

# LOCAL LORE

*If We Build It, They Will Come —*  
**Let's Put On A  
 SHOW**

*Your Folk Music  
 Connection*



*Stage3 By Night*

## **Stage Three** **By MaryAnne Mooreman**

As soon as I saw the old Kitsap County barn, I knew it could be an artist space. The dilapidated structure, surrounded by briars and blackberries invited imagination but needed much work and time.

Covid lockdown built a time portal but the price of everything tripled while we fumbled to avoid disease. The barn beckoned. Demolition began but my energy waned. I was short of breath. I figured it was smoke from the western fires but couldn't explain my weight loss. Doctors prescribed reflux meds. Their protocols did not allow image testing for a long while.

Like every performer, I was shut out of my own story shows and my radio station where I play acoustic music. So was an Oregonian

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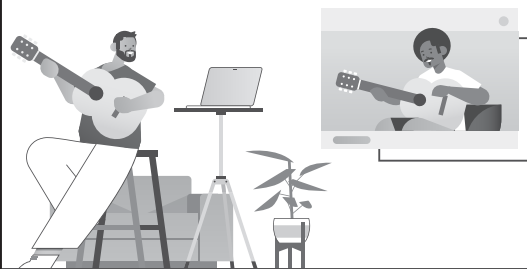
## **Virtual Song Circles**

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Left: Auntmama (Center or with pearls) and The Go Janes (l to r: Patrice O'Neil, Kathleen Tracy, Auntmama, Arnie Adler) Right: Jeremy James Meyer and Oregon Friends

musician who also is a wood artist. He needed a place to stay and work. We envisioned an artist sanctuary. He took a sledge hammer to decaying barn walls. I went to chemo, built a radio station in the garage, and called many doctors.

## I raged against cancer, chemo, covid and skyrocketing costs.

Artists pivoted, singing from separate digital spaces. Audiences vanished as festivals closed, tours ended, our communities scattered.

At the end of Covid year one, on New Year's Eve, I was finally given a CAT scan. The phone rang later that night. "The node in your lymph gland is significantly enlarged."

It was stage three lung cancer.

I raged against cancer, chemo, covid and skyrocketing costs. The wood artist put his heart and soul into creating a special space using roadside free windows and leftover wood.

Dreams keep us going. Arts heal the soul. I needed both. I grew up with wind whistling like mandolins through Appalachian gaps where there were always stories. For years I've tried to bring story and music together with a trio called The Go Janes.

They knew what the barn meant. They knew artists needed stages and I needed to recover. Totally out of money to complete the project, The Go Janes nudged me towards a Go Fund Me campaign.

At first I was averse to the idea. But if we could make this space for hurting souls, it would be worth it. We launched a campaign to make stage three into Stage 3.

Plywood was more affordable than fir. So were second hand doors and fifth hand hinges. The wood artist turned horse stalls into an insulated bedroom where he recorded an album while exchanging florescent lights for soft dimmers. A guitar player showed up to transform



the saddle shop into a kitchen.

We could do it. We could finish the stage and open the barn. But it was no longer a horse barn. It was a retreat center, a performance space, a minor, perhaps temporary, victory over personal and pandemic torment.

Though much remains undone, we held a soft opening. The wood artists and The Go Janes performed. I held onto a staircase and told a story. An audience began.

We added another show, a pot luck, figured out ferry pickups from Seattle, hosted musicians, artist retreats, a family needing a guest house.

"It's magical," Erisy Watt from Portland said. "Love the story and music," the UK's Black Feathers said and called it a healing place. Artists appear, a season takes shape, people starved for community emerge.

The wood artist, Jeremy James Meyer of Portland, now on tour, returns to play. Step by step I learn to run a house venue. We share cornbread, music and stories like it was meant to be. I live to tell the tale, welcome guests and am thankful for many hands who made a healing place suited to artists and the audience who keep coming to Stage3. ◀

*Mary Anne Moorman, (Auntmama), braids stories and songs together for stage and radio. Storyteller, emcee, community radio host, she's a recipient of Seattle's Living Legacy Award*

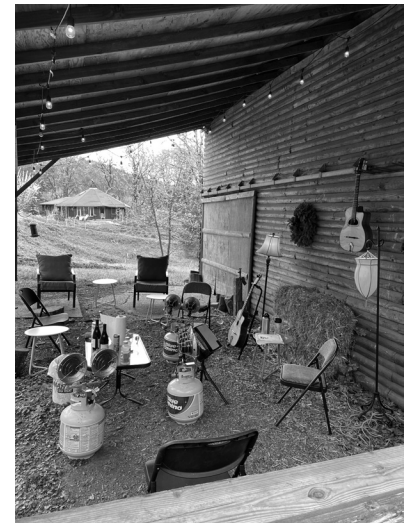
## How to stay safe while playing music with friends?

**By Mike Burdette**

Once it became clear that outside was a safer option than inside, the first summer of Covid offered opportunities for "porch concerts" instead of "house concerts," and backyard jams instead of pub jams. But with the return of fall rains, some sort of roof—and heat—became

Left: The 4:20 Tuesday jam at Scott Law's  
From left to right:  
Scott Law, guitar;  
Julio Appling, bass;  
Ben Blechman, violin.

