

# LOCAL LORE

## The Volunteer Issue

Your Folk Music Connection

Explore the PFS Volunteer Experience in Local Lore and on the Website. We have been sharing, building and pitching in for almost 50 years!

I learned many years ago that there was an organization for almost any interest, but to receive the full benefit of an organization, one has to get involved rather than passively belong. By volunteering, one can learn how an organization functions: what are the goals, how does it communicate, how does it raise revenue and spend its money.

In learning about an organization, one works with others and that has always been the source of the greatest reward of volunteering. I have met some of the most fascinating, talented, creative and stimulating people who I never would have encountered in any other way. Working with others to complete projects provides me with a better understanding of other people, and often myself. Just like encounters in the work place can lead to life-long friendships, working with others who share a similar interest has enabled me to make treasured relationships and friendships with some wonderful people.

Ray Ashmun— PFS Volunteer

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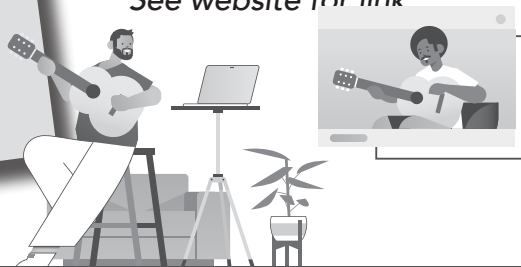
## Virtual Song Circles

Virtual Song Circles are the best way we know to get build courage, confidence and chops!

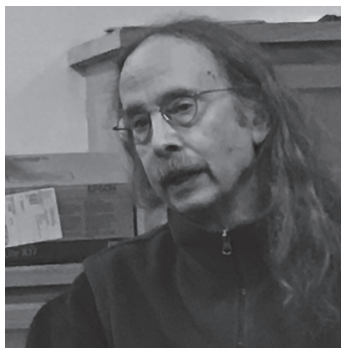
For pros and beginners, performers and listeners.


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See website for link



Continued on Page 2



 Laura and I have appreciated being able to find volunteer 'niches' that fit the fabric of our lives. We settled into the realm of handling different aspects of mailings. Feels good to know that we "pull our own weight."

Bobbo 'Sisyphus' Bernstein



 Hi my name is David Blanchard and I'd like to say a few words about volunteering to help out PFS in a few capacities. I was first introduced to PFS in 1990 when I met Sandy Bly through an acquaintance in grad school. Sandy was involved in producing the concert series which was then held at the Friends House in SE Portland. From the beginning I was an enthusiastic concert attendee and song circle participant. Sometime in the mid nineties I joined the board as secretary and was also the keeper of the membership and newsletter data base. This position caused me some frustration at times but was also the source of many friendships and fond memories. I think I served on the board for three or four years before opting out to let someone else have some fun. It was probably ten years or so before I got back to volunteering in a meaningful way by joining the concert committee on which I served from 2010 to 2014. In 2010 the concert series had been seeing declining attendance for a bit. I was asked to join in by, once again, Sandy Bly and her fella Bill Murlin. I have to say being on the concert committee was way fun, and, that's where I met Kim who is still hard at it. Those of us on the committee took turns producing the concerts, which involved choosing an artist we'd like to present, contacting that artist to arrange a date, negotiate a contract and the fun part MC-ing the concert. One of those years I had the distinction of producing both the show that made the most money for PFS and the show that lost the most. Since leaving the concert committee and before COVID I've helped out at concerts by doing set up and tear down. I can't wait till the upcoming season to get back to that. I really do encourage all y'all to get involved as a volunteer either with the concert committee or in any of the many tasks that need doing to keep the organization moving. It really does feel good to think "I helped do that."

David Blanchard



My PFS membership and volunteering span many years. I've been president, secretary and a board member. I've been on the Singtime Frolics and concerts committees several times. It's the concerts that have made special memories - meeting and hosting great folk performers, hearing outstanding shows and working with some of the most dedicated volunteers I've known. The concerts grew, shrank, nearly disappeared then flourished to become a vital part of PFS.

There have been and are many special volunteers who have made a difference to me and to PFS. Meryle Korn for years of service and newsletter publishing. Jack Bohl single-handling concerts for years. David Ingerson for doing nearly everything and sometimes all at once. Fred Leeson and Dave Mongeau for years of running concert sound with their personal equipment. Sandy Bly for partnering and leading in so many areas, notably hosting performers and members. Kim McLaughlin joined the concert team at a critical time with her graphics skills and her willingness to step into the unknown. She's made concert posters and Local Lore points of PFS pride. Barry Gorden's calendars have been a root of our newsletter.

Those and more enhanced my PFS experience and still others are making big differences now including Paul Rippey, Stan Davis, Wayne and Kathy Johnson and Alana McKenzie. Our volunteers are why we'll keep on keeping on.

Bill Murlin



When I lived in Portland I was a member of the concert committee, and later concert program chairman. Unfortunately I did not succeed in accomplishing my main goal, which was to attempt to create 5-6 day concert opportunities reaching from Seattle



## PFS Volunteer Opportunity


### Post Office Liaison

**Duties:** Renew our PO box annually, deposit money into our Return Service account as needed, renew our Bulk Mailing permit annually, and deposit money into our Bulk Mailing account as needed. Time required: Approximately 8-10 hours per year. Contact Brian Warner, [treasurer@portlandfolkmusic.org](mailto:treasurer@portlandfolkmusic.org)

to Ashland. I always felt that if it were possible to do that, it would be more of an enticement to get traveling musicians to perform in Portland. We were able to arrange a few concerts in both Seattle and Portland, but didn't fulfill the original goal.

During the last year or so I have been writing book reviews for the newsletter. Since roots music gets limited media attention, it's been fun to discuss some interesting but relatively obscure books. Currently the U. of Illinois Press and the U. of Mississippi Press have published dozens of books about American roots music that are sometimes hard to find in bookstores, even at Powells Books.

Dick Weissman

 We began volunteering four or five years ago when the concerts were in the church basement, which required setting up lots of chairs, loading in concession supplies and rewinding all of that at the end of the concert. We were impressed by the quality of the performers and had a great time with the other volunteers, so we were hooked. Now Peggie gets her exercise running back and forth assisting the artists and managing front of house. Tom does everything from lobby set up, schlepping equipment and troubleshooting. We've done just about everything including taking tickets, welcoming audience members, checking vaccination cards, selling CDs and covering the many sound panels in Tom's shop when the concerts moved into the reverberant sanctuary upstairs. Part of the fun is the variety of tasks, working with the other wonderful volunteers and figuring it out as we go. Some volunteers have experience with concerts and others are simply dedicated folkmusic enthusiasts. We've had a great time every show, have become a part of the PFS community and enjoy working with Barbara, the ever-efficient volunteer coordinator. And we're looking forward to next season!

Peggie Schwarz and Tom Nelson



During my thirty years as a PFS member I have served on the Board and have been several times on both the Singtime Frolics Committee and the Concert Committee. I have pleasant memories and lots of tales to tell about both committee experiences. What fun to host in our concerts such musicians as Laurie Lewis, the Kathy Kallick band, Barry and Holly Tashian, Peggy Seeger, Cliff Perry and Laurel Bliss, and Jody Stecher, and Kate Brislin. And what a bundle of laughs it was to host Peter and Lou Berryman (over 20 years) and those crazy guys, the Canote Brothers!

Working with fellow members on all these activities has been such a pleasure. Our planning meetings in our homes have been, as well as work, social affairs with a bunch of friends, all of us in love with folk music. Friendships have been cemented in these committees.

