pm

\$25.00 Traders Fee

\$15.00 Camp Fee (primitive- includes up to a 6' x 6' blanket)
(or modern-very limited electrical available)

Water and Some Firewood Available

No Setup Before 8 AM on Thursday

No automobiles in camp overnight. For the enjoyment of

Everyone, remove autos when Your camp is setup

Supper Provided Friday Night for Participants and Campers

Period correct attire required for supper

Games for Kids – Young and Old – on Saturday evening, about 6pm

Breakfast - Saturday and Sunday at St Joachim School Cafeteria

Fresh Bread baked from the outdoor Ovens

Open to the Public – Spectators welcome, Saturday – 10am to 9pm

& Sunday - 10am to 4pm

Free Admission and Parking

Please Park only in Designated Areas

All Dogs Must be on Leash – No Horses in Camp

Sponsored by La Brigade a Renault
16433 N. Stata Hwy 21, Old Mines, Missouri

For More Information Contact:

Dennis Boyer
573-210-8362

Dick Juliette
573-438-5350
573-315-1748





FOR THE PEOPLE POW WOW

MAY 28 & 29, 2022

Jefferson City Jaycees Fairgrounds
1445 Fairgrounds Road,
Jefferson City, Missouri

Everyone Welcome!
Native American Art Vendors
Native Food – Raffles

Admission:
Adults: \$5; School Age: \$2; Elders & Preschool: Free

HEAD STAFF

Head Man Dancer: Keesis Potts – Mayetta, Kansas
Head Lady Dancer: Christine Colbert – Muldrow, Oklahoma
Head Gourd Dancer: Justin Tone-pah-hote – Forest Park, Illinois
Head Singer: Norris Bighorse – Pawhuska, Oklahoma (All Drums Welcome)
Master of Ceremonies: Ed Smith – Overland Park, Kansas
Arena Director: Ethan Tone-pah-hote – Orrick, Missouri

SATURDAY

Noon-2:00: Gourd Dancing
2:30: Grand Entry
2:45-5:00: Inter-tribal
5:00-5:45: Dinner Break
5:45-6:45: Gourd Dancing
6:45: Grand Entry
7:00-10:00: Inter-tribal

SUNDAY

12-2: Gourd Dancing
2-5: Inter-tribal

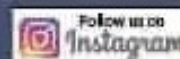
Saturday evening meal provided for Singers, Dancers and Vendors
Comfortable indoor Facility – Bring your own chairs – Limited Seating Available

Camping: \$10.00 per family camp for the weekend

EVENT & VENDOR QUESTIONS: Greg Olson (573) 814-9135 or ftppowwow@gmail.com

No guns, alcohol or drugs allowed - Pets must be on a leash at all times
Not responsible for Accidents, Theft or Damage of any kind

The Society for the Preservation of Traditional Values is sponsoring this program in partnership with the Missouri Humanities Council and with support from the National Endowment for the Humanities.



A [userpage](#) at Wikitionary.org with great resources for North American French, including Missouri's [PawPaw](#) variety

User page

Discussion

User:Aearthrise/RomanceLanguage

< User:Aearthrise

[Cajun Bible](#)

[Cajun French for Americans](#)

[Cajun French Mille Misères](#)

[Louisiana Creole French Folktales by Alcée Mercier](#)

[Louisiana Creole French Folktales from Pointe Coupée Parish](#)

[Contes et Récits de la Louisiane Créole I](#)

[Louisiana Creole French L'Habitation Saint-Ybars](#)

[Missouri Creole Folktales](#)

[Alabama Creole Folktales](#)

[Creole French Primer](#)

[Creole French Course](#)

[Saint Dominican Creole French Les Deux Enfants de Saint Domingue](#)

[Cajun French Stories](#)

[Nos Créoles 1890](#)

[Manuel des Habitans de Saint-Domingue](#)

[Refutation de Bernardin de St.Pierre](#)

[Pensacola Creole Song](#)

[The Wit and Wisdom of the Haytians](#)