Right: Mike's outdoor living room and rehearsal space.



necessary, and musicians had to create spaces that usually didn't host music.

For me, my barn became the obvious choice. The rats had just been cleared out by a newly arrived and welcomed feral cat, and as long as I didn't show my guests his little shop of horrors on the inside, he was happy to let us congregate outside under the large eave. A string of Christmas lights and a couple of discarded floor lamps helped create an outdoor living room vibe that could go on into the night. With the purchase of some radiant propane heaters, as well as a few items I should've bought long ago when I moved to Oregon—flannel-lined jeans and a wool sweater—I was ready to host outdoor wintertime jams without counting

**...musicians had to create spaces that usually didn't host music.**

on the whiskey for heat.

My bandmate, the violinist Ben Blechman, has a terrific indoor studio that has functioned not only as a rehearsal and recording space, but as a workplace for his wife to teach Suzuki violin lessons. But with a covered back porch, and a couple of heaters and music stands, it was possible to continue to teach safely.

The guitarist Scott Law also has a roofed back porch that has served us well as a rehearsal space and led to soon-to-be-realized dreams of a bigger and better space. This summer, he plans to break ground on a covered stage in his backyard. The idea is somewhat akin to Terrapin Station, the concert venue/bar/gathering space of the Grateful Dead's Phil Lesh, which sadly closed recently after many years of hosting Scott. They say if you build it, they will come—to you. After years of spending months on the road, there's something appealing about being able to step out into your backyard

to play; and with the infrastructure in place, the possibilities stretch out.

Once musicians saw their schedules wiped out and the loneliness of lockdown set in during the early days of the pandemic, it became clear that even the lowliest of our gigs constituted a vital part of our social lives and human connections. Oh, for another background gig, with no one paying attention, so that I can play music with my friends! Hosting an outdoor jam, in an improvised spot, became a way to not only reconnect but to form new friendships and relationships; and suddenly there was the time to get together and play music for fun, rather than working towards the next gig. I'd probably never have met the great bassist Julio Appling, nor had the chance to get together with Scott Law every Tuesday at 4:20, if the pandemic hadn't created the time and the need to reach out to other people and make music for music's sake. Now if we can just think of a name for our pandemic-inspired band...any ideas? ♦

*Mike Burdette performs with Stumptown Swing and Rio Con Brio. He also repairs and restores instruments at Portland Fretworks.*

## The Church of Zoom By Paul Rippey

Since Covid came to town, my life taps its feet to the rhythm of the Virtual Song Circle calendar. Sunday I might listen to the tapes from the night before, enjoy rehearsing performances whose brilliance stood out, or songs that are particularly memorable. I analyze my own performances and note things that I could do better. Monday and Tuesday, I'll think about what I might sing, browse YouTube for inspiration, and come up with some candidates. On Wednesday or so, I'll listen to different versions of the songs, figure out (or look up) the chords,





Paul Rippey performing for friends

and see what I am able to play, and make my choices. Thursday to Saturday, I'll practice, borrowing the parts I like best from different versions, transpose the song to a better key if I need to, simplify the chords if I have to, and then practice some more. And then, Saturday night, I go to the VSC, stay up late, and sleep in on Sunday.

We started VSCs on March 14, 2020 when the Covid Bomb dropped, and I have gone to almost every session since then. They have been one of the bright spots of the Covid era. There's a reason why churches are so successful - they bring people together to sing every week, and they celebrate the creation of community, marking marriage and divorce, birth and death. Nothing builds community better. I say this with no irony: if the Russian leadership and the Ukrainian leadership had been getting together to sing every week, I don't think the war would have happened.

After we started the VSC, people were locked down and isolated in their homes and at least two participants said something to the effect that, "The VSC saved my life". Isolation can be as deadly as Covid. It's not natural for humans to be too alone.

We have plunged into a new world of online everything, and many people feel more isolated than ever. But I would argue that the VSCs are fundamentally different from YouTube, TikTok and other social media where we hear music. I do look at a lot of music videos on-line, and they are fun and usually perfect, and I appreciate all the artistry and work that has gone into them. But I want live music, with its risk of false starts and wrong notes and forgotten lyrics. What is remarkable to me is just how

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good the live music is in the VSCs: there are plenty of slip ups, but also it is not rare to hear a song that is just perfectly presented. What a pleasure, and what a pleasure to be able to thank and congratulate the singer right afterwards!

And it has been wonderful to get to know other people who are going through the same experience as I am, trying their best to sing their best, learning new songs and sharing them. I am deeply bonded with many of the other participants, so much so that I forget that in some cases I have never met them in person. We have been together long enough now that it feels perfectly natural that we share about family events, joys and sorrows. There is a lot of love there.

