

# LOCAL LORE

Your Folk Music  
Connection

## Bringing It All Back Home

**L**ate last year, we sent a questionnaire to 100 folk music societies. Approximately 30 organizations responded and those replies will be shared in the next several Local Lore issues as well as with the cooperating organizations. **We are hoping that the shared communion brings insights that help all of us, and that this is the start of an ongoing connection.**

Market planning exercises typically begin with the observation that if you don't know where you're going, you'll never know if you get there or not. Therefore, the planning process sets goals with an awareness of the challenges that will be barriers to those goals. This essay will discuss the challenges identified by the folklore organizations as well as those identified by PFS.

In summary, three factors define the major challenges facing the folklore community: deficit of volunteers, aging membership and attracting/increasing live music attendance.

**The most frequent issue facing folklore societies is the intertwined concern of attracting more volunteers and finding volunteers for leadership roles in the organization.** This challenge was cited by nine organizations, about a third of the respondents.

Increasing volunteer numbers ranks high on the issues that confront PFS and affect the goals this organization has set. Knowing that this is a widespread concern provides little comfort, but assures us we're not unique.

It's worth noting this shortage of volunteer participation is societal. Participation in fraternal and social organizations has been declining for years reducing the membership of organizations like the Elks, Lions, Eagles as well as bowling leagues and book clubs. The pattern is that volunteer involvement comes from boomers and

### In This Issue:

ACOUSTIC MUSIC INQUIRY	
"The Issues"	1
President's Report	6
The Fingerboard Extension	7
The Power of a Song	8
<i>PFS Concerts:</i>	
John Reischman & The Jaybirds	10
Honey Whiskey Trio	11
PFS Calendar Highlights	13
<i>Book Review:</i>	
Bob Dylan's New York	14
Take 5 With Willy Porter	16
Membership	18
Concert Lineup	Back Cover

## Virtual Song Circles

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

**For pros and beginners, performers and listeners.**

**Saturdays starting  
6 pm Pacific.**

*See website for link.*



Continued on Page 2

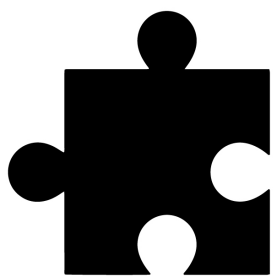
millennials with the young often participating to fulfill academic requirements.

The next most cited challenges, mentioned about equally, were “graying” and drawing an audience for musical events. Too many old people refers both to the membership and the audience for events. The need to recruit younger members underlies all the concerns expressed. An equally frequent challenge is drawing people for live music events. This is a two-part concern; restoring the habit of getting out and the competition from digital media. Covid’s shutdown impact is being felt as the older membership has been reluctant to leave home and gather in crowds. There is also mention of a preference for a digital experience rather than going to a live performance that will have to be overcome.

Lastly was mention of declining membership and/or recruiting new members. This factor impacts both volunteer prospects and the younger people who would sustain the organization.

Relatively low mention was made of lack of money. Surprisingly, three of the organizations felt there were no crucial issues facing their organization.

All these challenges are ones identified by PFS leadership. In contrast to challenges identified by other organizations, those of PFS expand from the basic goal of increasing membership to changing its composition to include not only younger members but a more diverse membership. PFS expresses funding needs as a means to increase its activities and awareness rather than just holding on. ♦



## “What are the main issues your organization is facing?”

◆ There are no pressing issues. SFS is extremely stable for a small arts organization. All our programs generate the income they need to keep going. We have no paid staff and we don’t own a building. We do no fundraising. When covid hit and pretty much the entire performing arts world faced an existential crisis, SFS was able to give about \$15,000 in small grants to artists we knew were in dire straights due to having their tours canceled. I am very proud of that.

**John Ullman, Seattle Folklore Society**

◆ There is still Covid hesitancy. We need more of our members to volunteer. We do very little with grant proposals or corporate sponsorships, and we need to explore those sources of funding. If we had more funding, we could hire some of the work done, such as sound engineering.

**Brian Burchett, Original Dulcimer Players Club**

◆ The usual – volunteers & money.

