

LOCAL JORE

*Your Folk Music
Connection*

PFS Concerts Are Back!



Saturday, January 15, 2022

Reedwood Friends Church

Ticket and Location info on page 3

For over 20 years with seven acclaimed albums, two Juno nominations and two Canadian Folk Music Award nominations to their name 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 four acoustic players renowned in their own right: Chilliwack, British Columbia's Trisha Gagnon on bass and vocals, Seattle, WA's Nick Hornbuckle on 5-string banjo, Los Angeles, CA's Patrick Stauber on guitar and Spokane, WA's Greg Spatz on fiddle.

John Reischman is one of the world's top-ranked contemporary mandolin players. He first played the guitar at the age of 12 and explored fingerpicking and blues styles before discovering the mandolin at age 17. "After a while it was obvious I was going to go with the mandolin," says John. He toured and recorded for many years with California's eclectic Good Ol' Persons and helped define the groundbreaking "new acoustic" instrumental scene as a member

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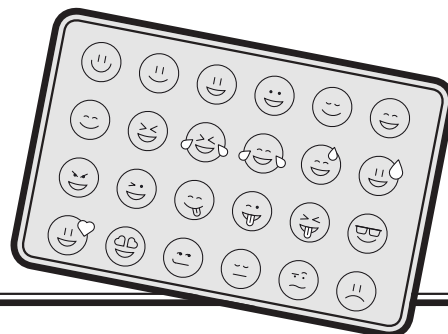
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PFS Song Circles Have Gone

VIRTUAL

For many years, we have met in people's homes every month to sing together. In the face of the pandemic we are getting together on-line. Check the PFS website for all the details.



"Melding hard-won bluegrass chops, great songwriting, superb ensemble playing and a tight-knit sound many bands never achieve John Reischman and The Jaybirds have forged a unique and utterly engaging style that should appeal as much to fans of first-generation bluegrass to those seeking more modern tones." *Bluegrass Unlimited*

of the Tony Rice Unit in the early '80s. John played on the 1996 Grammy winning bluegrass album *True Life Blues: The Music of Bill Monroe*. He also was a part of Kate MacKenzie's 1997 Grammy Award nominated bluegrass album, *The Age of Innocence* and Susan Crowe's Juno-nominated album, *This Far From Home*.

"I didn't grow up in a musical family or know I was a musician until my late 20's when I heard and fell in love with bluegrass music" said Trisha Gagnon. Her search to learn about bluegrass music led her to the Pacific Bluegrass club. In the early 1990's she met Chris Stevens and they formed the group Tumbleweed along with Trisha's sister, Cathy-Anne McClintock. Trisha has distinguished herself as one of the finest female vocalists in bluegrass and provides the Jaybirds a solid rhythmic and harmonic foundation with her strong stand-up bass playing. In addition to being a songwriter for the band, Trisha is also a world-class berry farmer and award winning jam-maker.

As a young child, Nick Hornbuckle had a regimen of piano lessons. "I was in a rock and roll band (Son of Man) for several years in Seattle," said Nick Hornbuckle. "I played bass guitar. We were a punk grunge band. I got out while I could still hear," he concludes. Hornbuckle has developed his own voice on the five-string banjo – a two-finger roll unlike other contemporary banjo players. The move to using the two finger style came about in 1998 when he noticed his middle finger wasn't working as it should. Numerous visits to medical practitioners left him with the problem and no cure. The end result was a move to using just the thumb and index fingers; at the time a style uniquely his own. He has released two award nominated solo projects and has a passion for roasting coffee.

Multi-instrumentalist Patrick Stauber joined the Jaybirds in 2017 where he is the lead guitarist (in the Clarence White guitar style) and sings harmonies. This veteran performer of old-time, bluegrass, folk and western music is also proficient on the mandolin, banjo and Cajun accordion. His first musical influence was his father, old-time master fiddler & clawhammer banjo player Tom Stauber. He's played with Doc Watson, Richard Greene, John Jorgensen, Peter Rowan, Tim O'Brien and John Fogerty. Also, he played on the 2016 Grammy-nominated album *The Hazel and Alice Sessions* by Laurie Lewis and appeared in the film *A Mighty Wind* with Christopher Guest.

Born in New York City, Greg Spatz now resides in Spokane, WA. He began playing violin at age 6 and currently he plays fiddle for The Jaybirds and bouzouki with the old-time world string band Mighty Squirrel. Spatz is a published author of several novels and his short stories have appeared in literary journals and magazines. He teaches in the Master of Fine Arts (MFA) program at Eastern Washington University and is a graduate of The University of Iowa Writer's Workshop. Over the years he has played fiddle with mandolinist Frank Wakefield, guitarist Rob Ickes, Laurie Lewis, Bryan Bowers, Eli West and Cahalen Morrison. He has a solo CD and recently recorded a duo CD with his wife Caridwen who is also a fiddler and violin builder.

Folk Radio U.K. sums it up well: "The Jaybirds have put their own particular stamp on bluegrass, old time and acoustic roots music with a satisfying blend of traditional and modern styles. They also give the impression that they really enjoy playing together. There's plenty here to please both bluegrass traditionalists and lovers of modern American folk music, especially for those with an appreciation of great harmony singing as well as masterful instrumental playing."

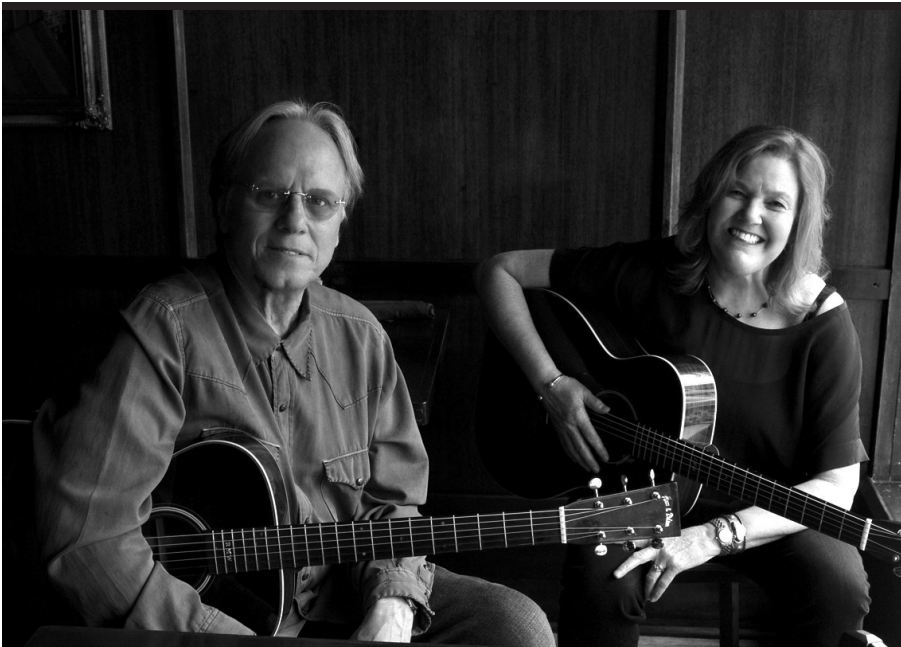
<http://thejaybirds.com> for YouTube video performances of "The Cypress Hills," "Gabriel's Call" and "High Hop." ♦

*By PFS Volunteer and Concert Committee Member
Kathy Johnson*

PFS Concerts COVID Safety Policies

For the health and safety of everyone, at this time, entry to the PFS Concerts requires proof of a full course of COVID vaccination. We ask that you have your proof of vaccination and a valid ID ready and available before entry.

Masks are required in all indoor public spaces per the current State of Oregon mandate. We are requiring **KN95 or N95** masks - **we will have some available at the concerts**. Masks must completely cover nose and mouth. Face shields, gaiters and bandanas are not acceptable. There may be additional requirements for select performances. This policy is subject to change and ticket holders will be contacted with updates.



ROBIN & LINDA WILLIAMS

Saturday, February 19, 2022
Reedwood Friends Church

**"Robin & Linda are an
American musical treasure."
Red House Records**

With a rich career spanning over four decades, Virginia-based duo Robin & Linda Williams have made it their mission to perform the music they love, a robust blend of bluegrass, folk, old-time and acoustic country. Today it is called Americana, but they were performing this music 20 years before the term was turned into a radio format.

Released in 2021, *A Better Day A-Coming* is the 24th album for Robin and Linda Williams and their first since 2013. It is the culmination of the vast restructuring of their life. Adjusting to life after 60 the couple has made some radical moves both personally and professionally. They sold the Shenandoah Valley, Virginia farmhouse and acreage, their home of 42 years, and moved 12 miles away into the city. Additionally, they dropped their road band and returned to their roots as a duo.

Spending more time at home gave their creativity room to work and the songs began to flow. "We had songs we wanted people to hear but we couldn't figure out how to get them recorded" said Linda. The couple contacted Kevin McNoldy whom they'd worked with in the 90's and early 2000's and found the answer to their production needs. Kevin acted as engineer and co-producer on the project. The new house has a 30' x 10' brick and plaster wall living room with 10' ceilings which became their studio for the recording of this new endeavor.