Almost all of my Portland-area friends are PFS folks with whom I have volunteered. How lucky I am.

Sandy Bly



## PFS Volunteer Opportunity

### Insurance Coordinator

**Duties:** Fill out an annual application for our insurance renewal, review the offer from our insurance broker, and approve the payment to our Treasurer and Bookkeeper. Time required: about 4 hours per year. Experience with commercial insurance is a plus! Contact Brian Warner, [treasurer@portlandfolk-music.org](mailto:treasurer@portlandfolk-music.org)



## PFS Volunteer Opportunity

### Local Lore Mailing

**Duties:** Six times per year, print a set of address labels, pick up Local Lore from the printer, apply the labels, sort the newsletters into zip code categories, and deliver the bundles to the bulk mailing facility near the airport. Time required: About 6 hours each time, for about 36 hours per year. Contact Brian Warner, [treasurer@portlandfolkmusic.org](mailto:treasurer@portlandfolkmusic.org)





I have been a PFS volunteer for almost a year now. Most of my volunteer work is behind the scenes. I got interested in PFS during the 2019 concert season, thanks to Wayne Johnson from the concert committee. We were friends who talked about music, radio and the PFS concerts. Last fall I joined the concert committee to help coordinate the online ticket sales. Now I work with concert committee chair Stan Davis to keep the ticket sales running smoothly at SeatYourself. Two concerts were cancelled during the shortened 2022 season, so there was some stress. It's a pleasure to be part of a group that can solve problems that arise. Of course the concert committee is all-in for folk music. I have enjoyed helping choose the musicians for the concerts.

I'm also a KBOO radio volunteer programmer with folk and country music shows, initially through visits on Wayne and Kathy Johnson's country program. Since the PFS concerts resumed early this year, I've been recording promotional announcements each month for broadcast on KBOO. The station co-sponsors the concert series.

My favorite moment as a PFS volunteer was meeting Robin and Linda Williams before their February concert. The concert venue had to be changed at the last moment, and I was just helping move sound equipment into the new setting. I am a fan of Robin and Linda from their music on public radio (A Prairie Home Companion) in the 1980s. I lived in Ketchikan, Alaska, and listened every Saturday. And there they were, real people, willing to talk briefly with me! There were many problems to be solved for that concert to succeed - and they were all solved by hard working volunteers. From Covid checks and ticket taking to special seating arrangements, sound checks and I don't know what else, volunteers made that show a success. The volunteer work comes before and after the music. Teamwork for a good cause. The reward is some great entertainment.

Will Selzer



There was a time when Singtime Frolics appeared to be on the verge of disappearing. No one was volunteering to be on the committee. Singtime

was very important to me, ever since I had attended the very first one at Camp Howard and met other people who not only tolerated the instantaneous bursting into song, but would join in. And not just join in, but also harmonize! What a revelation.

Following the trail of those who had made it happen before, as outlined in the notebook pages of three ring binders, I took it on, and with the help of my partner, Phil Biehl, a simplified version of Singtime took place. A wonderful thing happened that year, when, once at the event, Singtime attendees, such as Linda Huddle and Ira Frankel, and many others, saw things that needed to be done, and did them. While there were no innovations that year, we rolled the old chariot along, and the next year a committee hatched to carry the event forward. Two years later, circumstances repeated themselves and Phil and I again organized Singtime.

Since then, there has been an energetic committee, composed of many talented innovators, that has improved, modernized, experimented and created the special event that has made so many memories for members of the folk community. Why, we used to sing until 11 Saturday night and then move to the gym floor for contra dancing. What a party! Thank you David Ingerson for conceiving of it and starting it all back in the '80's.

Speaking of volunteering, I took notes at PFS Board meetings for a year and produced the minutes. That was a fascinating way to engage and get to know people who take care of the business of a nonprofit. Volunteering is a great way to learn about the organization and meet people. No experience required.

Linda Johns



My volunteer association with PFS began in 2016, when I read an appeal in Local Lore from David Ingerson for someone to take over the Treasurer duties of PFS. I had retired in January of 2015 so when I read this, I thought perhaps I could be an adequate fit.



## PFS Volunteer Opportunity

### Song Circle Coordinator

**Duties:** Find locations for a monthly in-person Song Circle, update the website and the Local Lore editor of the location, and help with set-up and clean-up.

**Time required:** Depends on how many helpers you are able to come up with. Contact Brian Warner, [treasurer@portlandfolkmusic.org](mailto:treasurer@portlandfolkmusic.org)

(I was never an accountant, but as an analyst, I was fairly good with numbers.) I casually mentioned this to David at a Song Circle and was elected to the Board of Directors in December of 2016 and served a two-year term on the Board as Treasurer. This was a fairly easy job in most respects because we have had excellent bookkeeping throughout. My job was mainly to provide direction to the bookkeeper (which is mostly to approve of their suggestions). After serving as Treasurer for 2017-18, and again in 2019, we elected a new treasurer for the 2020-21 term (we serve staggered terms on the Board). In 2021 I agreed to serve a one year term as "interim president," which I did. I hope that my brief tenure as president, as well as my longer tenure as an officer on the Board, has left a lasting impact on the organization, and one that is positive. Of course there have been times when I think "This is too much!" and in exasperation, want to walk away. But these moments are brief and the joy of working with such great volunteers as we have in our Board and our working committees far outweighs these brief moments. After my one year term as interim president, I returned to Treasurer for this year, and am now, for a brief five months "Secretary-Treasurer," to fill in for another Board member whose work schedule interferes with Board Meeting attendance. This December will mark 6 years on the Board, 5 of which were in an officer capacity, and I think 3 terms is a good amount of time to serve. Plus, my partner and I purchased a winter home in Arizona, where we intend to spend about half the year, so my tenure on the Board is coming to an end. I will continue to be an active member of PFS, and available to counsel new volunteers and Board members, as David Ingerson has done so generously for me. The role of Treasurer is fairly simple, mainly to read the financial reports of the Bookkeeper, and summarize them for the Board. Also to keep track of our bank accounts, post office fees, and annual insurance renewals, but these duties could easily be shared by a specific volunteer for each. I believe that "many hands make light work" so future Treasurers are free to re-define the work load and delegate certain tasks to others. Anyway, enough about me. What about you? Do any of these service opportunities sound like they fit into your



skillset and time availability? Let us know, we'd love to hear from you!

Brian Warner



When the pandemic shut down all in-person get-togethers, I quickly discovered Zoom music festivals. After attending virtual filk(science fiction/fantasy folk music) festivals and the virtual DC Getaway, I agreed to organize volunteers for the first virtual Singtime Frolics. We held weekly meetings so we could keep the meetings relatively short, so I got to know the talented members of the Singtime committee, including the PFS Treasurer, Brian Warner, Paul Rippey, David Ingerson, Alana McKenzie, and Mary Ann Gilpatrick. I also got to know Casey Casebeer from California, who took on the task of training all our volunteers on Zoom and breakout rooms. It was also a pleasure to get to know the international folk community volunteers, and I tried to attend ALL of the Zoom training sessions so I could recognize and become familiar with the other volunteers. Since then, I have been in charge of volunteers at another virtual PFS event, fAll Song Circle and was amazed how giving the folk community is. Whenever we had a last-minute need for volunteers, there was always someone willing to give a little more of their time and talent.

I was a little worried about helping with a live in-person Singtime Frolics at Menucha in 2022, since I had not been to Singtime since about 1990, and had no idea what I was getting into, but the committee (now including Dick Hamlet) helped me get comfortable and I had a wonderful time at Menucha.