**Mary Pat Kleven, Minnesota State Fiddlers Association**

◆ The main issues are trying to get and keep people interested in attending Live Music events. This seems to be a nationwide problem as a lot of folks would just rather watch it on a screen. There isn’t anything like LIVE MUSIC to get the full experience. It’s a struggle but we will keep pushing forward.

**Marve Sobolesky, Washington Acoustic Music Association**

◆ Greying audience, preference for digital performance rather than live performance, granted if we were in Philly or NYC — live performances in a bar setting would draw consistently larger audiences — suburban Princeton is not a lively town — and University students have too many attractions on campus

**Alexandra Radbil, Princeton Folk Music Society**

◆ “Greying”, and getting people to participate in in-person events in the age of COVID-19. Livestreams are going well, though. Members seem to enjoy them and the performers are generally making out well from them.

**Lori Fassman, Folk Society of Greater Boston**

◆ We struggle keeping our membership up. People like to come to our jams and festival but it is hard to get people to serve on the board. Finding funding (thru grants or sponsorships) to help cover the costs of the festival is difficult also. Putting together a monthly newsletter and then printing and mailing it is very time consuming but one of the most important things we do for our members. We have trouble keeping someone who has time and enjoys putting the newsletter together.

**Janet Rhoads, Kansas Bluegrass Association**

◆ Our organization is small – current membership fewer than 200, annual budget has wavered over the last 10 years, between a low of \$5K to a high of \$35K (2023 budget is \$24K). Membership and member involvement has gone up and down drastically. We are now at a low point, and intent upon growing the membership this year.

As mentioned before, the issues all come down to leadership (secondary issue – greying). Then, Covid hit.

Actually, Covid was a sort of life-saver, as the Board was reconstituted after two years of dormancy with all new faces. Some of the lessons learned are:

- Obtain an outside financial audit of the organization at least every two years. Non-profits with budgets below \$50K are not required to get audits, but audit results are required for many grant applications, and can provide powerful oversight.

- Create a stronger “Positive Organization Culture” for members, in which volunteering (for events as well as serving on the Board) is honored with recognition, special member events and fun activities.

**Cindy Gray, Northern Nevada Bluegrass Association**

◆ We had a few very interesting years in the mid-2010s. The past several years have been a sort of rebuilding. My time on the Board of Directors and as President has been marked by modernization (implementing a new website/member management platform), navigating the pandemic (online events, video submission contests, etc.), and reestablishing our traditions in a “post”-pandemic Austin. We are proud that our membership has grown each year for the past four years, and that we are doing very well financially (which allows us to award more scholarships, possibly put on bigger events, etc).

**Jon Lundbom, Central Texas Bluegrass**

# MUSIC MILLENNIUM

PORTLAND'S RECORDED MUSIC STORE SINCE 1969

FOLK BLUES FOLK CLASSICAL FOLK

GOSPEL FOLK HIP HOP FOLK SOUNDTRACKS

FOLK NEW AGE FOLK ROCK FOLK

JAZZ FOLK WORLD FOLK ELECTRONIC

WE BUY AND SELL VINYL, CDs, & DVDs

MUSICMILLENNIUM.COM

MUSIC



MILLENNIUM

(503) 231-8926

32ND & E. BURNSIDE

◆ Getting participation as members, volunteers at our events, and 'butts in the seats.' Basically the same (and admittedly aging) group of a half a dozen Board members coordinate and set up our entire FallFest event, and there simply is no 'young blood' coming in at the bottom any longer. Plus, we used to have a number of corporate sponsors from the area – several of whom could subsidize the entire line-up of bands/performers for an event. They've simply chosen to steer their dollars elsewhere.

**Mark Walker, West Michigan Bluegrass Music Association**

◆ Growing membership  
Increasing volunteer leadership (finding new board members for instance)

**Darlene Buhler, Madison Folk Music Society**

◆ This is our 35th year, we have a long history and our biggest problem right now is getting back up to speed with an updated vision and plan at a new location following 3 years of a very different kind of event due to the pandemic.

**Anne Saunders, Falcon Ridge Folk Festival**

◆ The main issue we are facing is declining membership and declining attendance at the concerts. This leads to declining revenue which makes it harder to attract top performers.