During the first session the couple laid down the primary tracks and then had bassist Mark Schatz and multi-instrumentalist David McLaughlin come by the home studio for the secondary tracks. The digital files were then sent to Richie Dworsky (Hammond B3 organ), Kevin Maul (dobro, pedal steel) and Patrick McAvinue (fiddle) for their tracks to be added remotely.

Then the 2020 pandemic struck and life slowed down for us all.

Robin and Linda put their time to good use and continued to perfect their creation. "We've been able to listen more to this album than any of our previous recordings. We had the gift of time and were able to tweak the mixes and get the songs settled and we like what we hear," said Linda. "Now we are anxious for others to hear it as well. We realize this album represents an end to all these significant transitions in our life. We are comfortable in our new house and are having fun playing as a duo. Now we're ready to live up to the album's title, *A Better Day A-Coming*," concludes Linda.



*Concert profiles compiled by Kathy Johnson,
PFS Concert Committee*

PFS Concert 2022 Mini Season **Complete Season Lineup on page 21**

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

**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**

**Season ticket packages are \$80 for the five performances. Season tickets and tickets for individual concerts may be ordered on the PFS website:
www.portlandfolkmusic.org**

Your Mission, If You Choose to Accept It

As I sit here in December 2021 pondering the past year it is easy to focus on Covid/Delta/Omicron/Whatever's Next. Or on the lack of direct social contact, which we all need to sustain our spirits. But I'd like to give you a brief overview of what your wonderfully talented Board has done in the background this year. And a brief financial update.

The Board met during the summer to ponder our current state, and where we envision PFS to be in the future, after most of our current membership will have traded in our guitars for harps. We began by exploring our Mission, which is to:

MISSION STATEMENT(2012)

Preserve, Present, and Promote Folk Music and arts within the greater Portland area.

We looked at what we're doing to preserve, and realized that an Archival Committee was in order, and David Ingerson agreed to lead that effort.

We looked at how we're presenting folk music, and agreed that between Song Circles, Concerts, and weekend festivals, we're doing quite well. In the future, we'll look into public festivals (vs. membership festivals) once again, but that isn't our most urgent need.

We looked at how we're promoting folk music, and we think that our calendar is the best calendar in the county (Thank you, Barry!) and we've begun a social media presence, headed up by Alana.

We recognize that since our dance partners split off a long time ago, that we haven't done much in the way of folklore arts, and perhaps its time to update our Mission to align with what we really do, which is to focus on music. We love Liz's poetry at our Song Circles, and welcome you to bring your quilts and hand-woven baskets to our events, but we're really focused on music. I think this is a good thing, We can't do everything.

Finally, relative to the Mission Statement, we acknowledged that in our new digital/Zoom world, we are now a global organization. But our in-person events will continue to be addressed primarily to the greater Portland area, and a great area it is, in my opinion.

All of our voluminous notes on envisioning the future can be found on our website (For Members/PFS

Documentation). But the simple encapsulation can be found in a Vision Statement that your Board approved at the September meeting. It reads:

VISION STATEMENT (2021)

Our vision is to grow into a strong, viable, and financially secure non-profit promoting and supporting the greater Portland acoustic music community. We will focus new activities towards youth and diversity, seeking alliances with compatible organizations to further our mission.

The first and most important element is growth. We are committed to growing our membership. New, younger, and diverse members are good and we are committed to finding ways to bring in this membership. Therefore, new activities will focus on youth and diversity. What will these new activities be? Read the full report for a list of ideas, or come to us with your idea, and we'll try to fund it and help it be a success.

The second major idea in our new Vision Statement is that we realize that we are stronger in association with other organizations. We are looking at a host of opportunities to cooperate with sister organizations and we should have some exciting things to report on this front in the new year. Watch for it! And may 2022 be the year we emerge from our cocoons and feel safe to congregate again.

Finally, your financial update: We instituted our first ever "Giving Tuesday" appeal this past year, just after Thanksgiving. Without pre-announcing it, or promoting it, or anything other than sending out one email appeal (which I never saw myself since it probably got shuttled to some trash or spam folder), we received a total of \$450 from 5 generous donors. That almost exactly covers our cost to print and mail this Local Lore that you are reading right now.

Thank you so much for your generosity, once again. With a generous membership, we are in good hands and our future is bright. Thank you for letting me be your president this past year, I'm grateful for the opportunity.



Brian Warner

president@portlandfolkmusic.org

Singtime Frolics 2022

**March 25-27,
2022**

**Live, together
again**

It's been three years since we last met for this wonderful weekend of singing! We have decided that we will meet again this year with a limited capacity, for Covid safety.

We will meet again at the Menucha Retreat & Conference Center in the Columbia River Gorge National Scenic Area. (menucha.org)

We will have an extensive Workshop and Song Circle schedule as well as an exciting young guest artist, Alex Sturbaum, from Tacoma (alexsturbaum.com).

Registration will open in January. Watch our website and your inbox for the opening of registration. (Because we are limiting the total capacity, this event may sell out fast.)

Basic registration begins at \$220 per person, including meals on Saturday and Sunday and includes meals and lodging in a beautiful location; concerts, song circles and workshops; and a lot of old friends and friends you haven't met yet.

We have a robust scholarship fund and we encourage all who are financially challenged to apply for a scholarship at the time of registration.



Covid Policy:

We want to keep you safe so all participants must be vaccinated and be symptom free at the time of the event. Masks are to be worn indoors except when eating or singing solo. (There will be "Unmasked solo singing locations" that will be properly spaced.) Group singing should be masked. We are limiting attendance to 65 people, about half of the dining room capacity. Of course we'll comply with all local and federal guidelines in place at the time of the event, so this policy could change.

Take 5 with The Gothard Sisters

1. Neither of your parents played a musical instrument yet you all had music lessons by the time you were in kindergarten, how did music get to be so prominent in your household?

Willow: *We grew up in a very creative household. Our parents homeschooled all three of us, and they constantly played recordings of beautiful folk and classical music around the house. They also discovered the wonderful Celtic radio program on NPR, The Thistle & Shamrock, so we had lots of fond memories listening to top notch Celtic artists selected by the one and only Fiona Ritchie. Now our own songs have been featured on the show, which is a dream come true for us!*

2. The Gothard Sisters started out as a classical violin trio and evolved into a multi-instrumental Celtic Folk band, what prompted that transition?

Willow: *When Greta (the oldest) was about 5 years old she went to see a violin concert and thought it was so beautiful that she asked our parents for violin lessons. Since she was already playing violin, it wasn't long until the rest of us also asked for lessons and started playing. So for many years we studied classical music and played in youth symphonies around the Seattle area. Then Riverdance came out and we were so taken with it that we started Irish Dance lessons as well. After that we started falling in love with the energy and joyful nature of Celtic music and started playing that together. In order to play the Celtic music we wanted to, we all started learning more instruments. So that's when Greta picked up guitar, Willow learned the mandolin, Solana started on the bodhran and other hand drums and percussion, and we also added vocals. We're always adding more to create the sounds we're imagining!*

3. Decision-making in bands is sometimes stressful and you have the added

complications of being siblings as well. Does being related make it harder or easier to reach agreement on issues related to your music career?

Greta: *I think growing up together, creating and traveling together has helped us to become a team and we have methods to solve any disagreements that may come up. We're really best friends, especially because of everything we've learned and been through together at this point. We tend to all have a pretty unified vision of where we want to go next musically, so that makes it easier for sure! It's different for everyone of course, but I think being related is an advantage. Plus, if we have a big disagreement there's always a two-thirds vote.*

4. In 2019 you did a 20-city tour of Japan, how did that tour come about and how did the audiences compare to those in the United States?

Willow: *Our Japan tour in 2019 started as a very lucky email to the right person in Japan! She connected us with a wonderful organization based in Tokyo called the Min-On Concert Association, and they prepared an incredible tour for us around the country. The audiences were enthusiastic and welcoming, and we had a lot of fun learning and singing a few songs in Japanese so that the audiences could sing along with us. We're planning to go back for a few more tours in the future.*



Ruth H. Photography

5. Your latest album Dragonfly came out in summer 2021. Any trepidation in releasing new material in midst of the pandemic?

Greta: *The entire writing process for the new album, Dragonfly, happened during 2020 and the first few months of 2021. Although it was strange not to be able to try performing any of the songs for audiences before recording them, it was nice to be able to intensely focus on making the songs exactly the way we wanted them without many distractions. We recorded and mixed the album in our home studio.*

It was a difficult time, and we felt strongly about writing music that was about resiliency and strength in the face of hard times. So in a way I think we wrote the album that all three of us wanted and needed to hear at the time. And it has really resonated with people at a deep level, which is beautiful. It's a very positive album. ◆

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

What local/regional musician would you like to see profiled in Local Lore?, Send your suggestions to LocalLore@PortlandFolkMusic.org

**Do you like to write?
Do you like to
write about Music?**

**Local Lore needs writers,
either with a story to tell,
or a willingness to take on an assignment.**



**Contact Kim at
LocalLore@
PortlandFolkMusic.org**

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I'VE FELT MY OWN MUSIC WITHIN ME RISE

Memories run deep. They connect to our deepest impulses and joys. It's always good to look back and remember why we loved a thing like music enough to devote our time and energy to it. These are some recollections that capture the preciousness of that moment. Enjoy!