I'm now taking on a virtual science fiction convention and will be using everything I learned at PFS to help organize this event in the fall. Thank you so much, everyone at the Portland Folkmusic Society!

Cecilia Eng



My first solo adventure after widowhood was to a PFS concert. I don't remember who was performing—it was back in 2013, but I do remember my emotions going out alone for the first time. I was fortunate that the person who sat next to me was Bonnie Messenger, a very friendly and welcoming long-time PFS member, also out on a solo evening. Her husband Steve, was at another concert that night. The conversation was wonderful—I had a strong sense that the future was going to be ok, and possibly filled with nice, welcoming people. I had such a good time, I decided that I would try Tabor Space for another concert the next day.... I didn't know anyone in the room, except for the new friend from the night before, Bonnie Messenger! I remember joking that if this happened again, we should carpool. But I do think of that PFS concert night as one that changed my direction. I have been a volunteer on the concert committee since then, doing graphics and



producing concerts. In the last few years, Local Lore has been my big project. I'm grateful for Ruth Bol-liger's careful proofing and Brian Warner and Jeanette Warner for shepherding Local Lore from the printer to the members. And when I met (and married) Stan Davis, he jumped right in to the PFS Experience. We now do a house concert series, and Stan is a partner in Undis-covered Music in addition to PFS involvement. Every so often, I remind Bonnie how she changed my life.

Kim McLaughlin



We have hosted song circles for many years. They are one of the most rewarding experiences. Ours have always been potlucks so there has been lots of time for socializing as well as singing. We both served on the PFS Board which is rewarding in that you get to have a direct say in what the organization does (or doesn't) do.

It also gets you directly involved in organizing member events such as general meetings and the Strawberry Social. We have also participated in Singtime by host-ing workshops as well as just attending. And Dick has been a key organizer of Singtime for many years. But I'll let him tell you about that.

Corinne McWilliams



My wife, Bonnie, and I have been volunteering off and on for PFS since the late 80s, about thirty-five years. During that time, we have done many dif-



## PFS Volunteer Opportunity

### Local Lore Writer

Do you like to write? Do you like to write about music? Local Lore needs writers who have a story to tell, an idea to explore, or are willing to take on an assigned writing assignment. We'd love to get you involved. Contact Kim McLaughlin, [LocalLore@portlandfolkmusic.org](mailto:LocalLore@portlandfolkmusic.org)

ferent things: I served as president for two years, have helped organize Singtime, hosted the strawberry social, song circles, and more.

Overall, I think my most rewarding volunteer activity has been organizing Singtime Frolics. I have attended Singtime at least thirty times, and have been the lead organizer twice. This gave me the opportunity to learn and sharpen my event organizing skills. It is gratifying to help build a regional folk music community, with partici-pants and guest artists from the Northwest, California, and some from further afield. Singtime is a grand PFS tradition that encourages people to make new friends and reconnect with old friends. We learn new songs, exchange fresh ideas, learn new skills and approaches to performing. Performing at Singtime stands me up in front of a new audience to deliver a new song, sung in a new way.

It has been an enjoyable privilege to continue and refresh this tradition, both as a volunteer and as a participant.

Steve Mullinax



My job was described as opening and closing the building for PFS concerts, but it involves much more, which I really like. I'm the communicator between the committee and the church on our sched-ule. So I am in regular contact with Capi, the building manager, as well as with the church pastor, the head of the committee running the building and various other folks as the need arises. The building is an older build-ing and very large. So I have had to become acquainted with the various systems there and how they operate. This fits well with my previous career as a remodeling contractor and home inspector. I'm the first one there and the last to leave so I get to welcome the artists, help carry in their equipment, show them their room, help set up as needed, find things for them, solve problems, run the lights during the concert and help carry things out before I lock up. I try to stay in the background and watch what is going on and fill in as needed.

Jerry Bier



I first learned about PFS and folk music five years ago. Before that I was involved in hi-tech at Intel and then managed an importing business.

Then I met Kim McLaughlin on OK Cupid. Some of our first dates included attending a couple of PFS con-certs. Of course, my main reason for going to these concerts was that Kim wanted to go. Little did I realize this was going to be an inflection point in my life. Kim was also on the PFS Concert Committee and I soon found myself attending monthly PFS Concert Commit-tee meetings and meeting a group of warm and colle-gial people. Although I felt like a square peg in a round hole (not a singer or instrument player), it was interest-ing learning how the music industry operates and what



it takes to produce a concert. And, I enjoyed spending time with Kim!

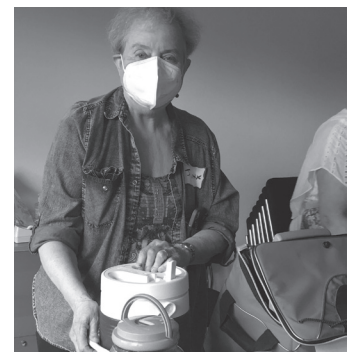
Flash forwards a few years and I now chair the concert committee. We host eight to ten concerts each year with some really amazing artists. Our concerts committee made several key operational changes:

- We agreed to look for national and international artists when possible. A diverse group of genres and cultures that our audience members do not typically see in the Greater Portland area.

- We found an improved venue for our concerts. Two members (Kathy & Wayne Johnson) took on the chore of researching and identifying possible venues. We then all checked out the recommended one and decided on our current venue – Reedwood Friends Church in southeast.

- We introduced Season Tickets. Prior, we started selling tickets for the next show after a concert was completed, and, started with zero tickets already sold. With season tickets, our concert supporters buy a full season of tickets (typically at a discount) and we start the individual ticket sales with a solid number of seats already sold – which really takes the pressure off. The last set of season tickets had 82 subscribers. We really appreciate our season subscribers!

Our new season starts on September 17th with Tim Grimm. Please join us in bringing amazing folk music to the PFS stage. Ticket information is available on the PFS



website.

But my tale does not end there. My volunteer efforts for PFS now include:

- PFS Board of Directors – member at large
- PFS Endowment Fund – chairperson. Got it defined and approved by the PFS Board and started soliciting contributions. I discovered fundraising is not my personal strength, so if you want a volunteer opportunity to help in that role, please let me know.
- PFS Finance Committee – member. Making sure the numbers add up so we can continue operating (more my strength than fund raising).

Last but not least, Kim is now my wife. So this volunteering really paid off for me.

Stan Davis



## 2022-23 Walters Performance Series



**Alasdair Fraser & Natalie Haas**  
September 30 | \$32/\$37 | World, Celtic

**Portland Opera:**  
**Dance, Music & Archetype**  
October 7 | \$8/\$10 | Opera, Flamenco

**Oregon Mandolin Orchestra**  
**with special guest, How Long Jug Band**  
October 21 | \$20/\$23 | Ragtime, Blues, Jazz

Evening shows start at 7:30 pm with matinees starting at 2 pm. Doors open 1 hour early. Evening concessions by D'Anu Wines.

**Ramya Raman & Janaki Rangarajan**  
November 4 | \$15/\$18 | Indian Classical Dance

**Special Family Matinee**  
**Portland Opera to Go: Beatrice**  
November 19 | \$5 suggested donation | Youth Opera

**Acoustic Guitar Summit Holiday Concert**  
December 16 | \$22/\$25 | Fingerstyle Guitar

**Full Season Details & Tickets:**  
**[Hillsboro-Oregon.gov/WaltersConcerts](https://hillsboro-oregon.gov/WaltersConcerts)**



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# Volunteers do the work and make it work!