**Neely Atkinson Houston Folklore & Music Society**

◆ Our main issues are getting live audiences to venture out given the pandemic issues of the last few years, as well as the ageing of our membership. We are holding stable at around 350 to 400 members in addition to the non-members who attend our public events, but not many of those are young. Our live audiences are at best half of what they were compared with pre-COVID levels. Although we have decent reserves in the bank, at some point we will need larger audiences to allow this thing of ours to continue.

**John Lamb, The Folk Project**

◆ Lack of interest in running the organization. It's difficult to get others to take on jobs to make our organization stronger. I've been president for 7 years because we can't find anyone else to take it on. People compliment me on the amazing work I have done, but this is not a 1-person job. It takes a community. I will be stepping down in February so the organization does not become too dependent on me. I also do all of the promotions for SCVFA as well as scheduling all of the performances, finding volunteers to play for the performances, creating set lists and

organizing rehearsals. It is a big hope that the younger board members will contribute energy and suggestions that will create appeal for their peers.

**Susan Goodis, Santa Clara Fiddlers Association**

◆ LEADERSHIP and volunteers  
**Georgia Cobbs, Missoula Folklore Society**

◆ Volunteer management & recruiting as we increase our programs. Fulfilling our goal for expanded diversity, equity and inclusion

**Peter Ludé California Bluegrass Association**

◆ Lack of a suitable venue. Rabid but somewhat limited bluegrass fan base in New England.  
Difficulty reaching new audiences to try to "convert" them to bluegrass fans

**Sumner Blout Boston Bluegrass Union**

◆ Main issues are declining and dying out of long term membership. Few to no replacements. Fewer and fewer concert venues and opportunities. Antiquated sound equipment (we have a trained Sound Engineer member as well as modern, laptop sound board controls, etc).

**Rick Anderson, Bucks County (PA) Folksong Society**

◆ 1. Recruiting new leadership. We have managed to recruit a new director for the North Georgia Folk Festival. We will be in our 40th year next year. I have been the director (and Folk Society president) since 2008, including a full-on virtual festival in 2020. We had to cancel last year (2021) at the last minute because the county shut down the parks due to covid. We hold the festival at a county park. We also hold the monthly contradance at a county facility.

2. Changing county leadership with differing goals every couple of years. Some want to make a profit and charge us full retail. Others want to provide a public service and partner with us on costs etc. We just deal with it. We do maintain excellent relationships with the park management and other leadership in the county (county commission, mayor, etc). The money we make from the folk festival goes to support our other outreach activities. So any additional or new costs cut into our 'profit' and fund-raising efforts. But we deal with it and it all works out.

3. Advertising and getting the word out about our events. Getting people to show up. Increasing diversity. Print advertising doesn't work (nobody reads the paper). Billboards are too expensive. We revert to our weekly 'lifestyle' newspaper, Flagpole, who are great supporters. Radio PSAs, some posters, direct email, and social media. We have a new member of our committee who is very adept with social media and it's changing methods,



media and platforms. She is a big help.

4. We have never really had formal memberships in the Society, despite several attempts to establish a membership role. We depend on word-of-mouth, social media and an extensive direct email list to get the word out about our events.

**Tommy Jordan, Athens Folk Music and Dance Society**

◆ "Greying out"  
**Kim Kraemer, Northern Illinois Bluegrass Association**

◆ Expanding our reach, given lack of money and volunteer time.  
**Smitty Smith, Capital Area Blues Society**

◆ Finding stable funding sources. Bringing younger people into the organization.  
**Kameron Jordan, Great Lakes Acoustic Music Association**

◆ The major issue of our organization is the aging of our members and subsequent lack of volunteers to run our events. Covid of course has made it difficult to attract new members though we usually get two or three new folks coming to each dance. (out of 20 or 30 folks).

**Penn Fix, Spokane Folklore Society**

◆ I believe our two main issues facing our organization currently are getting people to serve on the Board of Directors and getting people to attend our organization sponsored events.

**Paul Drummond, North Florida Bluegrass Association**

◆ Lack of committed volunteers aside from our directors. Attracting younger members next, and funding.

**Bill Fahy, Mohawk Valley Bluegrass Association**

◆ None that are pressing. We are a not-for-profit corporation organized under the laws of the state of Indiana for the charitable and educational purposes of promoting, perpetuating, and supporting traditional American Music. We fund our activities by membership dues and income from volunteer performances by our membership at both public and private local events. We are proud to be among the Penrod Society's 2022 grant recipients.