All welcome - including listeners. Check out how to connect on the website. I'll usually be there to greet you! ◀

*Paull Rippey is a PFS volunteer and regular contributor to Local Lore.*

## **"It might be nice to have a few weeks off"**

**By Lisa Lynne**

We were midway through a tour in mid-march 2020, Aryeh Frankfurter and I, Lisa Lynne, were bringing our duo performance of "Celtic Harps, Rare Instruments & Wondrous stories" to various venues when we got the call. A concert at the senior center the next day was going to be postponed, followed by presenters canceling the rest of the shows for the week. As we turned around the van and headed home we thought "It might be nice to have a few weeks off"

Aryeh and I both have had long and parallel careers. He started in classical violin as a kid, me on folk guitar, and rock and roll as teens. He was finishing his advanced degree in philosophy when seeing a Pete Seeger con-

cert changed his life. He switched to a life of music, busking with his harp in the subway station in Philadelphia. I was bringing my folk harp into my heavy metal band and taking it with me on top 40 residencies where I was hired to play bass. I eventually found that busking with my harp at Venice Beach boardwalk was better for my soul and there was an appetite for tourists to buy my homemade cassettes.

Aryeh moved to San Francisco in the early 90s and bought a little house to raise his son. His street performing turned into a substantial business at farmers' markets and art fairs close to home. I lived in Los Angeles and also played my music in art fair booths and festivals, flying all over the country and playing 8+ hours a day. I started my own little record label and it caught the attention of Windham Hill Records. I was signed and toured the country with their fine acoustic artists and shows. I also started a program putting music in hospitals.

We met in 2007 at a Folk Harp Conference, merged our music and married some years later. We sold the cottage in San Francisco and bought a 10-acre farm in Oregon, in the Willamette valley just outside of Monroe. When we first saw the property it was the big rustic barn that spoke first. A place to create a music and folk art center.

By then after two decades of fairs and markets, we chose a gentler life of playing theaters with our duo or backing up renowned storyteller Patrick Ball, or in our quartet the New World String Project. I joined the ArtsCare program to play in hospitals. We put in a recording studio where we record our albums and Aryeh does some soundtrack work. He has always been a worker bee for environmental causes as well.

So we were busy, and the barn idea went slowly. Little by little the broken equipment and cobwebs went out, but it was as long as we were still touring so much, it would be years until the vision was realized. What we thought might be two weeks off that April of 2020

*Our 5000 sq. ft pole barn was built in the 50's and resurfaced in the 80's. It's on 10 acres nestled in the Willamette midway between Corvallis and Eugene.*





*Left: When not in concert mode the barn is a popular clothing store called "Goddess Wear Recycled"*

*Right: At concert time the clothes roll out and the seats go in. Patrick Ball from Ireland performs onstage in March 2022.*

turned out to be more than two years off. Cement went in, a stage was built.

Aryeh did most of it, a few hired professionals helped.

We now have our Folk art and music center. Filled with colorful quaint treasures, fairy lights, and memorabilia decor from centuries of music and culture. It houses my clothing store called "Goddess Wear Recycled" which is all on wheels so when it's time for a concert the racks roll out and the chairs roll in. There's an ample stage, lights, and sound with a roster of the finest folk musicians and storytellers booked well into the future years.

## **What we thought might be two weeks off that April of 2020 turned out to be more than two years off. Cement went in, a stage was built.**

There is a tavern-style gathering space for parties, book clubs, and various workshops and celebrations. There are guest artist workshops, I teach mosaic classes, there are lawn picnic concerts, music classes, 70's campfires, and old-time jam sessions. There is a forest with camping platforms and breathtaking views in every direction.

We are now back to touring again, but now we forego airports and enjoy the humble life of van and trailer with shorts trips up and down the west coast. We prefer libraries and community centers, house concerts, and indie theaters. I find the most pleasure when we bring my 20 harps to libraries, hospitals, or schools and teach groups to play who have never touched an instrument, to make beautiful music that very day.

When I walk around the property, watching Aryeh the classical violinist and scholar happily mowing fields on his tractor, and our sleepy cat Nigel lounging on the porch, or when I'm watching a barn full of people having such a good time, I take in the grandeur, the good fortune, the hard work and perseverance it took to make it here. All to happily pay it forward again by offering these music and art experiences for the local community in our small rural town and beyond.

I think about how all those street-performing years, those decades were the thing that made this happen. It was hard, and hardcore, but the love of regular folks catching a bit of music magic on the street as they passed by was a constant.

People so love music, always have, always will. Those of us who have lived a life of it big or small are so very fortunate. Folks took in what we offered and gave us back to us ten-fold, tips in the basket reinvested in the dream. We still work just as hard as we always did, the tasks are never-ending, but it's all in service to music, musicians, the arts and community. It's a beautiful thing and a beautiful life. We are pretty sure Pete Seeger would approve. ♦

*Lisa Lynne is a Celtic harpist and composer who has recorded for the Windham Hill/Sony music label. When not touring she plays music for hospitals and school programs. She authored a book titled "How to Succeed with Self-Produced Concerts" A guide for performers and presenters. Available at [www.LisaLynne.com](http://www.LisaLynne.com)*