**D**ear PFS Member,  
Thank you for your membership in the Portland Folk Music Society. Your membership supports the PFS mission of preserving, promoting, and presenting folk music in the greater Portland area. We also increasingly see our work having national and global reach thanks to the current boom of social technology. We are so grateful for your support and are glad to have you on board in this mission.

Welcome to the volunteer appreciation edition of Local Lore. PFS is a 100% volunteer-run organization. We function by virtue of a volunteer board and volunteer committee chairs and members. Our committees are tasked with such things as keeping us going financially, creating this publication, updating the website, hosting song circles and festivals, and brainstorming ways for PFS to practice better diversity, equity, and inclusion. First of all, a giant thanks to all current volunteers. This work is only possible with your assistance!

If you're currently a member but might be interested in becoming more involved in our community, hanging out with some excellent folks, and potentially making new musical connections, here is a list of our current committees to consider:

**Concert Committee**  
**Membership Committee**  
**Website Committee**  
**Singtime Frolics Committee**  
**FallSong Festival Committee**  
**Endowment/ Donation Committee**  
**Social Media Committee**  
**Local Lore Committee**  
**Virtual Song Circle Committee**  
**In Person Song Circle Committee**  
**Racial Equity Committee**  
**Archives Committee**  
**Hosted Organizations Committee**  
**Productive Partnerships Committee**  
**Finance Committee**

Do any of these capture your interest? Would you enjoy joining a team to work toward any of these

endeavors? **If yes, read on through this newsletter to hear stories of other members' experiences volunteering for PFS, and then reach out to me at [president@portlandfolkmusic.org](mailto:president@portlandfolkmusic.org) with your area of volunteer interest.** I am more than happy to point you in the right direction, whether that's to write something for a future edition of Local Lore or to join a committee putting on an incredible show in our concert series (have you bought your PFS season tickets yet?).

Incredible things happen when we come together, and it gets even better when we come together with a common mission. I hope to see you in person or via one of our lovely Zoom meet-ups soon!

Best wishes,

Alana ◀

**Alana McKenzie**

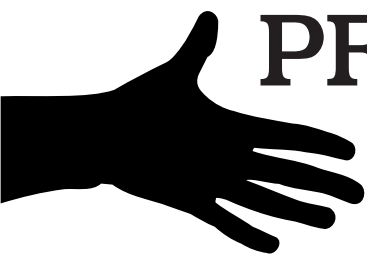
[president@portlandfolkmusic.org](mailto:president@portlandfolkmusic.org)



## PFS Volunteer Opportunity

### PFS Website

The PFS Website Wants You! The PFS website gets thousands of hits every month. Often people are just coming to do business: buy tickets, join an on-line event, or consult our calendar. We want to keep all that good stuff, and also develop new features that will delight visitors. We have some ideas of what else can be done, and we hope you will bring your own. If you are a self-starter and a good writer, if you like good websites, and if you want to serve the members by providing an excellent web experience, this can be a fun rewarding job. There is a lot that can be done and the sky is the limit. To find out more, contact [PaulRippeypdx@gmail.com](mailto:PaulRippeypdx@gmail.com)



# PFS: A 46 year history built on volunteer successes!

**F**rom the very beginning, PFS has depended on volunteers to carry out its ideas, plans, and activities. A few folks were active at the original planning meeting, but my aging brain is certain to have forgotten some. To those I haven't named, my apologies!

John Ullman, since moved to Seattle, was one of the founders and set up the first meeting of interested folks/folkies. Some of those attending were Doug Norlin, who became our first President; Rick Meyers, who got PFS its first CETA grant to assist us in incorporating as an Oregon non-profit organization; Ron and Maureen Nagy, who became the first newsletter editors, back when it was called "Newsletter" or something like that (the name "Local Lore" was suggested some time later by Loeta "Mona" Doyon);

Sue Sargent, who did a little bit of everything. Bill Imhof jumped in as our first impresario, setting up and MC-ing weekly concerts on Tuesday nights at a local watering hole, Euphoria Inc. The White Haired Bettys - Betty Stewart and Betty McFarlane - were active early in anything that needed doing. (Obviously, I was there also.) Those are some of very many folks who helped birth PFS and keep it alive. Some are still active; others have moved away; some have passed on. All, however, made the Portland Folklore Society (its original name) a healthy and growing organization, and established the tradition of volunteers who continue to help run, build, and expand PFS.

*Meryle Korn, PFS Volunteer and Local Lore Contributor*



# Volunteering for Portland FolkMusic Society and the folk community

**I** have been involved in the Oregon folk community for 50 years and with PFS for about 35 years. I've participated in international folk dancing (and teaching), contra dancing (and calling), square dancing, ceilidh dancing, and, in the past 40 years in the folk singing and Irish music communities here in Portland. I've volunteered in the governance of PFS, as board member and president, for the past thirteen years.

The folk community here in Portland is driven almost totally by volunteer energy and expertise. When I use the phrase folk community, I mean not only the organizations such as PFS, Oregon Bluegrass Association, Portland Country Dance Community, and others, but also the independent events, both one-offs

and regularly occurring, that are organized at community centers, pubs, concert halls, churches, and people's homes by individuals or ad hoc groups.

I make this distinction because a significant part of the PFS program was started outside the organization and later was adopted by PFS. Maye Thompson organized occasional song circles in 1981-82. (I'm sure there were song circles before that—organized by Rick Meyers?—but I don't know about them.) I started regular song circles the following year and with the help of Mark Cohen, Mary Benson, and Kathleen (now Ingerson) they were enthusiastically attended every Monday evening and the first Saturday of each month before they came under the aegis of PFS.

The same is true with Singtime. Our singing weekend was also established independently before being taken over by PFS. It happens that I was the one who initiated the first Singtime with the help of Dick Hamlet. In organizing the second Singtime, I got significant help from Moggy Vanderkin. I believe the following year it was organized under the PFS umbrella. I'm probably leaving out a number of committee heads but some of the main Singtime organizers of later years—the ones I remember—were Paula (later Ashira) Belsey, Ellie and Ken Rice, Steve Mullinax, Linda Johns, Hal Day, Jinx Kuehn, and Mary Ann Gilpatrick. Many other volunteers helped along the way—too many to mention in this short article.

Other notable examples of significant independent organizing efforts are: Jinx Davis leading the effort to organize the Far West Folk Alliance conference when it was here in Portland (1995); several people (I'm forgetting who) put a lot of effort into two years of a Portland World Folk Festival (1990s); Dave Robison organizing the Northwest Autoharp Gathering (continuing); Mark McPherson organizing the Summer

Acoustic Music in the Pines (continuing); Sandy Bly organizing the Beaverton Farmers' Market Mini Folk Festival (until about 2014); Friendly House singalongs organized by Ted Kaye; house concerts by Abbie Weisenbloom; Vancouver song circles by Ted Hook. There are many other examples that space limitations and my poor memory preclude mentioning.

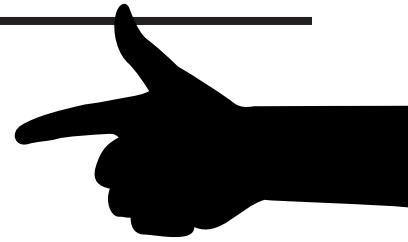
My main point: there is volunteer energy and expertise in the broader folk community which effectively organizes folk music events independent of PFS. These events significantly enrich the community and might occasionally be supported in one way or another by PFS. They might even become part of PFS.

As for what the significant volunteer energy within PFS has produced, that must remain for another article.