Always have had an especially warm place in my heart for old Roots/Americana and Standards. Tunes that were played in my youth, but were already on their way out and others I came to know from the Old Timey revival of the '60's. Lately, I have found a showcasing of these songs and instrumentals through the live streams of Merdedith Axelrod and Craig Ventresco, on her Facebook page and YouTube. Folks might remember Meredith from her fine PFS concert with Jim Kweskin. Way back before the Plague. The songs are a great mix of old Standards, Jug Band, Rags, Vaudeville and early Blues. Nothing after the 1930's. From Memphis Minnie and Charlie Poole to Irving Berlin and Scott Joplin. Their banter, warmth and spontaneity have been greatly welcomed diversions. Their musicianship is superb and the real time comments are a joy and a great social outlet during these hard times. Even made some friends, discovered a distant relative and had a Rooster named after me.

They have done nearly 600 shows since Covid! Well worth a listen. Every night except Fridays @ 8, PST. BTW, I'm a fan.

— Robert "Bobbo" Bernstein



The music I'm most comfortable with is the talking blues, cause I can't handle a tune in a basket. I grew up in Bowdoinham, Maine in the 1950s and finished my career here in the 2000s. So I've written

pieces about the town, the school where I volunteered, the library, and me growing old here. The town is special to me.


It started when I lived in Texas and I heard the "Front Porch Blues," by Robert Earl Keene and Lyle Lovette when they were COLLEGE STUDENTS [for chrissake]. though it was new to me, I understood Texas from this song because it was all images that I had seen or knew from my own experience. So I came back to Bowdoinham and I was listening closely to Larry McMurtrie's "Choctaw Bingo," and David Bowie's "Young Americans." Their focus on the rhythm and the logic of the words, got me into "This Bowdoinham Porch." The tight rhyme of Mason Williams' "J. Edgar Swoop," influenced the tight rhyme of the "Talking Bowdoinham School Blues." "God is Great, Beer is Good, People are Crazy," had a lot to do with the song about myself. Todd Snider's "Vinyl Records" has a lot to do with my "Talking Library Blues."

— Fred




I was lost in the music of Neil Young when he emerged as a solo artist. His first three solo records, "Neil Young," "Everyone Knows This Is Nowhere," and "After The Gold Rush" never left my turntable from the time they were released until I graduated from college. They're still on my playlist today. While my songs speak for themselves today, there is always a bit of rock in my music. My friend Mike Sands, PFMS

member and Artichoke Music supporter once threatened to “cut the chord” when I covered a Neil Young song, electrified, with a full band, including Mark Shark, at an Artichoke Acoustic Village...I’m a rocker at heart.
— Bob Howard, Artichoke Music

 I am an avowed “folkie” ... my parents loved the folk music of the fifties and sixties ... Weavers, New Christy Minstrels, Peter Paul and Mary, Brother’s Four. They also liked earlier music - big bands of the forties, Lawrence Welk stuff, Seeger, Guthrie, Ray Conniff. So I grew up listening to and singing along to all this music when I was young.

I came of age in the sixties and loved all the folk and rock music of that era: Dylan, Beatles, Stones, Dead, Joni, James, Prine, Paxton, Simon and Garfunkel and on and on and on ... and all the other rock music and folk music of those years. I’ve liked a lot of songs in the intervening fifty years ... but nothing like the treasure trove of folk music from my youth.


— Gary Paine, Seattle

 In the mid-1990s, I stumbled across - and was seduced by - “Nordic Roots” music. The initial hook was Varttina (dense vocal harmonies and complex polyrhythms). The bigger discovery was modern Finnish folk music, particularly the fiddle tradition of the Ostrobothnia region of Finland. My fascination with that music caused me to “take up” the fiddle and make trips to Kaustinen, for the Nordic countries’ largest, longest running, folk music festival.

As a “roots” genre, the source tunes and songs are deeply traditional. But the treatments are very modern. Never mind that you don’t understand Finnish, just listen to the music. Search for groups: Gjallarhorn, Frigg, Hedningarna, Loituma, Aallotar. Or search for individual performers: Tero Hyvaluoma, any fiddler with the last name Jarvela (especially Esko or Arto), Maria Kaliniemi, Sanna Kurki-Suonio, Wimme.

A standout example of folk music that is NOT “your father’s Oldsmobile” is Tero Hyvaluoma’s arrangement of a traditional Finnish song, the title of which translates roughly to “I left in the summertime...” <https://www.youtube.com/watch?v=IA30dgEt4h0>

— Chuck McConnell


 I would have to say maritime. Probably especially shipwrecks. They are so well written, and I think anyone who endures such a horrible event or dies from it deserves a very nice song in commemoration.

— Mary Garvey

 As a freshman at Cornell University in 1972, I started attending the weekly live folk music radio show “Bound for Glory” broadcast from a campus


coffeehouse every Sunday night. That show, hosted by Phil Shapiro, is now in its 52nd year. The show ran from 8 pm until 11 pm with three live sets, half hour each, on the half hour. The other three half-hour slots were filled with various recorded folk music, announcements of folk events in town, and ads. After studying all evening while listening to the show on the radio, I would walk up the hill from my dorm to catch the last live set. During the following summer when I stayed in Ithaca, since I didn’t have schoolwork to do, I attended the entire event from 8 until 11. When school started again in the fall, I kept the habit of attending the entire show, doing my studying before and after the show. I was introduced to many folk artists through attending this show regularly for all four years at Cornell every Sunday night. The Cornell Folk Music Club was also quite active and produced many shows that I attended over my college years. I kept my interest in folk music and became involved in folklore societies in Albuquerque, New Mexico; Madison, Wisconsin; and Roseburg, Oregon where I now live. My husband Woody Lane and I have produced many folk concerts, hosted many musicians in our home, and have put on many barn dances (combination of contra, square, and mixer dances) in all the places we have lived. We love singer-songwriters and also enjoy many forms of traditional and non-traditional instrumental music. Some of our favorites are Robin and Linda Williams, Peter Ostrouchko (sadly passed on now), Claudia Schmidt, Sally Rogers, Priscilla Herdman, Fred Small, and David Roth. There are also so many others that we have enjoyed over the years. I’m so grateful that I started listening to wonderful folk music of all kinds in 1972 and have continued to enjoy it over all these years. It has truly enriched my life and the lives of many others.

— Jeri Frank, Roseburg

 Science Fiction/Fantasy (Filk) Music has held a special place in my heart since I walked into the filk circle at the 1984 Portland Westercon regional sf convention. It was acoustic folk music which encompassed a sense of optimism about humanity’s future as well as the myths, fairy tales and legends of the past. It was nonjudgemental about each singer’s musical abilities and welcomed the people who were told as children that they “couldn’t” sing.


Many music genres exclude the average person, expecting them to remain in the role of audience, and only the very talented and famous are allowed to play. Filk invites everyone to participate, encouraging everyone to sing and write their own songs.

— Cecilia Eng

 As anyone who has heard me knows, the blues has a special place in my heart (and my head, ears, hands, feet, belly, etc.). The rock of my teen years


brought me there. Many of the artists -- at least the ones I liked, including the Rolling Stones, Cream, the Animals -- were blues-based. But then I'd read their album-cover notes and see that the songs were written by people with cool names like Muddy Waters, Howlin' Wolf and John Lee Hooker. I started seeking out those people's records. And wow! It was like thinking Scotch and water was the best drink ever -- and then tasting a shot of pure Scotch. All the elements I had liked in blues-rock were so much stronger in the actual blues. I kept listening, studying, learning and practicing, getting ever deeper into this wonderful music, digging into the artists those artists had learned from. I'm still digging. The blues is a deep well.

— Steve Cheseborough


 I am a fan of all types of music including traditional Country Western, Soft Jazz, Bluegrass, Folk and on and on. The one I like best is what I call "Pop Gospel." Examples are New Orleans style "Just A Closer Walk With Thee," "How Great Thou Art" Country Western style, Folk - "Go Tell It On The Mountain." and so on. To me up-beat Gospel is real feel-good music that seems to fit in any venue without being over-powering evangelism. It has a beat, understandable lyrics and has a positive message.

I hope you get a lot of input from our fellow musicians. I am a "Wood Shedder" and my only audience is my dog and my wife when she is trying to read.


— Bill (Portland Guitar Society)

 Favorite genre: For participating, any music circle where I know the words and tune! Instrumentals: Playing with a group. Singing lead or harmony with others, playing with small or large groups, from kitchen jam sessions to the Megaband when I was in Portland and "da BOMB" (Bellingham Oldtime Music Band) in Bellingham. For listening: whatever suits my mood at the moment, from Palestrina to Baroque/Classical, jazz, ragtime, folk from any culture, fado, massive Swedish fiddle groups, Rodgers & Hammerstein musicals, African kora, I guess you could call it "eclectica". (I named those last because they're what I've been playing on CDs lately.)