PORTLAND  
GUITAR



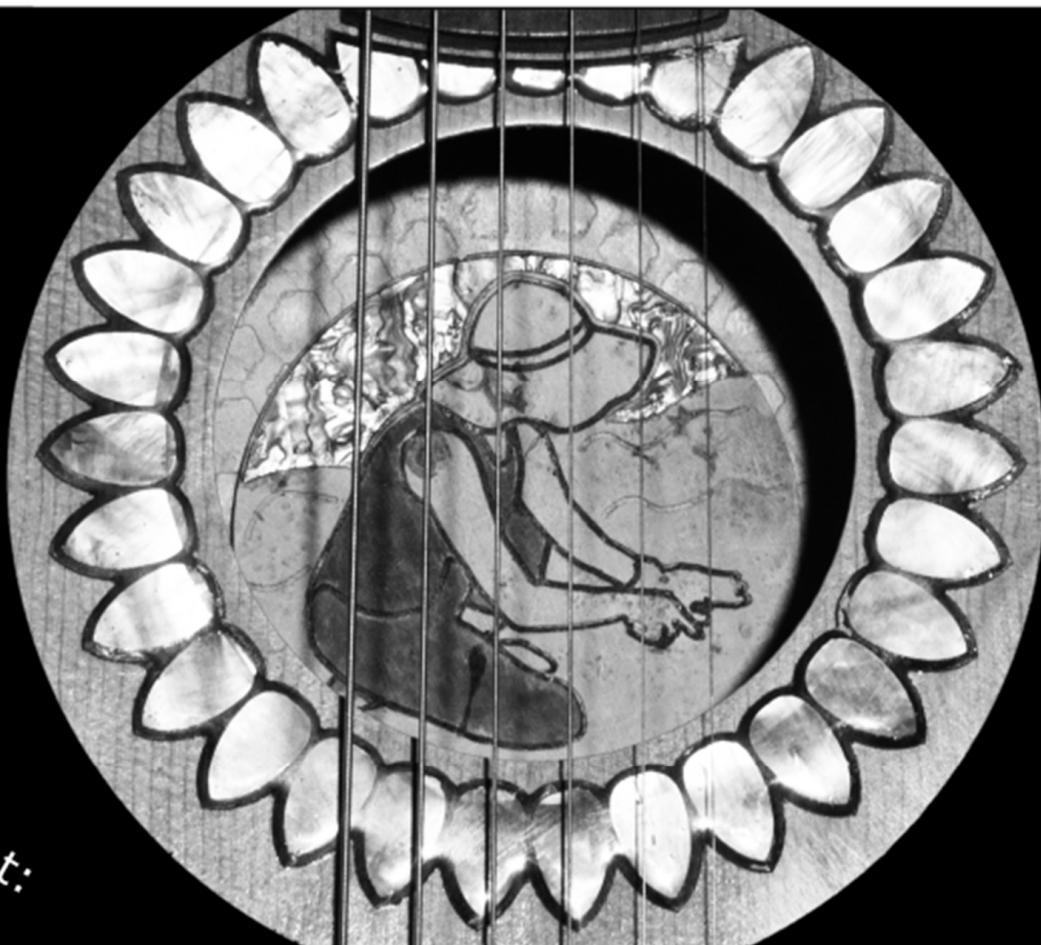
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# Announcing the PFS 2022/23 Season



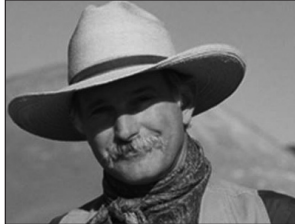
**Tim Grimm** — Saturday, September 17, 2022

For the past 20 years **Tim Grimm** has blended his love of songwriting, travel and acting. He sings with warmth and intimacy songs full of rich descriptive details; many relating the rural upbringing that has shaped his life as the grandson of farmers. Since 2000 he has released over 10 solo albums.



**Deidre McCalla** — Saturday, October 8, 2022

**Deidre McCalla** has been performing her distinctive style of contemporary folk – a rich, acoustic blend of folk, rock, country and pop for over four decades. Her artfully crafted songs are a narrative of our strengths and weaknesses and celebrate the power and diversity of the human spirit.



**Dave Stamey** — Saturday, November 19, 2022

**Dave Stamey** an award winning singer-songwriter considers himself a musical storyteller rather than a musician. This self-described cowboy-folksinger-storyteller looks forward to the chance to change people's perspective on the rural West; a lifestyle he says is often overlooked in the media.



**New World String Project** — Saturday, December 10, 2022

The **New World String Project** perform heartwarming, stirring music in the Celtic, Nordic and American folk traditions using a rich blend of folk string instruments. The quartet consists of **John Weed** (fiddle), **Aryeh Frankfurter** (nyckelharpa, harp), **Lisa Lynn** (cittern, harp) and **Stuart Mason** (guitar, bouzouki).



**David Francey** — Saturday, January 21, 2023

Scottish born Canadian carpenter turned singer-songwriter **David Francey** is the recipient of 3 Juno awards and 3 Canadian Folk Music Awards. He considers himself a documentarian through song of the working man and woman. His dry humor and astute observations of life along with his warm singing style have earned him a loyal following.