**Jerry Chapman, Indiana Folk Music Society**

◆ I think the biggest obstacle we have right now is getting folks to come back to attending live

music events. Since many of our potential attendees are older, they are among the most vulnerable to Covid and are still very hesitant to get back out.

**Chuck Morse, World Folk Music Association**

◆ We are looking for a new place for our sing arounds as the church where we were has not opened since covid. We are meeting temporarily at another location. We need to attract more people to volunteer at the Festival.

**Bill Chandler, Golden Link Folk Singing Society**

***This article is the first in a series that will share the results from the informal survey of folk organizations recounting their condition, challenges, successes and goals for the future. The richness of this information is due to the thoughtful responses we received. Thank you to each of you. While each organization exists within a specific environment, the wish is this sharing can identify ways in which the success of other organizations can be emulated.***

***What would each of you leaders from your organization want from this community of your peers? What can we be for each other? A brain trust? A place to share problems and successes? A concert tour route? An organized presence at Folk Alliance, or the regional chapters? A Facebook community?***

***The next step will be to share your thoughts on what to do after. Send a message to [LocalLore@portlandfolkmusic.org](mailto:LocalLore@portlandfolkmusic.org)***

WE BUY, SELL, AND TRADE  
VINTAGE VINYL RECORDS.

**VINYL RESTING PLACE**

8332 N. Lombard St.  
Portland, OR 97203  
503-247-9573

VRP has the best selection of folk, bluegrass,  
and early country music on vinyl, as well as a great  
collection of old timey music on 78's.

# Looking Out and Looking Forward

**D**ear PFS Member,  
The year is off to an exciting start at PFS and we have lots to look forward to still!

Our PFS Board elections returned Stan Davis to the PFS Board and added two new PFS Board members: Terry Miley and Arietta Ward. Please make a point to introduce yourselves to these new board members at your next opportunity.

Our January concert with David Francey set an all-time PFS record for tickets sold. David hails from Scotland, landed in Canada, and leaned into his working-class years to write songs earning multiple nominations and awards. David was in fine form, with songs and storytelling delivered with his soft Scottish brogue. There are still tickets available for the remaining three shows of our 2022-2023 Concert Series: John Reischman and the Jaybirds (March 18), Honey Whiskey Trio (April 15), and House of Hamill (May 20).

Coming soon (March 24-26) is our annual in-person festival, Singtime Frolics. Spend three days in the Colombia Gorge singing, harmonizing, and honing your craft with other folk musicians and songwriters. Details and registration can be found on the home page of our website. You won't want to miss it.

Please save the date of Sunday, June 11th, 2023, for our annual Strawberry Social. Enjoy strawberry shortcake made with delicious Hood berries while meeting new and longtime members. We'll talk about the state of the organization and talk about current and future PFS activities. All are welcome and we hope to see you there!

Of special note is the lead article in this issue of Local Lore. Our Local Lore team has started an outreach project to connect with other similar music societies around the country. The plan is to communicate information about issues and practices we share. Hopefully, we will determine some solutions and best practices as we move forward. The goal is to help all of us improve and remain viable organizations within our respective music communities.

I have been very pleased to see the turnout at our recent events. Hopefully, this is a strong indicator that the fear of Covid is in our rear-view mirror.

Wishing you music and enjoyment,  
Alana McKenzie ◀

**Alana McKenzie**  
president@portlandfolkmusic.org

We are Volunteer-Powered,  
Non-Commercial,  
Listener-Sponsored,  
Full-Strength Community Radio  
for Portland, Oregon,  
the Pacific Northwest,  
& the World!