— Meryle Korn


 I found folk music when on holiday in Spain, aged about 19. There was a folk club in Loret de Mar, where my friend and I were staying and we went along to try it out. It was the start of a lifetime's love of singing and playing, mainly English and Scottish folk, that has never left me.

— Lynne Edmondson

 I guess you would say that Country Rock has a special place in my heart. I learned to really listen to music in 1973 after leaving high school, just missing the draft. Johnathan Edwards had his first album out with "Sunshine" and "Emma," songs that still haunt me today. Perhaps it was the times, the Vietnam war, the racial justice protests, the smell of weed floating in the air, the long hair and East Texas piney woods setting I was in, but I was intoxicated by it all.

The blend of harmonies, guitar solos and rhythms that are often found in Country Rock are a part of me now. From Jerry Jeff Walker to Neil Young, I write songs of my own now and the ones I write in the Country Rock genre are the most honest. It's in my blood.


— Stuart Campbell

 What an interesting question. My introduction to Folk music in the 80's, in opposition to disco and techno, came through contra dancing and dance camps. Other than the traditional New England and Appalachian dance tunes, I was exposed to the Celtic trio of Irish, Scottish, and Bretagne music through local groups. Some names that I remember are: Nightnoise, Woodputty, DeDannan and the French based music of Coeur de Miracles. The later is the group that I miss hearing the most. I guess you might say that I was kind of a groupie, following them around the NW, even to Maryhill and Stonehenge!


Locally, the East Avenue Tavern was the place to find folk music. Annually there was the Folklife Festival in Seattle, where I was exposed to an even wider variety of local NW Folk music. Since then, I have enjoyed the visiting musicians at contra dances, like Wild Asparagus (every November) and the Advant Gardners.

More recently, I had enjoyed the FolkMusic Society's concerts. I had also discovered House Concerts, which have all but disappeared with the contraindications of COVID. I am really missing live music and community. Thank you for bringing that back to the Folklore Community.

— Lecia

 I shared a James Blount tune with a friend who said "Of course you like him. He sings sad songs." So I suppose I am drawn to contemporary laments ranging from Joni Mitchell's "River" to Brandi Carlile's "Right on Time."

— Paul Krizinauskas

 I already loved blues and going out to hear it live in Eugene before moving up to Portland. Up here it was the Waterfront Blues Festival both attending and also listening to it on KBOO. I loved being a member of the Cascade Blues Association and going to the

warm and lively monthly meetings - even though I never did manage to buy a "winning" lottery ticket. I miss all that and I miss the no longer existing Tillicum Club . . . Good times, good music, unfortunately in the past tense . . . which makes it ideal material for a blues song.

— Charlene Walker



I used to hang out at Eddie Bell's Guitar Shop (long gone) on 49th Street in NYC. Many of the studio guitarists hung out there, and every once in a while you could witness them trying out a new guitar, or talking about their various music business escapades. One day I walked in and a fairly small man was really working out on guitar. Suddenly it was like a scene out of the movie Viva Zapata, where hundreds of peasants prevent the national guard from arresting Emiliano Zapata. Except, of course, this was a small space, so it was more like maybe a dozen top guitarists sitting with their jaws dropping watching this fellow play.

It turned out that the musician was Luis Bonfa, who wrote the music for the film Black Orpheus, and was a superb finger-style bossa nova player. A short time later I was talking to guitarist Sam Brown about Brazilian music. He had toured the world with Miriam Makeba, and he told me about several Brazilian guitarists, specifically Baden Powell and Paulinho Nogueira. I was able to locate three or four Baden Powell albums, and I continue to listen and to learn from them today, over fifty years later!

Somewhere in this odyssey a studio bass player named Don Payne told me that Powell had just played a one night gig in the Village. Unfortunately it was the only time that he played in New York during the time that I lived in and around the city. He seems to have spent most of his life living and playing in Brazil and Paris.

There are quite a few jazz guitarists who play bossa nova tunes on electric guitars. It's not the same thing. I urge readers to seek out Baden Powell. His music combines elements of classical music, bossa nova, other Brazilian guitar styles, and jazz.

— Dick Weissman



I love trombones. They are multi-genre instruments of truth and beauty. Every kind of music: trombones complement all the other voices, street musicians in New Orleans, classical orchestras, marching bands in Portland, blues, big band, bebop, dixieland, jazz, jazz, jazz, JJ Johnson, Jack Teagarden, perfect pitch slide control, sensitive, explosive, triple tonguing, and yeah, valve trombones too.

I first heard of a need for trombones during a school-wide assembly in Tacoma WA when I was in the 7th grade. For six years I practiced and played in school bands. In high school it was concert band, pep band,

marching band (half time and parades), and the orchestra. Teamwork. The trombone section was fun, and the bands were good. You can't beat a strong trombone line in a parade. Stadium High, overlooking Commencement Bay, Tacoma, Class of '64. Most of my lasting friends came from those bands. I play golf with three of them several times every year. Imagine us marching along the fairways - two trumpets, a trombone and a drummer. I still have that 'bone, with a few dents, needing some slide oil (kinda like me), in a case under the bed.

— Will Selzer



I got my first instrument in high school, around 1965, an open back Kay 5-string banjo. It had a terrible action and tone like a cigar box. I think my inspirations were the Kingston Trio and the Brothers Four. I had several friends who played guitar and we'd get together to play folkie stuff, with me just strumming chords. I don't recall seeing Flatt and Scruggs on TV but I went to a Peter, Paul and Mary concert about 1968 and heard their backup musician, Paul Prestopino, play "Flint Hill Special" with Scruggs tuners and it was electrifying, "folk music in overdrive" as bluegrass has been described.

I was living in Cleveland and couldn't find a teacher, so in college I sold the Kay and bought a Gibson J-45 guitar and proceeded to learn fingerpicking. After college, marriage, daughter, etc., I was playing at parties with friends where everyone played guitar and it occurred to me that we needed something different to spice things up.

I had started listening to bluegrass by then so I bought an old Vega 5-string from the newspaper's classified ads (remember those?) and started using my guitar fingerpicking on it. It took me a while to learn the difference and to transition to more-or-less Scruggs style. Jams at festivals and around the community have been a big inspiration and I've even gotten to play on stage at a few small festivals, truly a gas! Lately, I've picked up guitar again, brushing up on Travis picking, but bluegrass banjo is still my main thing.

— Theron Brayman



I was in Estonia two times to do a ski marathon. The first time I got there the race was canceled due to lack of snow. I spent time in Tartu and Tallinn wandering around looking at the cities. Wonderful combination of the old architecture and today's modern buildings. People were very friendly. I walked around the song festival grounds in Tallinn and imagined what it must have been like to be there in the summer. The choir shell is massive. They hold these festivals every 5 years and they attract thousands of folks. I learned of a local choir giving a concert near my hotel so I went.

Wonderful singing. During the intermissions you could go up and talk with the choir members. Met a guy who had a masters in music from U.C. Berkley.

— Jerry Bier



I love folk music, national and international, especially acoustically presented without a loud backup band. To me, the singers and musicians are our prophets and storytellers, as are poets, dancers, and theatre artists. The arts are a reflection of our collective souls in these times. One of my favorite folk singers who I hope you entice to Portland again is Tish Hinajosa. Have you ever had Steve and Kate Einhorn? (Artichoke Music.)

— Heidi Vorst



I fell in love with the instruments first, then learned to love Celtic music. I was looking to get music back in my life when I met a man who played the penny whistle at small gatherings of friends. Here was an instrument that was seemingly simple, inexpensive and portable.

Like any language, the fast music was hard to comprehend. But as my listening and playing skills improved I could hear the nuances, understanding how they were played. There are very many types of tunes within the genre, and the possibilities are endless.

— Melissa



Irish music of most any kind -- traditional, punk, instrumental, alternative, and jazz -- is the genre dearest to my heart. I'm one-quarter Irish on me Da's side, and the first time I heard Irish songs performed years ago here in Portland by some Irish friends (who have since moved back to Ireland or elsewhere), I was hooked by the sound; it seemed to radiate deep within me. I've since learned a number of Irish songs, and they're very fun to sing! Hearing someone else perform their own selections, whether traditional or original, is exciting. My favorite bands are The Pogues, Knacker's Yard, Dubliners, and I've got some wonderful compilation albums, like Celtic Planet, and the Celtic Christmas series, that I've played over and over again.

— Deborah Lee, Portland



Within the big umbrella genre of Folk Music I further refine my favorites as acoustic, in-person, live, sing-along, traditional and some "Americana." OK, that's many categories. Further refining is difficult. I found these genre, categories - whatever - through church and school singing experiences in my youth followed by participating in the "great folk music revival" of the 1960s and beyond, to this day. My experiences programming folk music shows on community radio gave me access to extensive collections in every style.