**Kray Van Kirk** — Saturday, February 18, 2023

A fine finger-style guitarist with a 12-string guitar and a precise soaring baritone, **Kray Van Kirk** plays a bit of everything when it comes to folk. This singer songwriter explores stories of socially progressive themes and retells classic myths





## John Reischman & the Jaybirds — Saturday, March 18, 2023

Together for over 20 years **John Reischman and The Jaybirds** bluegrass sound blends original songs and instrumentals with Appalachian old-time music for a truly unique sound. Joining John in the Jaybirds are Trisha Gagnon on bass and vocals, Nick Hornbuckle on 5-string banjo, Patrick Stauber on guitar and Greg Spatz on fiddle.



## Honey Whiskey Trio — Saturday, April 15, 2023

**Honey Whiskey Trio** blends sounds and styles from folk, bluegrass and jazz; telling stories through song and stomp highlighting the musical traditions of American folk music. **Courtney Gasque Politano, Ann Louise Jeffries Thaiss** and **Christina Wilson** originally performing in the A cappella genre, the trio picked up instruments and added original body percussion to develop their own unique sound.



## House of Hamill — Saturday, May 20, 2023

Philadelphia based **House of Hamill** is on the cutting edge of a new generation of traditional musicians. Together they write unusual exciting fiddle tunes, unpredictable original songs and breathe new life into traditional and contemporary songs. They are known for tight intricate arrangements, thick vocal harmonies and a driving undercurrent of rhythm.



# PFS 2022=23 CONCERT SEASON

Concerts are held at the  
**Reedwood Friends Church**  
**2901 SE Steele St, Portland.**  
All concerts start at 7:30 PM.

*Doors to seating open at 7:00 PM*

Single Ticket Prices	On Line	At the Door
General Admission	\$21	\$25
PFS Members	\$18	\$22
Ages 12-18	\$10	\$12
Under 12	Free	Free

**[www.portlandfolkmusic.org](http://www.portlandfolkmusic.org)**

## Season Tickets

PFS introduced Season Tickets a few years ago and their popularity continues to grow. There are several reasons why Season Tickets are beneficial to both the Season Ticket buyer as well as for the PFS Concerts effort:

- Season Tickets are the best value for folks who regularly attend concerts. Prices are discounted over single ticket prices. Season ticket packages for all nine concerts are \$153 – only \$17 per concert.
- When you purchase a season ticket package, you'll get one free bonus ticket to use at any performance during the season. Bring a friend or give the gift of music to someone.
- Best of all you are guaranteed admission to sold out concerts.
- And, the Season Tickets help support the PFS Concerts effort.

Buying Season Tickets is very easy. Simply go to the PS website: [www.portlandfolkmusic.org](http://www.portlandfolkmusic.org) and select "Concerts" under the "Events" menu. This will open the PFS Concerts for 2022/2023. Select the "Buy Season Tickets" button and follow the purchasing instructions.



## July 21 to July 24th Northwest Autoharp Gathering 2022 (NWAG)

Northwest Autoharp Gathering for 2022 (NWAG) will be held from Thursday, July 21, to Sunday, July 24, at the Rainbow Lodge Retreat Center [<http://www.rainbowlodge.org/>] located at 46820 SE Mt.Si Road, North Bend, WA 98045.

NWAG 2022 will feature 3 outstanding instructors: Karen Mueller, Tom Schroeder, and Carol Outwater. There will be workshops for all player levels and many different types of music. There will be plenty of opportunities to jam, attend evening concerts, and just plain enjoy our favorite musical instrument. Plus, we'll be featuring a live, special performance by Bryan Bowers.

Nestled on 40 acres in the tall timber at the base of towering Mount Si, Rainbow Lodge Retreat Center is unique. You'll find a lovely cedar Lodge with massive rock fireplaces and comfortable rooms. You'll experience the tranquility of a deep forest and mountain streams. Just a short drive from Seattle, it is amazing how quickly refreshment and renewal sets in at the Lodge. The Lodge's setting in the woods combines comfort and convenience with an "away-from-it-all" feeling, providing quality meal service, meeting areas and comfortable sleeping rooms.

For details, audio clips and registration, see the website at <https://www.nwautoharp.org/>

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Music?**

*Local Lore needs writers,  
either with a story to tell,  
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# Portland Guitar

## dialogue with Max Dickinson

**P**FS welcomes its newest business member, Portland Guitar. This 17-year-old firm became a family affair about three years ago when Max Dickinson joined his father, Jay to craft modern acoustic guitars.

**Split saddles create 6 micro-tunable scale lengths which in luthier's language "results in perfect intonation on the fret board."**

Portland Guitar founder, Jay Dickinson, was educated as a mechanical engineer who decided about seventeen years ago to utilize his life-long interest in wood working to craft guitars. He elected to focus on producing acoustic steel-string guitars with innovative features. His engineering perspective has resulted in several inventions including the patented split-saddle bridge as well as patent pending improvements to the bracing and top/back construction.