[Voyages dans l'intérieur de la Louisiane, de la Floride occidentale](#)

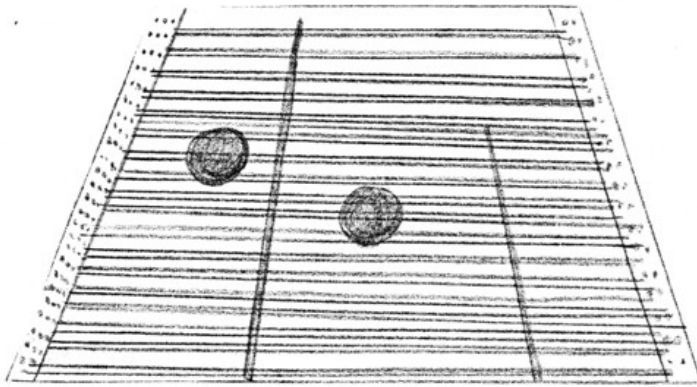
[Nouveaux voyages dans l'Amérique septentrionale](#)

[Élégies Marie et Romances](#)

[Haitian Correspondance of January 5th 1805](#)

[Cajun Mythology](#)

<https://en.wiktionary.org/wiki/User:Aearthrise/RomanceLanguage?fbclid=IwAR3G-1zvg8u443Fs4RVCHz6FsEgHTbst-H49-rZ0hABR1PR1bNBcB2JueRU>



Building a Hammered Dulcimer

by Claude Barton



BUILDING A HAMMERED DULCIMER

by
Claude Barton

The hammered dulcimer is an instrument which is relatively easy to build. It does not require a master craftsman; however, it does require care and patience. My purpose in writing this paper is to provide a few general guidelines which may prove helpful to anyone desiring to build the instrument.

There are few critical factors in building the hammered dulcimer. It is normally built in the shape of a trapezoid and its size may vary according to the number of strings. Generally speaking, the longest wire should be 30"-35" long and the shortest, in order to get the necessary vibration on both sides of the treble bridge, should be at least 15" in length. I have now made five dulcimers, all with different dimensions, and I have decided that the optimum dimension should be approximately as shown in Figure 1. These dimensions provide for 14 treble courses of 3 wires each, and 13 bass courses of 2 wires each. Like courses are spaced $1\frac{1}{4}$ " apart and all wires within courses are $\frac{1}{8}$ " apart. This seems to be the number of courses preferred by some dulcimer players. Fewer courses and more wires per course are preferred by others.

Except for the sound board, the entire dulcimer should be constructed of hardwood in order to withstand the tremendous tension created by 66 or more tuned steel wires. The pin blocks should be hard maple, in order to hold the tuning pins and hitch pins. For the sound board, many dulcimer players prefer $\frac{1}{4}$ " quarter sawn spruce; however, $\frac{1}{4}$ " basswood, mahogany or birch plywood will suffice without losing much quality of sound.

Figure 2 is a sketch intended to show the different parts of the dulcimer, most of which have already been mentioned. I shall now discuss some of the more critical components.

As stated above, the pin blocks should be hard maple about 2" wide, and they should be well secured to the side rails. Some builders use solid maple blocks glued to the bottom of the dulcimer. Regardless of the method of anchoring the pin blocks, at least two cross braces should be used. I prefer to use 1" oak because of its toughness and rigidity. These cross braces may be glued to the bottom, side rails, and/or the pin blocks; they should not touch the sound board.

The side bridges should be metal-capped with steel or aluminum wire—or constructed of a very hard material such as northern hard maple. Some builders glue them to the sound board, $\frac{1}{2}$ " to $\frac{3}{4}$ " from the edge while others position them without glueing next to the pin blocks and depend upon the pressure from the tension of the wires to hold them in place. (I have not developed a definite preference.)

Treble and bass bridges: Again there are alternatives on construction. They may be individual bridges for each course, which is preferred by some musicians because they facilitate more precise tuning. A more commonly used method is to build continuous bridges, with steel capping for both the treble and the bass. Ideal for construction of these bridges is hardwood moulding. A drawing of one method of constructing a bridge is shown in Figure 3.