David Ingerson, PFS Volunteer and Local Lore Contributor

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# Help Folk Music thrive in the 21st Century



**P**ete Seeger got his most enthusiastic responses whenever he asked his audience to sing along, giving them a sense of connection and power as they raised their voices together. Each unique voice contributing to something beautiful.

As PFS embarks on new initiatives and programs to keep folk music alive and vibrant in these changing times, we have many opportunities, right now, for each member to add their "voice" to our community of singers, musicians, and listeners. Here are just a few important ways you can help:

Help with the planning for the 2023 Singtime Frolics, PFS's annual spring gathering of song that draws people from throughout the west. Help choose the special guest artist, plan workshops, or other tasks to help us make next year's event our best ever. (contact Mary Ann Gilpatrick—maryanngilpatrick@yahoo.com)

Get involved in one of PFS's many other events and activities such as the June Strawberry Social, the fall song festival, or the annual concert series. (contact Jinx Kuehn—jinx1649@gmail.com)

One of PFS's current objectives is to explore partnerships that can broaden our outreach and membership with younger and more diverse communities. Examples include connecting with other folk music festivals, developing a cross-cultural ("Common Chords") mini-festival in Portland, and developing networks with upcoming musicians, educators, and community groups. (contact: Steve Greenwood, essexg@aol.com)

There is work to do to keep folk music alive in these times. And just as it takes many different voices to lift a chorus, it takes many different talents, to keep a folk society like ours vibrant and interesting. If Pete were here, he'd ask you to join in.

Steve Greenwood, Board Member and PFS Volunteer





# People Get Ready

**A**rriving at Reedwood Friends Church at 5pm, the building is dark and quiet. But, that all changes in a few minutes. And, within two hours, live music aficionados will be arriving for tonight's concert.

Jerry starts things in motion by unlocking the church and switching on various building systems. Our experienced and efficient concert volunteers stash their things, know what to do, and begin turning the church into a concert venue. The sanctuary must be ready for sound check at 6pm, and the lobby will have tables for tickets, PFS, artist merchandise, etc. Checked before and after the concert are the bathrooms (for toilet paper and paper towel supplies), the sanctuary (for stray items, like the lost cell phone), and our artists' green room (for garbage and items left behind). Peggie photographs, manages, and works with Tom, Lynn, Bill, David, Lowell, and Barbara, who know the drill and all head in different directions. Sound baffles and window covers to improve sound go up in the sanctuary. Discussions and some laughter ensue. Tables and chairs arrive in the lobby. After the concert, Peggie's photographs help reset the lobby, and all is returned to where we found it.

Around 5:30pm, Stan (tickets), Kim (tickets), Wayne (concert recordings), and Kathy (concert MC) appear with ticket information, spare pens, tape, recording equipment, and other necessary items – and with Dennis, who fills in where needed. Sound engineer Phil pulls in, and various volunteers carry sound equipment into the sanctuary. Restroom and other signs are taped up in (hopefully) strategic locations. Alan and Terry (artist merchandise) arrive. Mo (accounting magic) isn't far behind.

Our concert artists arrive. Volunteers help move equipment and gear, show artists the green room, and get CD's and other merchandise to be sold. Before 6pm, the sanctuary is ready, and volunteers move to the lobby to finish up, check their phones, have a bite to eat outside, and compare notes on music they've recently heard. Sound check is happening, and sounds good in the lobby. Doors open at 7pm, music begins at 7:30, and it's show time!

Sound like fun and something you could do for the season? Drop me a message and we can talk by email or phone!

*Barbara Hollenbeck - concert volunteer coordinator, and PFS Volunteer at pfscv@gmail.com*





**October 21-23**

**The FallSong Festival is Portland FolkMusic Society's annual online worldwide event, happening this year October 21-23, 2022. To register, just go to [PortlandFolkMusic.org](https://PortlandFolkMusic.org), and you'll find a link to the FallSong page.**

#### **PARTICIPANT-LED EVENTS**

FallSong is a place to enjoy the best of traditional folk music from many different traditions: ballads, Irish, union & protest songs, singer-songwriter, folkified pop music, cowboy & western, and filk. Like most big folk events, a highlight is participant-led events. Last year, we had dozens of workshops and song-circles that covered the map: Humorous Songs and Parodies; Songs Associated with Richard Thompson; Open Guitar Tunings; Protest Songs; Songs in Other Languages; Songs about Domestic Bliss - and Conflict; Songs of the Opposite Gender; Songs of Royalty; Folkifying Rock Songs; Wooden Boats; and Songs of the Future.

**Wait! There's more!** Doo Wop Songs! Hunting Songs! Dylan Songs! Sea Songs! Joyous Songs! Labor Songs! Irish Songs! Covid Songs! Love Songs! And that is only a partial list. There really is something for every taste.

To see the current list of workshops scheduled so far, and to find out about leading one yourself (and do consider it - it's great fun!) check out the FallSong Page.

#### **PODS**

This year we will expand the mix with special performances from folks working in vibrant musical genres which you may not consider part of the traditional folk music vocabulary: R&B, Soul, punk, rap & hip-hop, reggae, grunge, jazz, Latin, psychedelic, and more.

We aim to highlight under-represented communities in folk music, including People of Color and LGBTQ+ artists. While some of the instrumentation, rhythm and lyrics may surprise us, performers of all generations are carrying on the folk tradition, as they write and sing songs of struggle and triumph, loves won and lost, and

the solidarity that makes it possible to survive in an often hostile world.

The pods will be made up of singers from different demographics giving short concerts, beaming in via Zoom. It will be a musical feast that it would be difficult to hear anywhere else. Open your ears, minds and hearts for the pods. Don't miss them. More information on the FallSong Page.

#### **GROUP SINGS**

And of course, as a key part of any folk-music event, we'll have big group sings. Friday night, we'll have the FallSong Circle; Saturday night, participants will be invited to join the PFS weekly Virtual Song Circle; and on Sunday night, we'll all be welcome at the Seattle Folklore Society Song Circle.

#### **MAKING FALLSONG EVEN BETTER**

First, we are delighted that some of our sister organizations are also supporting FallSong. This is simply an extension of the practice of many folk club members, who already volunteer with other clubs and attend their events.

Also, we are always looking for volunteers with organizing and technical skills, so we welcome good-hearted friendly people like you! If you would like to volunteer, just go to the FallSong Page.

You can register for FallSong right up until the final week. But please register now! That will encourage the team putting this on, and avoid last minute glitches.

Finally, FallSong is free. Sort of. We would like everyone who participates to contribute financially. The suggested contribution is \$25 for the whole weekend, or \$10 a day. Please give what you can. The money received will allow us to give a stipend to the diverse Pod performers.

**For Registrations, Program, Contributions, and Volunteering, just go to the FallSong Page at [PortlandFolkMusic.org](https://PortlandFolkMusic.org) ◀**

# Tim Grimm

Saturday, September 17, 2022

Reedwood Friends Church

"Tim Grimm has the sort of warm lived in voice we all associate with someone who has seen and experienced most of the ups and downs life can throw at us and still continues to plough on with an indomitable spirit."

**American Roots UK**

His most recent recording, *GONE*, was released in March 2021 and debuted as the #1 Folk album for the month

**G**rowing up the son of schoolteachers and grandson of farmers, Tim Grimm left his home in Columbus, IN upon graduating from high school and headed to Earlham College in Richmond, IN where he received a degree in political science. His next stop was Ann Arbor, MI where he pursued a Masters of Fine Arts (MFA) in theatre at The University of Michigan. He worked some in regional theatre, lived briefly in New York City and then Chicago, IL where he began guitar lessons at the Old Town School of Folk Music. He began writing and performing songs along with a band he put together. Tim Grimm and the Truehearts released two CD's.