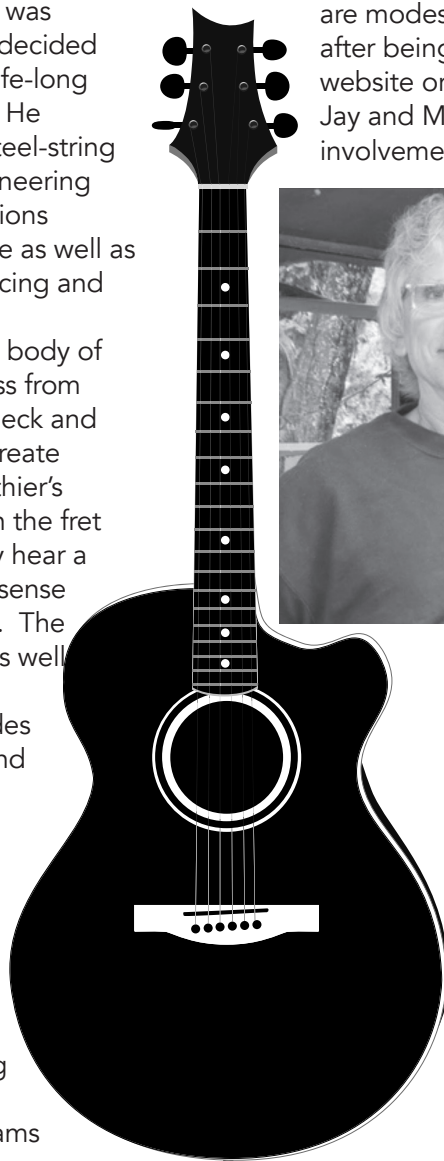
The saddle is the piece of wood on the body of the guitar that the strings are drawn across from the bridge at the belly to the top of the neck and beneath the tuning pegs. Split saddles create 6 micro-tunable scale lengths which in luthier's language "results in perfect intonation on the fret board." While most people would barely hear a difference in sound, to those that have a sense of tone this is an important improvement. The bridge is available as an individual item as well as a feature on their guitars.

The web site [portlandguitar.com](http://portlandguitar.com) provides a comprehensive story of the company and its operation. While most of their guitars are custom made, there are guitars in stock which are pictured on the web site and available to play in person. They select the finest woods and hardware to assemble their guitars. Jay performs the full range of luthier's tasks: sanding and gluing wood together, installing the inlay and performing other decorative finishing details. Jay puts his design ideas on computer where he can later write programs

that will guide cutting and shaping equipment. Max deals mainly with the business end, covering communications, web management and marketing while also learning the luthier's craft.

The typical customer defies description, however he or she is a player, at any skill level, that appreciates fine harmonics and a well-crafted instrument, yet doesn't want to pay a premium price for a premium sound.

Marketing efforts, in addition to the web site, are modest. Many guitars are shipped out of town after being seen on Craigslist, Facebook, their website or other instrument selling websites. Both Jay and Max welcome the chance to share their involvement with these beautiful instruments. ♦



*Portland Guitar Founder Jay Dickinson and partner Max Dickinson*

*By Ray Ashmun: PFS Volunteer and regular contributor to Local Lore.*



# Take 5 with Darrell Scott

**1.** What attracted you to the guitar at such an early age (4)?

***What first attracted me to the guitar was the vibration that ran through the wood - I would put my ear against the guitar and just hit a note...not playing anything other than a single note and the magic in sound and vibration was there...not notes that i was playing but just sound and vibration. Try it!***

**2.** When did you first move to Nashville and how has "Music City" changed since then?

***Nashville has more people, higher prices and more traffic than when i arrived 30 years ago - it is on its way to be a mini Atlanta as a city. Still, a lot of music gets made here - some of it is real good.***

**3.** You were a multi-instrumentalist in Robert Plant's Band of Joy. How did your collaboration with the legendary Led Zeppelin frontman come about?

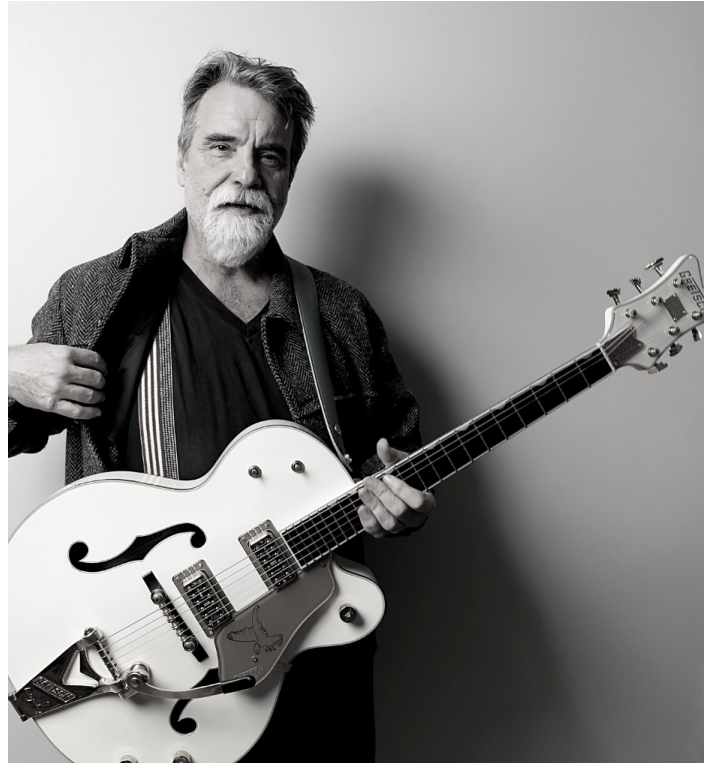
***I was called to be in the recording band for Robert by producer and player, Buddy Miller. The only other time I had worked with Buddy was a long time ago on a Jimmie Dale Gilmore record. Years later, Buddy thought that my inclusion was important. I was the "multi" guy who could also sing harmony. Once the album was made Robert wanted THAT band on the road - so, away we went for about two years on the road.***