**Talisman Music**

Carl Thor

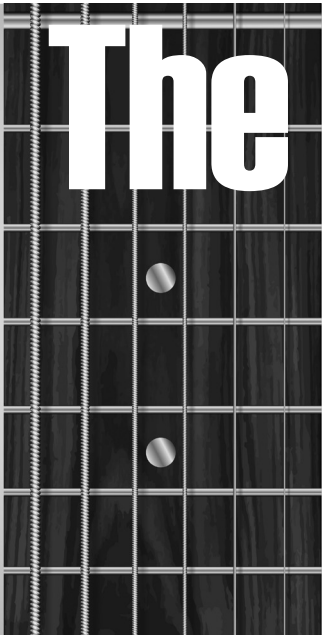
Hammered Dulcimer, Piano, Song  
Composer, Teacher, Sound Engineer

PO Box 1174, Vancouver, WA 98666

☎ (360) 904-7190 ✉ cthor@TalismanMusic.com

🌐 www.TalismanMusic.com

# The Fingerboard Extension



I first met Ted and Keta in the mid-70's. Ted and I were in a band called, 'The Mugwort Revelers'. We played eclectic, mostly old timey tunes and songs. When we set up a tour to Alaska, Ted bowed out and started his store not long after that.

The Fingerboard Extension is a unique store in Corvallis, Oregon, that sells traditional fretted instruments. Ted Toms started it in 1978. Ted was an accomplished guitar, banjo, mandolin, and dobro player.

Keta Toms, Ted's wife, said, "Ted always felt that

**"Ted always felt that some people had to play music; otherwise, they'd go crazy!"**

some people had to play music; otherwise, they'd go crazy!"

The Fingerboard Extension began life in the front room of Ted and Keta's small house. In 1980 an addition was built on the side of the house. Being three miles out of town, business could have been better and Ted was getting frustrated. 15 years later, through word of mouth, they found their current place in the old Corvallis Auto Parts Store at 120 NW 2nd Street, in downtown Corvallis. It was just right, with wooden floors, knotty pine walls, and art deco light fixtures, (think 'O Brother Where Art Thou?'). Keta said, 'Some people say it's the most beautiful store they've ever seen.' One has the sense of being in a wondrous time-warped.

Ted's vision was always to have "A store for musicians." Things were priced cheaper, and they carried a mix, half used instruments being sold on consignment, and half new instruments. They got tips

from friends on getting the business going. Someone suggested they get very good quality stationery to write letters to wholesalers and other supply companies for parts and hardware. So they did, writing many letters, and it worked! They also learned the rules of how pricing works. Keta eventually took over the ordering and has done it for the last 30 years.

Sadly, Ted died at the age of 62 from cancer. Keta took over and for the last 13 years has been at the helm of the store with a mix of staff. She continues his legacy of running a store for musicians, where, as Ted used to say, "someone can afford to buy a guitar for their child, and afford to have it fixed up." After 44 years, she's getting a bit tired,

but still gets pleasure working in the store. "We are the last of the traditional fretted instrument shops." They started in the hippie era; before that it was 'Full line', (piano, horns, and some fretted instruments).

Keta's vision for the future of The Fingerboard Extension? "Become a regional place where people can try out instruments and meet other people like themselves." I'm one of those people. Over the years, I've made good use of the store, buying a used auto-harp, a guitar for my son and one for a friend, and a resonator mandolin. Their website lists their inventory.

[www.fingerboardextension.com](http://www.fingerboardextension.com). ♦

*By Jory Aronson: Jory lived in Corvallis for 27 years and has lived in Portland for 20. She mainly plays mandolin when jamming or in various bands, and guitar when she works with children as an Early Childhood Music Specialist and Children's Musician.*

# The Power of a Song



**W**e all know that guns and money can sway world events. Less recognized is the role that music can play in changing the course of history. The role music plays isn't always remembered because it doesn't leave a trail of destruction like guns, nor does it concentrate power in the hands of a few, like money.

Don't believe me? An amazing modern example of the power of music is the "Singing Revolution", which was a principal factor in restoring independence to the three Baltic nations of Estonia, Latvia and Lithuania when the Soviet Union was starting to break up. The Soviets had annexed the three countries, and planned

was not the only factor that led to independence. Nonetheless, many residents today will say that it was the principal factor, and they are justly proud of the Singing Revolution... and they still sing about it!

An example closer to home is the non-violent movement against Jim Crow in this country. We can't claim that there was no violence, but the demonstrations against American segregation were largely non-violent, and music has played a big role in swaying public opinion and giving people strength. The list of songs advancing racial equality in the US is long: just think of "Strange Fruit", "We Shall Overcome", "Fight the Power", "Oh Freedom", and "Blowing in the Wind".