The pursuit of auditions for movies and television landed him a role in the movie *Backdraft*. A television

**Returning to the area of Tim's youth, they determined to consciously lead a life of significance vs. success.**

series pilot caused him to relocate to Los Angeles, CA; however it failed. Guest spots on episodic television and some movies of the week paid the bills. In 1991 he landed a recurring role on NBC's show *Reasonable Doubts*. This was followed by the movies *A Clear and Present Danger*, *Mercury Rising*, and more.

Along the way Tim married actress Jan Lucas and they began a family. When the children were about to start school, the couple decided to move permanently back to Indiana where they had purchased a farm west of Columbus close to his childhood home. Returning to the area of Tim's youth, they determined to consciously lead a life of significance vs. success.

The last 20+ years have been dedicated to his family and music. He has released over 10 albums since 2000. Some highlights over the years include:

2005: Grimm was asked to compose music and act in a production of *The Grapes of Wrath* at the Indiana Repertory Theatre and Syracuse Stage in New York. The song from the play *The People's Highway* was on his next album *The Back Fields*, which was named



Americana Album of the Year by the Just Plain Folks Music Awards.

2007: Using several of the Midwest's finest songwriter's — Krista Detor, Carrie Newcomer, Tom Roznowski, and Michael White, Grimm put together a concept CD drawn from the short stories of noted author Scott Russell Sanders exploring the settling of the American Wilderness in the Ohio River Valley Region between The Revolutionary War and The Civil War. Two PBS programs explored *Wilderness Plots*; both productions were nominated for Emmy Awards.

2014: The #1 song on folk radio was Grimm's "King of the Folksingers" a tribute to his friend and musical icon Ramblin' Jack Elliott.

2016: Grimm's single "Woody's Landlord" was the #1 song on folk radio for the year.

2017: The Grimm Family Band wrote the music for *Finding Home: Indiana at 200* for Indiana's Bicentennial. They performed it live for a multi-week run and for the WFYI-Indianapolis PBS affiliate filmed production; then created a CD of the musical project. Additionally in 2017, the family band (Grimm, Jan and sons Connor and Jackson) recorded "A Stanger in this Time."

For the past several years Grimm has worked as a tour leader for Irishfree Irish Music Tours, a company specializing in small group musical excursions around Ireland experiencing traditional music. Additionally, Grimm has developed his own Scottish tours -- Beyond the Tartan and Beyond the Standing Stones -- 10-12 day tours of Scotland and the Isle of Skye. He shares tour duties with other musician tour leaders.

Website: [www.timgrimm.com](http://www.timgrimm.com)

Videos: <https://www.youtube.com/watch?v=ZPLKgCwBvug> ("Gone")

<https://www.youtube.com/watch?v=71PvEfsD76o> ("Better Days")

Compiled By Kathy Johnson, PFS Volunteer



# Deidre McCalla

**Saturday, October 8, 2022**

**Reedwood Friends Church**

"A highly distinctive voice in a crowded field of contemporary folk music."

**The Austin American Statesmen**

Her artfully crafted and soulful songs, chronicle our strengths and weaknesses celebrating the power and diversity of the human spirit.



**D**eidre McCalla acquired her first guitar at age 15. While attending a Catholic girl's high school in Ossining, NY (approximately 25 miles north of NYC) she developed a love for singing and entertainment with her involvement in glee and drama clubs. During this time she had a folk trio called Friendship with her two best friends. They performed at school and local area functions.

**Her first album *Fur Coats and Blue Jeans* was released on the Roulette label in 1973 while she was a 19 year old student.**

McCalla continued her education at Vassar College where she majored in theater. Her first album *Fur Coats and Blue Jeans* was released on the Roulette label in 1973 while she was a 19 year old student. She wrote three of the ten songs on the recording.

Upon finishing college, McCalla set her focus on music determining to teach herself. Two to three years later she realized her musical knowledge was lacking in certain areas and was limiting the growth of her songwriting. This led her to attend the Wisconsin Conservatory of Music in the late 1970's where she spent 2-3 years studying jazz guitar, which included jazz and classical theory. During this time she performed in the duo Gypsy and the band Breakwater. Once again being tired of school McCalla determined her next step was the NYC music scene of the 1980's.

She became more known in 1985 when she recorded the first of three albums on the pioneering women's music label Olivia Records. Her first recording, *Don't Doubt It*, is listed as one of 25 Classic Women's Music Albums by *Ms. Magazine*.

*Don't Doubt It* was nominated for Best Independent Album and Best Song on an Independent Album. In 1988 *With a Little Luck* was nominated for Best Independent Album and Best Vocalist on an Independent Album; both nominations by the New York Music Awards.

McCalla's final endeavor with Olivia Records was *Everyday Heroes & Heroines* recorded in 1992. On the title track she speaks of the individuals in the world who keep things going on a daily basis; who show up and do the work that is before them each day.

*Playing for Keeps*, released in 2003 is a rich blend of folk, rock, country and pop; a perfect combination of solid music and great singing. Her songs celebrate the power and diversity of the human spirit.

In 2021 McCalla received a SERFA Award from the Southeast Regional Folk Alliance for distinguished service and exceptional contributions to folk music in the Southeast region of Folk Alliance International.

*Endless Grace*, her most recent recording was released in 2022. McCalla wrote all the songs and served as executive producer on this project. She sings of our promise and imperfections and celebrates our capacity to persevere.

Asked to describe herself McCalla once said "I'm an acoustic, folk-based singer/songwriter. The song is the thing. I write for myself. Writing for me is really actually a very selfish act. Writing is my way of ordering the universe. I feel very fortunate that my way of ordering the universe has resonated with so many people around the world and that I've been able, because of that, to work full time as a musician all these years."

Website: [www.deidremccalla.com](http://www.deidremccalla.com)

Videos: <https://www.youtube.com/watch?v=OFgAlfJU1-Q>

[https://www.youtube.com/watch?v=rxJG\\_NSyRNs](https://www.youtube.com/watch?v=rxJG_NSyRNs)

Compiled By Kathy Johnson, PFS Volunteer

**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**

# PFS 2022/23 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	\$22	\$25
PFS Members	\$19	\$22
Ages 12-18	\$11	\$12
Under 12	Free	Free

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

## TOP 10 REASONS TO BUY SEASON TICKETS

The response to the upcoming season has been tremendous! Thank you. We have sold dozens of season tickets already and want you to have solid reasons for joining those season ticket holders. So we came up with a top 10 list of reasons for each of you to be season ticket holders:

1. The season line-up is amazing!
2. Season tickets and individual tickets make fantastic presents!
3. You save money over the on-line and at-the-door prices for individual concerts.
4. You get to visit with friends in the PFS community.
5. You are showing support for live music that you value.
6. You may end up sampling—and liking!—some music that you might not have chosen
7. You are helping support PFS to get better artists with your support.
8. You will not need to decide each month if you want to go as it will be on your calendars.
9. You can use it as a date night!
10. You are guaranteed admission to any concert that we sell out!

Season tickets are a great value; they are discounted over the single ticket price. Season ticket packages for all nine concerts are \$153. Season tickets can be ordered on the PFS website at [www.portlandfolkmusic.org](http://www.portlandfolkmusic.org) on the PFS concerts page under Events.