Most dulcimers in this country are tuned to the fifth interval. This requires the treble bridge to be $2/5$ of the distance across the sound board from the left side bridge. The bass bridge should be located approximately $4/5$ of the distance across the sound board from the left side bridge.

In order to prevent the sound board from sagging under the pressure of the tension on the tuned wires, there must be supports under (or nearly under) these bridges (see Figure 4). These may be constructed into and glued to the bottom of the dulcimer. An alternative method is to support the soundboard with $1/4"$ - $3/8"$ steel rods or $1/2"$ hardwood dowells, that rest on supports glued to the front and rear rails and the cross braces, located underneath the treble and bass bridges. By cutting the sound board so that there is a $1/4"$ space between it and the front and rear rails, the steel rods or dowelling may be shifted as necessary to improve the sound.

Still another component of the dulcimer is the bottom. I have found that $3/8"$ or $1/2"$ five-ply birch plywood, finished on both sides, works nicely.

Wire: I recommend #10, #9 and #8 for the bass courses and #9, #8 and #7 for the treble courses. Lighter wire should be used with smaller size dulcimers.

Where to procure materials: Wood and hardware, to include wire and tuning pins, may be ordered from Gurian Guitars, Hinsdale, N.H., 03451, or Craftsman Wood Service Company, 2727 South Mary Street, Chicago, Illinois, 60608. Another source of wire, tuning pins and hitch pins is: Tuners Supply Company, Inc., 94 Wheatland Street, Somerville, Mass., 02145.

This paper is brief and lacks detailed instructions in construction procedure. For more complete instructions, I suggest Phil Mason's booklet "How to Build a Hammered Dulcimer". Phil's address is P.O. Box 157, Front Royal, Va., 22630. The booklet costs \$3.50.

Another source of information on building and tuning hammered dulcimers is Howie Mitchell's booklet, "The Hammered Dulcimer". This booklet may be ordered from the Dulcimer Shop, Mountain View, Arkansas, 72560. The cost of this booklet is also \$3.50.

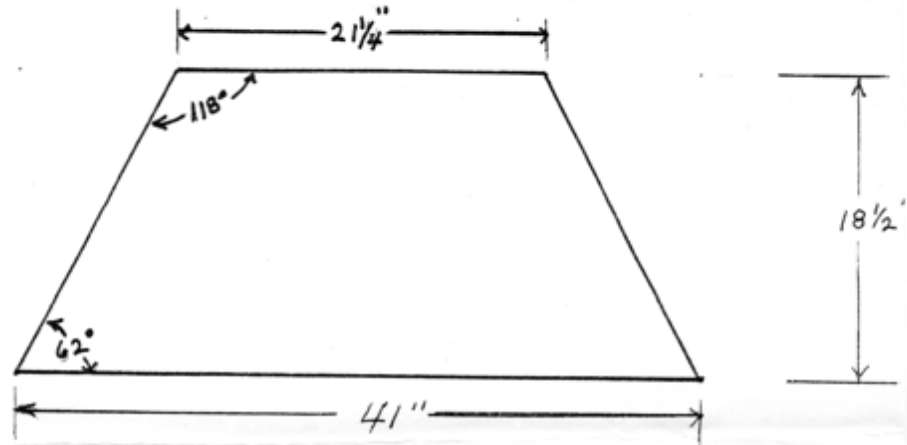


Figure 1 - Inside Rail Dimensions of Middle Size Dulcimer
(Scale: 1" = 8")