Opportunities for good harmony drive me to certain songs, as do memorable choruses, melodies and messages. I say some Americana because that broad category covers current and earlier singer-song writers and I'm picky.

Give me a good fiddle tune or a song with clear and catchy lyrics or a good story; an easily learned singable chorus all supported by harmonized voices and instruments and I'm there.

— Bill Murlin



It seems that there are transcendent moments that become committed to memory through an evocative soundtrack. One reasserted itself recently though the PFS prompt - in this case a blues song transported me to a cold February morning, many years ago,

My good friend Ann and I, game guerrilla caterers, had stumbled into a well-paid gig requiring the execution of a lobster feed for fifty. We were winging it, as usual, no experience in this type of cooking and much less in that amount. Nerves were asserting as well as actual shivers. The prep area was actually an unheated shed.

I sat down on the bench, heavy glove and oyster knife in hand and pondered how to shuck bushels of clams and oysters. Breath frosty, anxiety afoot, time to guest arrival looming.

Someone arrived with an old radio and plugged it in; entertainment to make the cold bearable or the hand of providence? For from it emerged a backdrop of seminal blues recordings, tinny, fuzzy and with a raw clarity that cut through everything.

As I found my entry point to the shells, they began to open as if wooed by Bessie Smith, Blind Lemon Jefferson, Lightnin' Hopkins and Muddy Waters.

The extraneous disappeared. Only the joy, the sorrow, the work, the voices of heart, heartbreak and life. One recording after the next - transforming it all into a golden early afternoon, now light-infused and it was, indeed, a remarkable feast, no doubt with raw ingredients infused with those scratchy, back porch blues.

— Jayme Armstrong



I grew up in a family that sang. My grandfather, who had sung in a barbershop quartet in his youth, would sing to my sister and me every evening after supper. And I sang in the church choir, in girl scouts, at camp, in the car. So I knew all those old songs that many of us still remember. We listened to records especially of musicals. I can still sing most of Oklahoma even today. In my later teens I dated a sax player. We'd drive into NYC to hear Dave Brubek, Errol Garner, Marion McPartland. Went to Birdland. In the 60's and 70's I was into Dylan, Janis Joplin, The

Band, The Rolling Stones - all the usual. Then there was soul music. I found mine at the Middletown Folk Festival in New Jersey when I heard my first Irish jigs and reels. I couldn't stop clapping time. (Embarrassed my 8-year old son who tried to hold my hand.) I still remember the feeling of joy that I had when I realized that this was my soul music.

— Corinne McWilliams



Sea chanteys. There is a loneliness to them that my heart resonates with. Even the amusing songs are sad because what they are singing about isn't funny, such as a sailor being awarded his own infant in a picnic basket from his last season's girlfriend. The simple rhythms are full of energy, like the great bodies of water that toss the ships. I can't help but fall into the sea of voices even if the song is new to me. I descend from Columbia River boat captains (John Fredrick Gates and family), who sailed as passengers on tall ships around the Horn of South America and up to Massachusetts and Maine, then back to Oregon, just as confidently as our younger generation flies on airplanes. Sea chanteys bring me back to a time in human experience that I understand somehow. I don't idealize those times but I belong there.

— Sharon Maribona (Maribona, is my husband's name and translates from Spanish to English as Good Sea or Good Sailor). Lincoln City (just a seagull's wing from the Pacific Ocean).



The genre of music that I've come to favor is a story told in words I can understand, that relates an event, portrays a life or teaches a lesson. By setting the story to music, I can savor the words and their meaning; without music, it's poetry which I find too difficult to plumb.

While the story can be told in many musical styles, my preference is slow/normal tempo and not too loud. When I'm captured by a performer's rendition, I've been rewarded by going back to the song's author.

— Ray Ashmun



In the 1970s, the music by Holly Near and Chris Williamson and many others opened doors for me! They wrote about social concerns like many 60s/70s writers, but often from a woman's perspective, and covered topics male artists had never bothered with, except footnotes in sad love songs.

Topics like pregnancy, birth control, self-respect for a woman, the struggles women went through for equality, the joy and pain of being women appeared in their songs.

Peggy Seeger wrote "I want to be an engineer!" Malvina wrote, "We don't need the men." Holly wrote "Old Time Woman" and songs about women being

independent and heroes both female and male in "It could have been me." Black feminists like Linda Tillery and Sweet Honey in the Rock were sensations! "Respect" by Aretha took on new meanings.

And then big festivals began and have continued until the present!

What overflowed in women's music, along with the anger at being 2nd class citizens, experience of discrimination and a need for justice, was the joy and excitement that the early women's movement provided women to celebrate being female! Chris Williamson wrote "Song of the soul" and "Waterfall," and songs about a more loving goal for humanity, and of love between women.

We women had had stars in the movement - Joan Baez, Judy Collins, Joni Mitchell - but these new women song writers were so proud of being women, singing about women's experience and telling our truths! Suddenly, we were not alone when men/bosses/teachers said we couldn't do x, y, or z.

— Jinx Kuehn



Home made harmony of the Spheres. Rounds and Canons. That's the title of the little green book compiled and (hand)written by Eugenean Dorothy Attneave, which we used to learn traditional and contemporary rounds.

Rounds taught me part singing, how to hold a part, all alone. In weekly rounds sessions in Eugene in the 1980's I experienced the joy of singing in harmony, so simply and easily. For the most part, rounds are not laborious to learn. Though there are challenging exceptions.

Rounds encompass many flavors: different cultures, languages, seasons, sentiments, jokes and humor, satire, historical info, political commentary, parodies. I love it that so many aspects of my life inspire me to burst into song, and rounds are songs I carry with me all the time, suiting so many moods and purposes, and spanning so many eras. Rounds are great ear training and lots of fun.

— Linda Johns



I grew up hearing and singing folk music. My father taught the meanings and origins of the blues and ballads at Bennington College, as part of a popular course called "Myth, Ritual, and Literature," which also studied the Bacchae and the Bible (old testament). So he was continually playing records of field hollers, Child Ballads, Appalachian songs, gospel, discoveries by song collectors such as Lomax.

My mother, descended from the DAR on her mother's side and from a wild English Music Hall-singing immigrant father, knew hundreds of songs from her parents, as well as songs she absorbed from my father's studies. The family, parents and four kids, sang while our mother sang and played piano, probably one evening a week. We also sang after dinner, on family road trips,

separately in our rooms, and around Christmas (father and kids without any religious belief).

I heard a John Jacob Niles concert at about age seven, and was curious why one of his songs (The Earl o' Murray) seemed unlike all the rest, and on the way home Dad explained what ballads were. I realized that many of my mother's songs were ballads (Mary Hamilton, The Gypsy Laddie, The Twa Corbies), and I became focused on those old oral-tradition, anonymous, narrative songs. As well as The Kingston Trio, Joan Baez, Bessie Smith, and 50s Rock-and-Roll records, I now also played Ewan MacColl and Niles and field ballad recordings. At twelve, I was given the complete set of MacColl's and A.L.Lloyd's ten- or twelve-ballad record set, and at sixteen I knew and sang more than a hundred ballads, more than half in a broad Scots (Lawlands) language or dialect, which I sang nearly in MacColl's voice.

I sang folk music everywhere, as I grew up, sang to children and had occasional paid performances (I am a harmonist when I am not hollering blues and Ballads), and I sang all my ballads every summer at Renaissance Faires. I found a singing partner and the San Francisco Folk Music Club, and a bimonthly ballad group. I programmed and performed two radio show in my fifties and sixties: one, a humor show, where I read funny material aloud, sang or played comic songs, and sometimes talked at length about my interesting life, and two, a ballad show.

On the ballad show, for two hours a week, I spoke about each one of Child's 305 ballads individually, five songs to each show, and then played (or sang) several versions of that song, if possible. I studied Child's essays about his ballads/ballad families, and researched websites, dust jacket notes, internet scholars, and the beliefs of other singers, both live or online. I saw my job as explaining the meaning and source of each ballad, translating and clarifying where needed, so everyone listening should be able to understand them. I also described the events in each song, and how other versions of it differed, and explained about nosebleeds and mermaids and border wars and superstitions and other cultural traditions that had confused me. I covered five ballads every week.

I don't really believe many of the ballads are historically based; I prefer to follow my father's understanding, that they are the oldest of stories, stemming from the words spoken over the active rites of ancient peoples. Illiterate pagan or early Christian villagers formed groups and sang their lives, telling stories as varied and primal as those of many worldwide cultures. Kings and Queens take the roles of Homer's pantheon, playing with humans and taking sides. Calling one Henry and one Margaret denies the age and importance of the stories.

Excuse me; I get lectured. I want to add that, after about age sixty, I started to forget verses, words, and

sometimes tunes, and I no longer feel that I have an expertise, overview, or the accrued knowledge of my radio show days. I often sing with the lyrics in front of me. I have never learned any language but English, and pretty much the only classical music I heard in childhood came from cartoons.

THE BALLADS ARE STILL MY FAVORITE MUSIC, FOLLOWED BY ROCK AND ROLL, THE BLUES, GOSPEL AND CAROLS, and ordinary folk songs, from Oranges and Lemons to Old Joe Clark and Cod'ine.