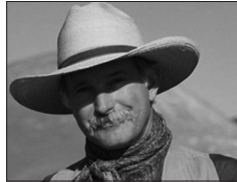
**Tim Grimm**

Saturday, September 17, 2022



**Deidre McCalla**

Saturday, October 8, 2022



**Dave Stamey**

Saturday, November 19, 2022



**New World String Project**

Saturday, December 10, 2022



**David Francey**

Saturday, January 21, 2023



**Kray Van Kirk**

Saturday, February 18, 2023



**John Reischman  
& the Jaybirds**

Saturday, March 18, 2023



**Honey Whiskey Trio**

Saturday, April 15, 2023



**House of Hamill**

Saturday, May 20, 2023

# Anti-Slavery Songs and Songs of the Abolitionist Movement

**Book:** Mat Callahan. *Songs of Slavery and Emancipation*, U. of Mississippi Press  
**Double CD:** *Set Songs of Slavery and Emancipation* Jalopy Records  
**Film:** *Songs of Slavery and Emancipation*.  
[www.youtube.com/watch?v=HmytdAYr-sO](http://www.youtube.com/watch?v=HmytdAYr-sO)

These three projects concern nineteenth century African-American protest music. They can be read, listened to or viewed together, at the leisure of the viewer. Each part of the project contains appropriate levels of information depending upon the reader's commitment and interest in the subject matter. The project came about when author-musician Mat Callahan accidentally encountered a pamphlet about slave revolts

**it is fair to assume that a certain amount of self-censorship of music and texts was part of the process of creating a white audience for these songs.**

by Marxist historian Herbert Aptheker.

There have been quite a few published collections of African-American religious music over the years, ranging from songbooks to social histories, and historical surveys. Outside of books about the music of the civil rights movement or books about hip hop, Mat Callahan's book is the first work focusing on historic black songs of protest and freedom since Lawrence Gellert's songbooks were published over eighty years ago. Earlier books have included collections of songs and scholarly tomes that attempted to analyze the white and/or black origins of this music.

Since recording devices were not introduced until the twentieth century, we have no aural records of the origins of this music, save for musical transcriptions by early scholars. Other than earlier published collections of hymns sung in black churches, the first book that dealt with these songs was the 1867 collection, *Slave Songs of the United States*. That book focused on religious songs, with a handful of secular songs. It included the music as well as the lyrics of the songs.

The primary problem with drawing

conclusions about this music is that we cannot hear the music itself. Descriptions of the music by nineteenth century travelers describe wild, barbaric shouts that are the opposite of the sort of refined spirituals that were introduced after 1870 by touring black university choirs from Fisk University or the Hampden Institute. The music performed by such



*Touring group from Fisk University that sang spirituals and raised money for the college through international tours.*

*Library of Congress*



choirs consisted of arranged concert presentations. Since the purpose of the touring choirs was to raise money for the colleges, it is fair to assume that a certain amount of self-censorship of music and texts was part of the process of creating a white audience for these songs.

Most of the early folksong collectors were white males. However, Lucy Garrison was one of the three editor-compilers of the 1867 *Slave Songs of the United States*, and black Fisk University chemistry Professor Thomas W. Talley compiled his *Negro Folk Rhymes* in 1922. The original edition only included lyrics, but Professor Charles K. Wolfe added Talley's song transcriptions in the 1991 edition.

Meanwhile white college professors Howard W. Odum and Guy Johnson compiled two songbooks of Afro-American music, one religious and one secular, and such other authors as Dorothy Scarborough and Newman White compiled collections of their own. White folklorist George Pullen Jackson compared the tunes of black and white spirituals, and concluded that black spirituals were simply imitations of existing white spirituals.

Callahan begins his book with his searches for nineteenth century black protest music. The first extensive musical contact between white and black

and recorded songs in the Carolinas and Mississippi. Gellert was not a trained folklorist, and he did not keep records of the singers for fear that if the songs had been discovered, the singers and Gellert himself might well have had to face persecution or prosecution. Years later Rounder Records and several European labels issued this music on CD's.

Callahan's second group are abolitionist songs. These were written just before or during the Civil War and tend to be more formal and literary than the slave songs. The composers are both black and white, and the texts reflect a higher level of literacy of the authors. The reader can decide for himself/herself as to the significance of that. Most of the performers on Callahan's recordings are either Berea College musicians or New England shape note singers. The performances are musical, but somewhat formal. In this regard they are generally more like the performances of spirituals by classically-trained musicians than the wild singing observed by nineteenth century travelers. Most of the songs are unaccompanied, with occasional appropriate banjo, fiddle and guitar work interspersed with the vocals. The recordings of slave songs are mostly done by various students and teachers at Berea College. The abolitionist songs are performed by sacred harp singers from Western Massachusetts, with additional

contributions from Bern, Switzerland and New York ensembles assembled by Callahan himself.

The content of

these songs includes certain recurrent themes. Many scholars have referred to "coded messages," songs that present hidden meanings for slaves that include plans for escape or re-settlement. Callahan's songs are more explicit, mentioning escape to Canada and detailing the conditions under which slavery operated. There are also songs about specific resistance groups and rebellions.

Most of the performers on Callahan's recordings are either Berea College musicians or New England shape note singers. The performances are musical, but somewhat formal. In this regard they are generally more like the performances of spirituals by classically-trained musicians than the wild singing observed by nineteenth century travelers. Most of the songs are unaccompanied, with occasional appropriate banjo, fiddle and guitar work interspersed with the vocals. The recordings of slave songs are mostly done by various students and teachers at Berea College. Although almost all the songs in the book and on the discs are sung in English, the *Dirge of St. Malo* is sung in both English and Louisiana Creole and there is one selection from the island of Curacao that celebrates a 1795 slave rebellion. It is sung in a fusion of Portuguese and Creole. A piece for flute, and piano by the

## **Many of the meetings were segregated, but during the course of the services, the color line was bridged, and black and white groups sometimes performed together.**

musicians took place in a series of revival meetings of preachers and musicians at the First Great Awakening (1730's until 1740). At these meetings and their successors, the "Great Awakenings" from the late eighteenth century until the middle of the nineteenth century there were representatives of white and black churches of various denominations. Many of the meetings were segregated, but during the course of the services, the color line was bridged, and black and white groups sometimes performed together. By the mid-twentieth century various scholars, both black and white contested Jackson's theories, focusing on the call and response patterns found in African-American singing style, and the use of slides, turns and rhythms in performances. Callahan spends little time on these controversies, but sets out in search of songs that portray resistance to slavery. His sources for these songs include African-American hymnals, the archives at the Library of Congress, the song folios credited to Lawrence Gellert, 1930's interviews with former slaves, and in some cases his own skills in re-creating lost tunes or compiling new ones.

Gellert was a New Yorker who moved to Tryon, North Carolina for health reasons in the early 1920's

distinguished black composer and instrumentalist Francis Johnson appears on the record but is not transcribed in the book. Johnson was a free African-American musician and composer who was renowned for his compositions, arrangements and performances on the keyed bugle.

The less the reader knows about this music, the more useful the film will be. It includes descriptions of the origin and development of the project, and observations from various participants about the significance of reviving this music and making it accessible to contemporary audiences.

## **Occasional modern effects, like handclapping and soul-singing are used, and the "Bo Diddley beat" appears in a few of the songs.**

The book is divided in three sections: Songs of Slavery, Abolitionist songs and a reprint of Herbert Aptheker's 1939 pamphlet: Negro Slave Revolts in the United State, 1516-1860. Callahan follows a similar format in the double CD set of the same name as the book, produced by Jalopy Records.

The third section of the book represents the beginnings of Aptheker's extensive researches into slave rebellions. Aptheker uncovered hundreds of such rebellions, many of which were betrayed by slaves who were not participants in the events, but used these

events to curry favor with the plantation owners.