**4.** In addition to being a solo performer you are also a sought-after session musician. What makes a successful session musician in Nashville today?

***Having a voice of one's own is important as a recording musician, and tempered with the ability to fit in to the songs in front of the player at any time. In that role, I am there to support the songs and as a songwriter I know exactly how to listen to a song and be there for the song.***

**5.** Can you give us a brief overview of your SongFood songwriting workshops?

***SongFood is a workshop that presents a song: we listen, we talk about it and find possible ways to improve it. It is one-on-one except with the audience of the rest of the workshopers. I am a good listener first and then I bring arrangement and writing com-***



***position to my response to the songs I hear, maybe things the writer had not considered but is sitting right there for all of us to hear. In workshop we try ideas and hear in real time if it adds or distracts from the song and very important: we are honest.***

***Darrell Scott is scheduled to perform at the Alberta Rose Theatre on August 20th. For more information see [www.darrellscott.com](http://www.darrellscott.com)***

*By Kevin Nordlie. Kevin is based near the other Washington (DC) and works with independent musicians in the folk music community. [Kevin.Nordlie@gmail.com](mailto:Kevin.Nordlie@gmail.com)*

***What local/regional musician would you like to see profiled in Local Lore?  
Send your suggestions to  
[LocalLore@PortlandFolkMusic.org](mailto:LocalLore@PortlandFolkMusic.org)***

# Return of the Dance



**T**he COVID pandemic hit dancers particularly hard. Unlike song circles, it is hard to create a virtual Zoom dance. As a result, most of the dance venues in the Portland area went into a long hibernation. Now they are beginning to awaken, but not without difficulties.

**Portland Country Dance Community (PCDC)** is Portland's most active dance venue. They have resumed their regular schedule of English Country dance on Friday nights and Contra dance on Saturday nights. Details of their schedule, including musicians and callers can be found at <https://portlandcountrydance.org>.

**Cascade Zydeco** started out holding dances on Wednesday nights at the Mekong Bistro (8200 NE Siskiyou) but had to shut down when some COVID cases were reported. On June 22, they began a fresh start, and we wish them good luck. To learn more, try <https://www.cascadezydeco.com>.

**Lenora's Ballroom** also resumed their Monday night dances at Waverly UCC (3300 SE Woodward) but had to cancel several times. They are now back to holding regular events. Check them out at <https://www.lenorasballroom.com>.

**Norske Runddansere** are continuing open dance on Monday nights during the summer at 8800 SW Oleson Road. Their website is <http://www.norskerunddansere.org>.

For Irish dancing, **S&A Irish Entertainment** has resumed the 1st Friday Ceili Mor (the big dance) at Winona Grange #271, 8340 SW Seneca St. in Tualatin. They have stopped for the summer but will return in October. However, their Thursday night Winds of Donegal class will continue throughout the summer. For more info, go to <https://irishpdx.com/classes-and-ceilis>.



## COVID Precautions

COVID cases have been going up again in Oregon. Even though the state mask mandate has been loosened, most venues still require masks. Dancing is a strenuous activity and you get close to other people who are also breathing hard. This facilitates the transmission of the virus.

**Norske Runddansere** advises attendees that masks are required and "you must be fully vaccinated (with booster)".

**PCDC events** require proof of full vaccination: two doses of Pfizer or Moderna, or a single dose of Johnson & Johnson, and at least one booster, if eligible, and require attendees wear "a well-fitted mask". For more info, go to <https://portlandcountrydance.org/covid19>.

These precautions make sense and should be followed by anyone who wants to dance and remain healthy.



*By Barry Gorden, PFS Calendar Editor and volunteer*

# Greetings to all as summer begins!

**O**n June 5th, PFS held the Strawberry Social at the Regents Center! A very fun day!

Despite rain, 57 avid folk singers came together to enjoy strawberry shortcake with local Oregon strawberries, and to meet Board members who (with some of their spouses) were serving! We all got to say hello to folks we hadn't seen for a long time, or in many cases, people we'd never before seen in person.

**This event was only possible  
because many (23 to be exact)  
people stepped up to help!**

It was delightful to meet so many new members! – 19 new members attended as well as a number of people from the Virtual Song circle who had met on line almost weekly, but never in person! Another 5 new members wished they could be there.

After the shortcake and greetings, a very short meeting was held. You can read more about PFS vision and future events in the President's Column.