— Sadie Damascus



A friend just reminded me of the wonderful PFS concert by Tish Hinojosa, which led me to think of how much I loved the variety and emotional depth of her music. Then "Canciones de mi Padre" by Linda Ronstadt came to mind, and a few days later saw Los Lobos, the powerhouse LA Chicano group, on the marquee of the Aladdin Theater. Growing up in Southern California exposed me to the music of Mexico and then time as an adult spent in markets in Oaxaca and other parts of Mexico broadened that awareness. I found myself collecting CD's of bands like Las Tigres del Norte, hearing mariachi music in the plazas, or catching the voices of the many singers whose style and material Ronstadt remembered from her childhood while I sat in restaurants in the background in restaurants. I've grown to love music from all parts of Mexico, from Veracruz, from just across the border, and south toward Central America. In Oaxaca, I was fortunate enough to hear Lila Downs perform her unique blend of traditional and contemporary in a wonderful concert. The music of Mexico seems to me to reflect economic and political struggles as well as the emotionality around the traditional topics of love and loss. As I listen, I am reminded to be aware of the diverse history and important concerns of the growing Hispanic population here and of the breadth of their heritage.

— Stephanie Van Horn



Before I discovered my musical home, I was what you might call a music bum. I started out majoring in clarinet in college, playing Mozart and Brahms. I also played sax in a jazz band, recorder in a Renaissance ensemble, and sang in several operas. I played ten different instruments and sang a lot of folk songs. Then I discovered old-style Irish singing. It totally changed my life. I have visited Ireland fifteen times and have been listening to, researching, collecting, and singing sean-nós and other Irish songs ever since that day 42 years ago. What a rich and thrilling experience that has been!

—David Ingerson



Channeling Malvina

Do you remember the 20th Century, friends, colleagues, comrades in the bonds of "Folk" music? I hope you recall Malvina Reynolds, born in 1900 & living through two World Wars, well, three, four, Chile, Vietnam just to mention a few? Miners' strikes, unpaid veterans, greedy millionaires, dust bowl immigrants, pandemic flu, Malvina knew it all. As a child, she was at home with her parents when the KKK came knocking, her mother raced around the house gathering up offensive/leftist newspapers, the family about to be pulled out of their door when a passing police car noticed the ruckus & put a stop to the KKK attack. Malvina was denied her high school diploma because her parents were "Socialists," a euphemism for Communism when written about in the 1970s. Malvina attended teacher's training but could not be hired because of her politics. She was working for the Peoples' Daily, becoming a published poet & reporter. She went on to earn a university degree in social work when teaching wasn't allowed. It was all grist to the wider view in her mind,

My favorite songs by Malvina are those that challenge my middle-class assumptions & ideas.

empathy, struggle for solidarity, humor & courage expressed in her songs in the second half of that tumultuous 20th Century.

Pete Seeger told of her asking him how she, too, could reach a wider audience, help folks get a better

deal in life, dignity & decent labor even in her small corner. He doesn't tell what he told white-haired Malvina, middle-aged but rarin' to do, just that soon she was playing & singing song after song after song. Perhaps she was in her 50's when she offered to sing at a picket line during a strike by hotel workers in downtown San Francisco. IT ISN'T NICE had its first public performance. I first heard of Malvina when I watched an ad by Kodak, Harry Belafonte sang TURN AROUND & I found my muse. But first I had to care for the kids & how better than singing MAGIC PENNY at 'em? I sang that song many times with small kids who never criticized my fumbling guitar playing, they just liked the words, repetition, images of "love is like a magic penny, hold on tight & you won't have any, lend it, spend it & you'll have so many, they'll roll all over the floor" & again & again. A Physicist friend told me strontium 90 was falling onto the meadows of a dairy farm on the coast so I sang WHAT HAVE THEY DONE TO THE RAIN to older children as earth day became celebrated.

Malvina Reynolds told us she was NOT a 'Children's' song writer, I knew that from the lump in my throat when I first heard

TURN AROUND. I communed with her during my consciousness-raising days to change the last line from Malvina's "you're a woman with babes of your own," to "...A WOMAN with a LIFE of your own." I will sing it to my great grand-daughter if she ever slows down

long enough to listen. My favorite songs by Malvina are those that challenge my middle-class assumptions & ideas. THIS WORLD is a good example of a simple tune, a musical phrase hinting at an East-European minor key lament, then resolving, into a major key with words that have a surprise twist at the end. The QuarenTinas (Jo-ryTina Aronson, JenTina Dynes & MaryTina Rose heard for the first time on May 1st, 2021 from my porch) sing it frequently. As the oldest Tina, inclined to reminisce, 'baby, I ain't afraid to die, it's just that I hate to say "good-bye" to this world, this world, this world...'

Meryle Korn taught us DO SOMETHING WRONG in those good ol' days & then another, POWER PLANT RAGGAE which delighted our friends in Women's International League for Peace & Freedom when Yvonne Simmons & I sang to those anti-nuke grannies. We recorded them both, DO SOMETHING WRONG, "baby. you're too right for me... Don't be afraid to cry where the world can see..." on a vinyl LP & POWER PLANT RAGGAE, "

Meryle Korn taught us DO SOMETHING WRONG in those good ol' days

... making steam in a nuclear plant is like killing a flea with a gun." on cassette, or perhaps not, but for sure we sang it, Yvonne's claves' tempo gave Malvina's sharp words just the bit of light we needed with a real knock at the end of a line: "So There!"

Before she moved to Condon, Oregon, Diana Wild (we called her Cathy Freeman) stood up in front of people to sing Malvina's songs at John Andrews' coffee-house, 9th Street Exit. Knowing that Malvina Reynolds made a living with her song writing & performance, inspired us to try. Later Diana held casual song circles every month in her cosy home where Henry Weeks, John Andrews & ten or so others each had a chance, three, four times around, to present original & learned songs. Diana invited Henry, Moggy Vanderkin & others to sit on a corner stage & play, sing for tips at regular Sunday morning Music Services. We each had "our" Sunday every month, we would have, & often did, perform for free. Bill & Ray Ashmun came regularly. Bill's strong voice, Ray's whistled accompaniment always got applause. Bob Chang, chef & proprietor was apologetic when we were ousted by the pandamic. Perhaps the Spring will be warm, vaccinations allowing singers & unmasked music to make a community again. Thanks to Holly Hoffnung, PFS did continue zoom song circles. I was fortunate to have a front porch where four, no more, could play Malvina's songs for our passers-by delight.

Back to years gone by, Jane Keefer joined our Sunday Morning Music Services to add the ring of her banjo to any song she knew, & she knows a passel, real American folk songs with dates & details, economic woes often. Jane & I called ourselves The Mary Janes a few performances; we shared the General Strike Band & performed with Laura Webb & Deborah Lee, James Cook, Howard Rotstein, Jay Russo & more comrades over the 20+ years we enjoyed each others' good company. Several times there were twelve scrunched together, beautiful, great songs! BURY ME IN MY OVER-ALLS was one of Malvina's contributions; "when we get to Heaven, where they tally work & sin, they'll holler, "Come on in!" with plenty of Labor lingo. Bud, Malvina's husband, was quite sick so she cheered him up with that song. Another communing with her allowed us to use my Oregonian-style calypso & fellow workers always enjoyed hearing it. Genreal Strike Band also performed IT ISN'T NICE with a verse by Kathleen Jurgens following the folkish way of adapting words to fit the issue, circumstances. Kathleen stood up befor Portland's City Council in 2000 to protest the Anti-Terrorism Task Force that would meld the FBI & city police, boding no good.

"It isn't nice to get surveillance or go on some secret list. It's not nice to be harrassed by cops & called a Terrorist... We Told you once, we told you twice. Must repression be the price of speaking out?" Malvina would be proud to add such words to her song. One verse I feel strongly about quoting everytime I sing IT ISN'T NICE, "how about those years of lynchings & the shot in Evers' back, Did you say it wasn't proper, did you stand out on the track? You were quiet, just like mice, now you tell us we're not nice. But if that is Freedom's price, (here I have taken the liberty of changing Malvina's words) It's been paid, & paid & paid & paid..." I am sorry to tell you that we didn't win that battle. But the song, with Kathleen's words is heard & heard & heard...

I was fortunate to have a front porch where four, no more, could play Malvina's songs for our, sometimes passers-by' delight.

Perhaps you never listened to Malvina's SOMEWHERE BETWEEN & I had to practice it, get it by heart, when Sandy Bly mentioned one of her favorite lines: "On Monday I think I'm a sinner, on Tuesday I think I'm a saint, On Wednesday I lie on my couch & moan, 'cuz I know that a saint, I ain't...(chorus)Somewhere between the Good & the Evil, somewhere between the right & the wrong, somewhere between the kind & the mean, somewhere between is where I belong." Bumping the tempo into a rumba felt right, it relieves my existen-

tial dilemmas to sing SOMEWHERE BETWEEN. Barb McMillikan's fine graphic with Malvina's words, "Celebratemy death..." is on display in my home & at public performances. I have her song books, a LP & gave away the film, LOVE IT LIKE A FOOL that says good things, quotqtions & performances you can access on a hand-held device.