The performances on these records are somewhat formal and arranged, reflecting the academic background of the choral directors and arrangers. Occasional modern effects, like handclapping and soul-singing are used, and the "Bo Diddley beat" appears in a few of the songs. Callahan used a few of Gellert's tunes, but he has not chosen to include any of the performances that Gellert recorded.

Taken together, the book, CD's and film offer an important window into nineteenth century black protest music. They also offer a fascinating view of how enslaved people resisted the circumstances of their oppression, even at the risk of their lives.

If you are interested in learning about and hearing early examples of black protest music, these collections are an excellent place to turn. Virtually none of the songs printed or recorded are apt to be recognized by most readers.◀

*By Dick Weissman is a composer, performer and author who writes books about American roots music, music and politics, and the music industry. He is an inductee in both the Colorado Authors Hall of Fame and the Music Hall of Fame. His most recent book is A New History of American and Canadian Folk Music.*  
[www.dickweissman.com](http://www.dickweissman.com)

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& the World!



# Take 5 with Brad Tisdel

**1.** How and when did you first become associated with the Sisters Folk Festival?

*In 1995, the first year of the festival, I was a song contest finalist and lost to Dave Carter. I stayed connected with SFF over the years, attending each year, submitting my music, etc. They took a year off in 1999, and I had moved to Sisters in '97 permanently. In the summer of 2000, SFF approached me with an opportunity to develop and create the Americana Project and to work collaboratively with the Festival organization. Subsequently, I became Artistic Director in 2003, founded the Americana Song Academy and co-founded My Own Two Hands, a community arts fundraiser, and started working full time as Executive Director in 2008.*

*The Americana Project, a concept that had been shared with me by SFF to make a connection with local youth, was an opportunity to combine my passion for experiential education, music and arts, and being a performing singer-songwriter and recording artist. Americana Project has been immensely successful. After 22 years we still have a class every day in the high school teaching guitar, songwriting, recording and performing, and building handmade guitars, among other music and arts education related programming. We've recorded 17 full-length "albums" of high school students' original music and hosted hundreds of guest artists to share their craft with our local students.*

**2.** What is your biggest challenge in putting together a multi-venue/multi-day music festival?

*I find one of the most challenging aspects to be providing opportunities for up-and-coming artists, while also booking well-established acts and selling out, hopefully. The festival continues to be exciting to present, based partly on the amazing artists we work with, the different ways they serve and share their talent, and the community integration and support we develop. The other challenge is finding the right role for each artist throughout the week, as we produce the festival on the weekend, while also producing events that surround the festival: the Americana Song academy, (a 4-day songwriting workshop prior to the festival), the festival kickoff event, and the festival artists performing in the schools, all happening in the same week.*



**3.** What do you look for in curating the festival line-up?

*We always want to be intentional in presenting a broad array of Americana music...culturally, different genres, energy and vibe. The seven venues (11 venues up until 2020) each have their own unique character and feel. Putting together the festival lineup provides an opportunity to curate the different stages and venues to have an overall flow and artist/patron experience. There are many talented new artists we want to work with, while we also create great bonds and friendships with many of the artists who have performed in the past. Naturally, we would love to have many of them back. We do our best to walk that balance with our bookings each year.*

**4.** You present summer concerts at your new venue, Sisters Art Works. Can you tell us a bit about how you came to create this venue?

*During Covid we learned to be quite adaptable as a team. We developed online workshops in our new Studio 111, offered "Going Rogue rafting trips" with musicians, and began to plan for a remodel*



of our existing space. We had recently purchased the Sisters Art Works building and adjacent land in 2019 through a capital campaign. Through these funds and a healthy donation by a regional sponsor, SFF developed a new stage, backstage area, and green rooms, and landscaped the venue to diversify our offerings. In the summer of 2021, we rolled out the "SFF Festival of Summer" concert series— 4 weekends, 2 shows per weekend, 2 artists per show. This proved the concept that summer shows could break even, or even be profitable. This summer we booked 5 shows and are selling upwards of 700 tickets per show, depending on the artists. The Sisters Art Works venue also provides a wonderful space for summer camps and after-school programming for youth in music and arts education.

**5.** What do you see as the biggest benefit for students in your Americana Project for Youth (for kids ages 14-18)?

*The biggest benefit for students in Americana Project is the connection they have with one another, our local community and the SFF community as a whole. These young artists, at a very important time in their lives, feel like they belong. Because of year-round programming and deep community inte-*

*gration, young artists feel like they are involved and serving something much bigger than themselves. Additionally, the empowerment of developing skills and experience as performing and visual artists, and presenting original work, helps amplify their sense of self, self-confidence and self-worth. They begin to believe more deeply in their own artistic vision and how they fit with the greater world around them.*

**This year's Sisters Folk Festival is scheduled from September 30 - October 2, see [www.sistersfolkfestival.org](http://www.sistersfolkfestival.org) for additional information.**

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)**



## 2022-23 Walters Performance Series



**Alasdair Fraser & Natalie Haas**  
September 30 | \$32/\$37 | World, Celtic

**Portland Opera:  
Dance, Music & Archetype**  
October 7 | \$8/\$10 | Opera, Flamenco

**Oregon Mandolin Orchestra  
with special guest, How Long Jug Band**  
October 21 | \$20/\$23 | Ragtime, Blues, Jazz

Evening shows start at 7:30 pm with matinees starting at 2 pm. Doors open 1 hour early. Evening concessions by D'Anu Wines.

**Ramya Raman & Janaki Rangarajan**  
November 4 | \$15/\$18 | Indian Classical Dance

**Special Family Matinee  
Portland Opera to Go: Beatrice**  
November 19 | \$5 suggested donation | Youth Opera

**Acoustic Guitar Summit Holiday Concert**  
December 16 | \$22/\$25 | Fingerstyle Guitar

**Full Season Details & Tickets:  
[Hillsboro-Oregon.gov/WaltersConcerts](http://Hillsboro-Oregon.gov/WaltersConcerts)**

## Looking for a friendly new opportunity in life?

# Volunteer for PFS!

**I**n the 1980's my husband and I helped plan and organize concerts for a once-a-month series in the Bay Area like PFS has in Portland. We met Holly Near, Judy Small and Fred Small, and so many other artists.

So, when we moved to Oregon in 1994, we began to volunteer by joining the clean-up crew for Sing-time, and so did our small daughter. I found some of my closest and dearest friends of the last 30 years by joining that crew!

Whether pushing a broom, taking tickets, or choosing folk artists for a concert series, volunteering for PFS can help you enjoy music more, get to know fellow musicians and find wonderful friends!

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

so anyone can volunteer to help PFS on some event or task!!

You could help at a concert, contribute something to Local Lore, organize an in-person song circle as Covid allows, or help with an admin task like membership that I do. For virtual events, members could volunteer to help with tech or breakout rooms, tech or host Virtual Song Circle, publicity, etc. Contact any Board member or that committee's contact if you have an interest in volunteering!

Enjoy Oregon fall and more folk music events!

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

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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 5**

### PFS Board

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

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

#### Vice-President

Steve Greenwood

#### Treasurer

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### Local Lore

#### Editor/Designer

Kim McLaughlin

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### PFS

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## PFS 2022-23 CONCERT SEASON



**See Page 14**

**Tim Grimm**

Saturday, September 17, 2022



**See Page 15**

**Deidre McCalla**

Saturday, October 8, 2022



**The FallSong Festival is Portland FolkMusic Society's annual online worldwide event, happening this year October 21-23, 2022.**

**See Page 13**