**The role music plays isn't always remembered because it doesn't leave a trail of destruction like guns, nor does it concentrate power in the hands of a few, like money.**

to continue to control them with the intention, among other things, of massive phosphorus mines, with all the destruction of the environment and society that accompanies resource extraction. In protest, Alo Mattisen, an Estonian composer, launched "Five Patriotic Songs" at a pop festival in May 1988. These songs were performed in other venues that year, and soon became the center of public demonstrations, often accompanied by human chains. The practice spread to Latvia and Lithuania, and this culminated in the creation of a 600 km. long singing human chain from Tallinn to through Riga to Vilnius in August 1989. The Russians resisted, but never found an excuse to use force to suppress the popular movement. Remarkably, no shots were fired on either side.

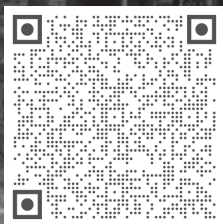
Eventually, all three countries became independent of the Soviet empire. Of course the stories are complex and many actors played important roles, and the singing

On a local level, PFS member Paul Rippey is an anti-freeway activist who, five years ago, wanted to get the message across to the Portland City Council that widening congested freeways typically leads to more use of freeways, quickly returning to the same level of congestion, a phenomenon called "Induced Demand". Rippey believes that cars and cities are basically incompatible, and having only three minutes to testify to the City Council, thought that a song would leave a more memorable trace in the minds of the Commissioners than simple testimony, so with the help of his wife Helene, wrote a song about Induced Demand, which has gone viral. The battle over highway widening isn't over, but the song is widely known; when Rippey sings it in public, many people in the audience already know it and sing along, and Rippey is convinced that the song has helped spread an awareness of induced demand in the area - and even nationally. Different iterations of this song have been picked up by the press, most recently and prominently by Bloomberg News. You can read the whole article at [tinyurl.com/RippeyInducedDemand](http://tinyurl.com/RippeyInducedDemand) ◆



Portland FolkMusic Society Presents

# Singtime Frolics 2023



**March 24 - 26 2023**



## Guest Artist **Kenny Feinstein**

Kenny Feinstein earned a music degree from the University of Oregon and has been a frequent instructor at the Puget Sound Guitar Workshop. He is founder of the "acid

blue-grass" band Water Tower, whose music has been described by some writers as "a must-have for the modern-day folk revivalist". He has produced albums with Grammy award winning and major label friends such as Tim Armstrong and Coffey Anderson, and has recorded for Disney and Sesame Street. Banjo player Jesse Blue Eads joins him.

## **Kenny's Class: Folk to Express Everything**

How to use folk music as a vehicle for expression of modern styles: We will talk about basics of folk music (Fingerpicking, flatpicking, learning by ear) and how we can apply them to our own songwriting, as well as how to cover any type of song in an American folk style.

## **Jesse's Class: Harmony Fundamentals**

Jesse will be teaching the fundamentals of vocal harmony, the conventional bluegrass "stack", and applications of the stack on familiar and classic repertoire!

**Singtime will be held at the beautiful  
Menucha Retreat Center, Oregon  
just east of Portland, Oregon**

**Registration is closed,  
but there is a wait list available.**

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

PORTLAND  
FOLK MUSIC  
SOCIETY

# John Reischman and the Jaybirds

Saturday, March 18, 2023  
Reedwood Friends Church

"Top-notch musicians and singers deliver an unusual repertoire of originals, bluegrass classics, and old-time music."  
Acoustic Guitar Magazine

"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

**T**ogether 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

**"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.**

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 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."

## PFS CONCERT

# Honey Whiskey Trio

**Saturday, April 15, 2023**  
**Reedwood Friends Church**

"Their sound is intoxicating... To simply classify this trio as folk, bluegrass, or jazz would be to do them a great disservice. What I hear is great music and what I see is great joy."  
Bluegrass Spin

"They always leave you sitting at the edge of your seat, waiting for each new beautifully executed phrase. The women of HWT are also gifted educators, captivating their pupils with humor, grace and honesty; a unique and valuable combo."

Lisa Forkish, Founder & Executive Director of the Women's A cappella Association

**I**ndividually the trio studied music at the Bob Cole Conservatory of Music at California State University, Long Beach in one of the top vocal jazz programs in the country. The women all performed (though at different times) in the group *Pacific Standard Time* an award winning 12 person vocal jazz ensemble lead by CSU's director of music, Christine Guter.