Sandy Bly mentioned one of her favorite lines:
"On Monday I think I'm a sinner, on Tuesday I
think I'm a saint, On Wednesday I lie on my couch
& moan, 'cuz I know that a saint, I ain't

had a delicious opportunity to share a song with Joe Hickerson, he who knows the best & the most songs in the American Folk canon. Just as people were taking their seats in the PFS monthly Song Circle held that Saturday at Jinx's home, I saw Joe across the circle & heard him say, conversationally, "I stopped into a restaurant & oh, it was a dream..." to which I could not stop myself from adding, "...from a half-mile up the hi-way you could see the fixtures gleam..." I don't recall how many more lines Joe & I exchanged from THE NEW RESTAURANT. Folks were settling in, unaware that the Song Circle had commenced until Jinx threw in the towel & invited me to lead us off. Of course I chose you-know-who's SING ALONG which also nudges politicos to do their job, ending with that inclusive idea, "when we work together, I know it's right & true, I'm an awful nothing by

myself, but I'm O K with you!" Ya gotta love Malvina Reynolds.

When James Cook & Mark Loring discovered my cache of Malvina's songs, they very supportively let me sing my favorites & together we had great times with the treasure. We often ate good food, too so BEYOND LITTLE BOXES was the best years of my life. We are adding Jen Dynes & her Dobro to James' bass, Rosa, Mark's mandolin magic, my rhythm guitar & vocals. We all sing now & then, underlining the Reynolds' sly wit. I hope we are still Deborah Lee's favorite band for more years to come. B L B traveled to Labor Arts gatherings & spent two days on the North Slope of Mt. Rainier playing our favorite Malvina Reynolds songs for a beautiful work of art with videographer, Fran Murphy. MORE RELEVANT THAN EVER: interpretations of songs by Malvina Reynolds. I have copies, quite a lot I would be happy to give to PFS members for their enjoyment. Her songs broadened my mind, satisfied some feelings, ideas 'way beyond my corner of experience. I wish you all delight & wider acceptance of so many human, earthly realities embedded in tunes that stimulate memories you never knew you could understand. Keep on pickin' & grinin', Malvina Reynolds' song will make you chuckle & think, giving you robust tunes with a touch of lullaby as we all lurch ahead, together in harmony or not. ♦

By Mary Rose, PFS Volunteer

Bill Staines: He Had A Place In The Choir



Bill Murlin, Bill Staines and Sandy Bly at PFS Concert by Bill Staines.

Beloved singer/songwriter Bill Staines passed from this life on December 5. He was 74 years old. His wife, Karen, said Bill died three weeks after a diagnosis of aggressive cancer. She said the treatments came too late to help him. Staines had just announced retirement to his New Hampshire home from his years of touring, racking up more than three million miles on the road.

Staines was a songwriter's songwriter. He cared more about the song than about himself and his role in the song. He wrote in a timeless way and much of his catalog has that quality. His songs will live on long after his passing. Songs such as River, All God's Critters, Roseville Fair, Bridges, etc.

PFS was proud to have presented Staines more than a dozen times, each time to large crowds. He and his songs, his smooth baritone voice, gentle humor and guitar prowess were simply adored. He was a quintessential master of the sing-along, with his command, "Help me out, now!" He was my friend. ♦

By Bill Murlin

WINTERFOLK 33



Winterfolk is one of those rare expressions of giving which brings disparate parts of a region together, in the common cause of music and a sure knowledge that every dollar raised at the door goes to the people it is intended to help. All of the artists, nationally touring or locally based, completely donate their services; one of the truly unique elements of this yearly event. Sisters of the Road Café in Portland's Old Town was the beneficiary of the event for the first thirty years of its existence.

In 2019, Winterfolk's beneficiary shifted to another worthy, effective organization named JOIN which facilitates the homeless community transition from the streets to permanent housing. JOIN exists to support the efforts of homeless individuals and families to transition out of homelessness into permanent housing. Their efforts are directed at individuals sleeping outside or in their car in the Portland Metro area.

One remarkable statistic is that, one year after placing folks in an apartment or house, 83 percent of them remain- building their life again, in warmth, shelter and safety. Visit their website at joinpdx.org. to learn more.

Since Winterfolk began in 1988 more than \$600,000.00 has been raised to address basic needs of those less fortunate than ourselves.

Tom May is the founder and artistic director of Win-

terfolk. Winterfolk began as a birthday party for one of Tom's fans in 1988, who flew him out from his home at that time - Omaha Nebraska- to perform for her at Portland's Horse Brass Pub, owned by Tom's pal Don Younger. A collection was taken up for the homeless, and Winterfolk was born. The next few years saw the event expand to an all-day Sunday celebration at the Horse Brass, who has remained as an event sponsor ever since the beginning.

Winterfolk has had wonderful sponsors over the years. In addition to the Horse Brass Pub, Music Millennium has been involved with the concert almost since its start. In recent years Sysco, Redhare graphics and design in Astoria, local attorney William Howe, The Portland FolkMusic Society, and

other angels have made cash and in-kind contributions to keep the spirit of Winterfolk alive.

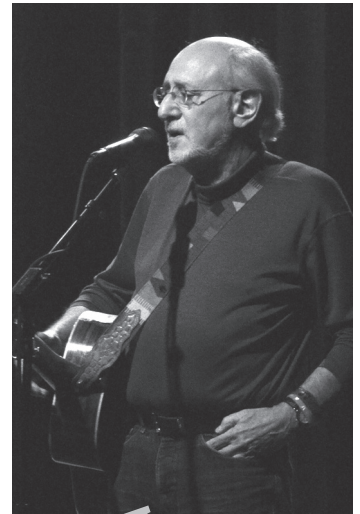
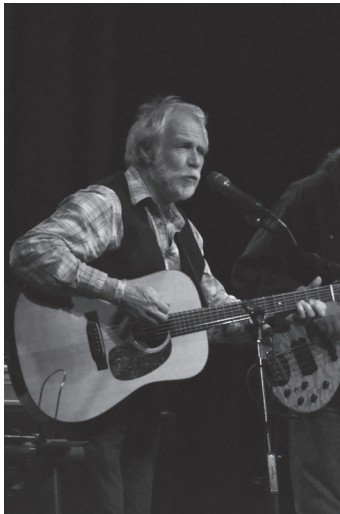
In 1994 the annual concert moved its home to Portland's Aladdin Theatre, where it was held for more than 20 years- until 2017, when it moved to the Alberta Rose Theatre, where it is presently held. In 2018, JOIN became the primary beneficiary of this annual celebration. Winterfolk has become Portland's largest annual folk music event.

Anyone who has attended "Winterfolk" can tell you the atmosphere and spirit in the hall is extraordinary on



Facing page:
 Top: Steve Einhorn,
 Bryan Bowers,
 Kate Power
 Bottom: Joe Hickerson

This page (from left to
 right) David Mallett,
 Tracy Grammer,
 Peter Yarrow



those evenings. Over the decades, Utah Phillips, Rosalie Sorrels, Dan Crary, Tom Paxton, Peter Yarrow, Anne Hills- as well as dozens of accomplished performers from the Pacific Northwest- have sung, picked and played their very best to make a positive difference in our community and region.

2022 Winterfolk 33!

The next Winterfolk will be our 33rd concert, and will be held at the venerable Alberta Rose Theatre in Portland, Oregon on February 5, 2022 at 7PM. We are so excited to be resurrecting this Portland tradition after having to cancel it last year! Headlining the show will be the fabulous Tracy Grammer, (on her first trip out of New England since the pandemic began!) who will be joined by Kate Power & Steve Einhorn, Mary Flower, Kristen Grainger and True North, Michael Henchman, Ben and Heidi Sadler, and Tom May with Donny Wright & Matt Snook.

The Alberta Rose responsibly requires proof of vaccination, and that masks be worn while not actively eating or drinking.

Tickets are on sale now for \$30 at the Alberta Rose website, and at Music Millennium.

February 5, 2022

7:00 pm

Alberta Rose Theater

Tickets available at Alberta Rose Theatre

3000 NE Alberta St, Portland, OR 97211

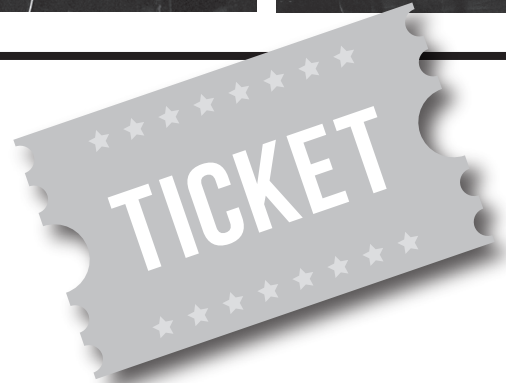
\$30 advance, \$32 at the door

<https://albertarosetheatre.com>

(503) 719-6055

or at Music Millennium, in Portland

3158 E Burnside St, Portland, OR 97214



As in years gone by, there will once again be a raffle for those who would like to buy a chance on a truly memorable souvenir of this wonderful event. There will be a drawing for FOUR prizes this year-4 chances to win

1. An **Appalachian dulcimer** owned and played extensively by Northwest songwriting/performing legend Dave Carter. (who we lost in 2001) This is an instrument with some real mojo within! Dave toured with Joan Baez and our headliner this year, Tracy Grammer- and became the most acclaimed acoustic music singer songwriter in the country during his all-too-short lifetime

2. A full day at **Big Red recording Studio**, just outside of Corbett Oregon- one of the best studios on the west coast, featuring a wide array of coveted Neumann microphones, a Yamaha grand piano, and a tuned room looking at Mt. Hood. Talk about inspiration! Billy Oskay is one of the most gifted and awarded sound engineers in the region.