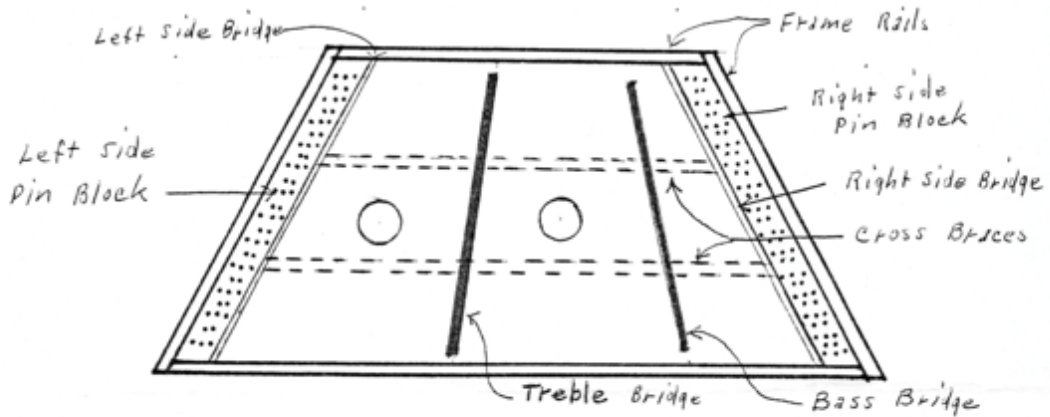


Figure 2: - Component Parts of the Dulcimer



Figure 3 - Treble Bridge (Approx. scale 1" = 4")

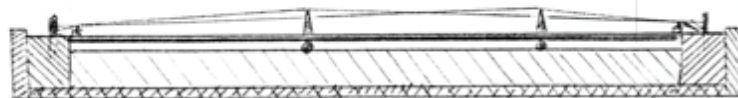


Figure 4: - Rest-view Cross section showing Bridge supports



JUNE 3 & 4, 2022 ★ **FREE ADMISSION** ★ **10 AM ~~TO~~ 9 PM**
WEST PLAINS CIVIC CENTER ~~IN~~ HISTORIC DOWNTOWN



Blackberry Winter Band

FRIDAY



Snorty Horse

8PM SNORTY HORSE
6PM BLACKBERRY WINTER BAND

OTHER PERFORMERS:

JUDY DOMENY BOWEN ★ **WILLI CARLISLE W/JOHN LANE** ★ **D. CLINTON COCHRAN**
DRIFTERS MILE ★ **JULIE HENIGAN** ★ **THE HOE CAKES** ★ **OZARK HELLBENDERS**
DUANE PORTERFIELD ★ **SHORTLEAF BAND** ★ **LYAL STRICKLAND**
JOHN P. WILLIAMS W/THOMAS CORIELL

Performances of old-time music throughout the day, Annual Bob Holt National Jig Dance Competition, 13th Mule Jump Competition, "What's Cookin'?" Stage, workshops in traditional music.

Children's activities. Artisans in action - blacksmiths, instrument makers, spinners & weavers, quilters, flint nappers, soap makers, and more. Jam sessions throughout.

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HOBA's June festival is held the first Thursday, Friday & Saturday of June every year.

HOBA's 39th Annual Spring Bluegrass Festival June 2 - 4, 2022



Highway 65 - Saturday Night



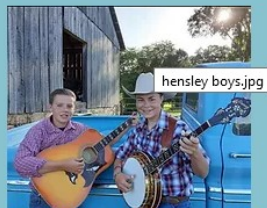
Rising Son - Thursday, Friday & Saturday



First Impression - Friday & Saturday



Two Girls Bluegrass - Thursday



Aydan & Owen Hensley Band - Saturday



Bluegrass Express - Friday & Saturday

7:00 PM Thursday, June 2, 2022

Opening Ceremonies
2 Girls Bluegrass
Rising Son

7:00 PM Friday, June 3, 2022

Welcome
Bluegrass Express
Rising Son
First Impression

2:00 PM Saturday, June 4, 2022

Welcome
Aydan and Owen Hensley Band
Rising Son
First Impression
Bluegrass Express

Supper BREAK/Guest Bands

**OLD TIME MUSIC
& DANCE CAMP**



MOUNTAIN VIEW, ARKANSAS

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July 28th - 30th
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Registration Now Open! Head to Mountain View, Arkansas with us for the Old Time Music & Dance Camp!

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