Years later well into their individual careers as musicians and educators, the need for a new

outlet of creative musical exploration brought Courtney, Ann Louise and Christina together.

In 2013, after only five months of performing together, they won the competitive Harmony Sweepstakes National Competition; also winning Audience Favorite at both the regional and national sweepstake competitions.



---

## Add their original body percussion, a dash of natural wit and charm and voila The Honey Whiskey Trio sound arrived.

Originally performing in the A cappella genre, they decided to pick up instruments to enhance their sound. Add their original body percussion, a dash of natural wit and charm and voila The Honey Whiskey Trio sound arrived. The group is based in Los Angeles, CA.

**Courtney Gasque Politano** grew up in a musical family on a horse farm in Vermont. "When we weren't riding, someone was always practicing" said Courtney. She received her BS in music education from Indiana University and moved to southern California to obtain her Master's in jazz studies with a concentration in vocal jazz, from CSU, Long Beach. As a composer and arranger, she focuses primarily on vocal music in the folk and bluegrass tradition. Courtney does communications & development for an independent school and oversees their music program. Additionally she loves performing with her husband jazz musician, Matt Politano.

**Ann Louise Jeffries Thaiss** was born and raised in northern Virginia. In 2008, she packed her bags and headed to the west coast. She holds a BS in vocal performance from the Bob Cole Conservatory of Music at CSU, Long Beach and is currently getting her teaching credential as well. Ann Louise teaches preschool music at Manhattan Beach Preschool, private voice and piano lessons and is an active performer in Los Angeles.

**Christina Wilson** was born and raised in southern California. She holds a BS in vocal performance with a concentration in jazz from the Bob Cole Conservatory of Music at CSU, Long Beach. As a composer and arranger, she has written pieces in classical, contemporary and jazz genres for middle school, high school and college vocal ensembles across the US.

The performers have stayed busy with various hobbies since they last visited us in Portland. Ann Louise has learned how to tune pianos and put out her first solo album. Courtney loves to make fresh pasta and enjoys taking long walks to explore her neighborhood. Christina wins the award for best cook and cocktail maker of the group. Additionally, she works with her husband Jesse Hellen-Lloyd baking delicious bread for their endeavor Hey Brother Baker.

Besides their individual music careers and time spent performing as Honey Whiskey Trio, Courtney and Christina both arrange for Honey Whiskey Trio, as well as various college, community and church choral ensembles. Charts for various songs can be found available for purchase on their website. Collectively,

Honey Whiskey Trio teach workshops on shape note singing, body percussion and shout songs.

<http://www.honeywhiskeytrio.com/>  
[https://www.youtube.com/watch?v=6X0\\_GOkazQo](https://www.youtube.com/watch?v=6X0_GOkazQo)  
[https://www.youtube.com/watch?v=vMLopx\\_TwIY](https://www.youtube.com/watch?v=vMLopx_TwIY)

*Compiled By Kathy Johnson, PFS Concert Committee Volunteer and KBOO Swinging Country cohort.*

---

**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)**

---

It is with sadness that I report:  
Long time PFS member

**KEN RICE**

husband of Ellie Douglas Rice,  
passed away on 1/29/2023.

An obituary for Ken is posted  
on the PFS website main page.

By Jinx Kuehn, Membership



# Teach Me Tonight!

**N**ew opportunities for learning continue to open up. You can find them in the PFS Folk Calendar at <https://www.portlandfolkmusic.org/>. Here are a few examples:

**Winds of Donegal** Thursday Céilí Class (Winona Grange #271, 8340 SW Seneca Street, Tualatin OR 97062) - Drop-in class, beginners are always welcomed (mature teenagers are welcome at 12 and older). Every Thursday night except foul weather and Thanksgiving, \$10. For more information, go to <https://irishpdx.com/classes-and-ceilis/>.

**Eastside Music Club Old-Time/Folk Jam** is a learner-friendly jam session focused on old-time, folk, and acoustic blues, held in members' homes, all instruments and ability levels welcome. For more info, contact Steve Bleiler at [bleilers@pdx.edu](mailto:bleilers@pdx.edu).

**Artichoke Community Music:** The School offers classes and workshops and, there are plenty of jams and other participatory events going on at 2007 SE Powell Blvd.