3 and 4. I came across two sealed **CD copies of "Winterfolk 15"**, the compilation that was made of that years landmark, sold out show at the Aladdin Theatre in 2003. So two folks will walk away with THAT rare collectors item.

Raffle tickets are just \$10- all of which goes to JOIN.PDX.org. Raffle tickets are available at Artichoke Music on Powell (where you can see that handsome, historic dulcimer) and at the Alberta Rose the night of the concert.

The Future Is Hybrid

Yes, the plague years have been a detriment to live music. As we inch back into the concert hall, and other venues, like live song circles, where live performers interact with live listeners, we say, "Things are getting back to normal again."

But there is a ghost in an invisible chair. The online audience is still there, and likely to remain. Many venues are going back to the live event, but they are bringing the virtual visitors along with them.

Here is how the Golden Link, a pub sing around of long standing in Rochester, New York, explains it:

"We are starting up in-person sing arounds, but Golden Link will still be hosting virtual sing arounds on Zoom. Virtual sing arounds actually provide some advantages over in-person sing arounds as well. We've seen participation from people around the United States and around the world. Even for people who live close by, sometimes travel to our in-person sing arounds can be an impediment to attending, especially on work nights. So, due to the success of the current Zoom sing arounds, we plan to continue the virtual sing arounds in addition to the in-person sing arounds even when things return to normal. This would allow many more people to participate than we see in our in-person sing arounds."

By Barry Gorden, PFS Calendar Editor and volunteer



Check out this list of song circles that have gone back to live but are still continuing in virtual space:

For the Golden Link in Rochester, NY: every Tuesday at 4:30 pm PST.

For Herga at The Castle in London, UK: every Monday at 11:30 am PST.

For Two Way Street Coffeehouse In Downers Grove IL: Friday night concert series at 6 pm PST; second Tuesday folk song circle at 5 pm; every first and third Saturday community sing around at 12 noon; every fourth Saturday country and western jam at 12 noon.



Artichoke Collects the Prize!

Sarah Wolff, Gary Furlow and Jason Alburger accept the first Muddy Award from the Cascade Blues Association for Virtual Livestream Production. Their productions can be found on Artichoke's YouTube Channel.



PFS Concerts

January — May 2022



Season ticket sales have been brisk, and breaking records!

Season ticket packages are \$80 for the five performances, and are still available.

Season tickets and tickets for individual concerts may be ordered on the PFS website:
www.portlandfolkmusic.org



Saturday, January 15, 2022

John Reischman & The Jaybirds

Like the powerful mandolinist and composer at its helm, John Reischman and the Jaybirds fashion a stylish take on bluegrass; seamlessly blending original songs and instrumentals with Appalachian old-time music for a truly unique sound.



Saturday, February 19, 2022

Robin & Linda Williams

With musical careers spanning four decades, duo Robin & Linda Williams have enjoyed performing the acoustic music they love; a blend of bluegrass, folk, old-time and country. As gifted songwriters, they have earned the deep respect of their musical peers and fans.



Saturday, March 19, 2022

Kristen Grainger & True North

The acoustic quartet True North is anchored by the wife and husband duo Kristen Grainger and Dan Wetzel who both happen to be award winning songwriters. The group's complex sound of folk, Americana and bluegrass are accentuated by Kristen's smooth vibrant vocals and the group's tight instrumentation.



Saturday, April 16, 2022

Pat Donohue

Grammy winner Pat Donohue is one of the most listened-to finger pickers in the world. His devotion to acoustic guitar has made him an American standard as he echoes the tones of Robert Johnson, Blind Blake, Merle Travis or Muddy Waters. Chet Atkins called Pat one of the greatest fingerpickers in the world today;



Saturday, May 21, 2022

The Texicana Mamas

Songs of sisterhood, family and celebration. Songs of love and desperation. Songs of borders, walls and the yearning for a new life. These three gifted Latina singer-songwriters: Tish Hinojosa, Stephanie Urbina Jones and Patricia Vonne all grew up in and around San Antonio,

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

A Personal Note from the Membership Coordinator about Equity and Inclusion at PFS

Dear Members,

I want to close another year as your membership coordinator with some thoughts from an old white guy about Racial Equity at PFS. I know there may be different reactions to this article. It's like music: some people like stuff that others don't, and that's fine.

As we all know, the murder of George Floyd in May 2020 led to massive protests by people of all races against the culture of racism in American institutions. Like many of us, the demonstrations, taking place as the Coronavirus made us feel trapped indoors, led me

I want to close another year as your membership coordinator with some thoughts from an old white guy about Racial Equity at PFS.

to educate myself about structural racism, how racism is involved in just about all aspects of our lives, from highway building to health care, from the statues we erect to the statutes we pass. I painfully accepted that one is either racist, or anti-racist. "Non-racist" isn't a thing. There is no middle ground. To accept our culture and enjoy our privileges without actively working for justice and equity is to support the continuation of American racism.

I don't think of PFS as overtly racist at all, and I know that many members are long-time active anti-racists, and I admire and thank you for that. But PFS has never to my knowledge taken a stand, has never acted as an institution to break down the culture and structures of exploitation and oppression.

Last year, the Board of PFS adopted a statement on Racial Equity, calling for more artists of color in the performances we sponsor, and for reaching out to communities of color, and we have followed up on these resolutions. We had a good representation of black singers at our online Singtime and fAll Song events, and we have a Latinx group scheduled as part of our live concert series. However, hiring black singers

to sing to white people, while it creates gigs for artists who might be struggling and leads to contacts with people we might not know otherwise, is but a modest first step.

So, what are the next steps? What should we do beyond hiring black musicians? One area we can work on is having a more diverse membership. Today, PFS remains almost all-white, and to our knowledge, there has been no increase in BIPOC membership at PFS since George Floyd was killed. Another next step is for PFS to actively support members to educate

themselves, challenge each others' assumptions, and find opportunities to make positive changes. A lot of that education will come just through dialog and the

exchange of ideas; as a group, we know more than any individual member.

To advance that broader goal, we kicked off the fAll Song Festival in September with a short, impactful "truth and reconciliation" video reviewing Oregon's and Portland's tragic history of racism. That was followed by a panel discussion on inclusion and diversity, with four participants of diverse demographics in a brilliant discussion from which I learned a lot. These two videos are now up on our website (PortlandFolkMusic.org) along with the Board's progress report on Racial Equity.

I hope you will go to the website and watch those two videos and read the report, and then, please share your thoughts, particularly about what you think PFS should do next. I will post your suggestions and ideas on the website with your permission.

Thanks for taking the time to read this, watch the videos, and share your thoughts.

Paul Rippey
Membership Coordinator
membership@portlandfolkmusic.org ◀▶

PFS Membership

It's easy to join PFS: just go to 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



PortlandFolkMusic.org

Name(s) _____

Address _____

City/State/ZIP _____

Telephone _____

E-mail _____

Web Address _____

(business members only)

	1 year	2 years	Life-time
Individual	\$25	\$45	\$400
Household	\$35	\$65	
Sustaining	\$50		
Student and/ or Low Income	\$10		
Business	\$50		

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

☐ 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 minerva@europa.com

Basic Rates

\$20 for one-eighth page [3.5"w x 2.5"h]
(\$80 for one year— six issues)

\$35 for quarter page [3.5"w x 5"h]
(\$140 for one year— six issues)

\$60 for half page [7.5"w x 5"h]
(\$200 for one year— six issues)

\$100 for full page [7.5"w x 10"h]
(\$400 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 97207-14485

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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

Local Lore Volume 46 Issue 1

PFS Board

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

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Brian Warner

president@portlandfolkmusic.org

Vice-President

Alana McKenzie

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Terry Miley

treasurer@portlandfolkmusic.org

Recording Secretary

Deborah Lee

secretary@portlandfolkmusic.org

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Stan Davis

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David Ingerson

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Local Lore Editor/Designer

Kim McLaughlin

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PFS

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Live Music is back at PFS!



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See Page 1



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Robin & Linda Williams

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Season tickets and complete line-up see Page 22

**Singtime
Frolics
2022**

March 25 - 27, 2022

Singtime Frolics at Menucha

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And 2022 WINTERFOLK 33 – See Page 18