But now, let's talk about volunteers! This event was only possible because many (23 to be exact) people stepped up to help! I was coordinating, but I had to be away the weekend before and I might have gotten Covid while away. These volunteers meant that the event would still have happened if I hadn't been able to be there.

My extra special thanks go out to the following PFS members who volunteered: Greeters: Bonnie M and Steve M; Chair/Table set up: Steve G, Ray and Bill A, David C; Strawberry cutters/kitchen: Kathy W, Bob G, Jory A, Shelby A, Johanna F, Lynne G, Delores D, Deb L; Servers: Brian W, Stan D, Kim M, Jeanette W, David O, Alana M; Opening Music: Mo (Mack); Song Circle Lead: Dave O; and helping me with everything, Barry G. Special thanks for Barb H for helping recruit volunteers.

Volunteers did a wide variety of tasks, including some small and simple, some a bit more demanding,

SO I'd like to make a pitch that anyone can volunteer to help PFS on occasion!! You could help at a concert, at an event like this, helping with odd admin, contribute something to Local Lore, and then we hope soon - organizing a song circle as Covid allows. For virtual events, members could volunteer to help with tech or breakout rooms, tech or host Virtual Song Circle, publicity, etc. Special shout out to Kay F. who already offered to help in the future.

Now, one more thing, DUES! At the Strawberry Social, the Board announced that, ON JULY 1, 2022, membership dues will increase just a little bit. This will help bolster income since Covid has reduced the number of concerts and in person events. The new rates include a \$5 increase for 1 year regular, \$10 increase for 2 year regular, and an increase in business, sustaining, and lifetime rates. Low income rates stay the same. If your membership is about to expire or has expired, consider renewing this month!

Cheers! Strawberries and music forever! ♦

Jinx Kuehn  
Membership Coordinator

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# PFS Membership

It's easy to join PFS: just go to [www.PortlandFolkmusic.org](http://www.PortlandFolkmusic.org).

You can also join by filling out the form below, and sending it, along with your dues, to: Membership, PO Box 1448, Portland, OR 97207-14485

Name(s) \_\_\_\_\_

Address \_\_\_\_\_

City/State/ZIP \_\_\_\_\_

Telephone \_\_\_\_\_

E-mail \_\_\_\_\_

Web Address \_\_\_\_\_

(business members only)

	1 year	2 years	Life-time
Individual	\$30	\$55	\$500
Household	\$40	\$65	
Sustaining	\$100		
Student and/ or Low Income	\$5		
Student and/ or Low Deluxe (LL Mailed)	\$15		
Business Renew (2022)	\$75		
Business New (2022)	\$100		

May we list you in Members' Directory?

☐ Yes ☐ No

Yes, but don't list my:

☐ Phone ☐ Address ☐ E-mail

This is a:

☐ New Membership ☐ Renewal

☐ Donation ☐ Gift Membership

☐ Contact Information Update

## Advertise in Local Lore

PFS accepts ads pertinent to folk music, dance, and the arts. To place an ad, return the following information via e-mail to:

[secretary@portlandfolkmusic.org](mailto:secretary@portlandfolkmusic.org)

☐ Date

☐ Name

☐ E-mail

☐ Phone

☐ Address

☐ PFS member

☐ Business or personal membership

Specify Size of Ad and Membership expiration date

Please provide ad copy/jpg/pdf if prepared.

Send ad file to [kim@kimclaughlin.com](mailto:kim@kimclaughlin.com)

### Basic Rates

\$20 for one-eighth page [3.5"w x 2.5"h]

(\$100 for one year— six issues)

\$35 for quarter page [3.5"w x 5"h]

(\$175 for one year— six issues)

\$60 for half page [7.5"w x 5"h]

(\$300 for one year— six issues)

\$100 for full page [7.5"w x 10"h]

(\$500 for one year— six issues)

### Business Members:

Business Members can take 10% off listed advertising rates for their ads in Local Lore.

### Payment Method

Payment is due in full 30 days from date of completed ad submission.

### Please send a check, payable to:

Portland FolkMusic Society

### Send payment to:

Treasurer

PO Box 1448

Portland, OR 97207-1448

### Deadlines for Local Lore:

January & February Issue—December 10

March & April Issue—February 10

May & June Issue—April 10

July & August Issue—June 10

September & October Issue—August 10

November & December Issue—October 10



[PortlandFolkMusic.org](http://PortlandFolkMusic.org)

**Local Lore**  
**Volume 46 Issue 4**

### PFS Board

The minutes of the most recent board meeting are available on our website.

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Local Lore is published six times per year by the Portland FolkMusic Society, a non-profit, educational corporation whose mission it is to preserve, present, and promote folk music and arts.

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**P.O. Box 1448,**  
**Portland, OR 97207-1448**

Printed by Hush Ink



P.O. Box 1448  
Portland, OR 97207-1448

Address Service Requested

Non-Profit Organization  
U.S. Postage

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Portland, OR  
Permit No. 1981



**October 21-23. Save the dates!**

**More info on website and in the  
next issue of Local Lore**