**Jazz for Violin** is led by Megan Cronin, \$120 for seven classes. Learn jazz standards through easy arrangements for violin. This class is for beginner-intermediate violin players who want to expand their repertoire by playing some of the most beloved jazz standards in a supportive group setting. Ability to read music or learn by ear is required. For more information on this and other classes, go to <https://www.artichokemusic.org/classes.aspx?sem=43435#sem>.

**Portland Bluegrass Sunday Jam** - We are excited to host Portland Bluegrass Sunday Jam every 2nd and 4th Sundays (and 5th when it happens) from 1:30 pm - 4:30 pm. This is a live, in-person, and open Bluegrass jam. Acoustic only please, and all levels of experience welcome, \$5 cover at the door.



## The Portland Megaband

For the first time since 2019, The Portland Megaband will play for a dance in Portland's Oaks Park! This band typically includes over 70 musicians, sliding scale: \$15-30 per person, cash or check, or register on-line through The Portland Megaband website.

7:00 pm newcomer/refresher lesson  
7:30-10:45 pm dancing

Callers: Laurel Thomas, Noah Grunzweig, Rich Goss, William Watson

Parking is available on-site for \$5. Parking fees are per day and are only payable onsite or online. Only cards are accepted for payment of parking fees.

By Barry Gorden, PFS Calendar Editor and volunteer

## Explore the Portland FolkMusic Calendar Online

<https://www.portlandfolkmusic.org/calendar.php>

*Your guide to Folk Music in the area*



# Positively Fourth Street

**Bob Dylan's New York:  
A Historic Guide** by Dick Weissman

*Book Review by Steve Cheseborough*

**D**ick Weissman, a former Portland resident who still contributes to this publication, spent much of his early adulthood in New York City's Greenwich Village, where he was part of the folk-music scene of the 1960s. In this, the latest of his many music-related books, Weissman turns his attention to the biggest star to emerge from that scene, Bob Dylan.

This is not another Dylan biography. Nor is it an overall account of the Village folk scene. The subtitle calls it a historic guide, but it might better be called a geographic guide. This is a

guidebook to take in hand and explore New York, visiting places connected to Dylan (including many buildings and businesses that no longer exist). The visiting also can be done from home in Portland or wherever, thanks to the excellent maps that help to understand the lay of the Village and other neighborhoods.

You don't have to be a Dylan fan to enjoy this book. It includes tidbits about many of his contemporaries including Dave van Ronk, Tom Paxton, Joni Mitchell, Karen Dalton, John Sebastian, Len Chandler, Fred Neill and Rory Block, as well as nonmusical icons such as Jack Kerouac, Andy Warhol, Jay Gould, Bill Cosby, Dylan

**The subtitle calls it a historic guide, but it might better be called a geographic guide. This is a guidebook to take in hand and explore New York, visiting places connected to Dylan**

Thomas, and many of the colorful club owners who helped make the scene.

Prominent Village figures who don't figure into any stories in the book at least get mentions in a chapter that lists them with their addresses and mini-biographies. One of them, funk guitarist Nile Rodgers, said that while he was working on a project with Dylan, "Bob Dylan used to dress like the Unabomber. When he came to my apartment the doorman freaked out and wouldn't let him in. It was hilarious. I was like, "Dude, it's OK. He's Bob Dylan."

This also is a book about Weissman's own connections to New York. He liberally includes first-person stories, and even ends the book with the full lyrics from his own song "So Much Dylan." A snippet:

Blowin' in the wind, harmonica wailin'

I understand he's courtin' Sarah Palin

The Village as depicted in this book was a neighborhood where people hung out together, in coffeehouses, parks, bars and clubs, to an extent they just don't these days, in the Village or anywhere. The level of hanging out probably has a lot to do with why a notable arts scene flourished there. There was always a game of chess, bridge or poker going on everywhere. The vast majority of the cool places described in the book are gone or replaced by much less interesting enterprises. One of them, however, has become a New York branch of Portland's Stumptown Coffee. And one coffeehouse from the Dylan days, not a music venue, remains in operation, with its rocket-sized espresso machine still roaring. The Music Inn, a store young Dylan hung out at, also remains in operation.

After crashing with others for quite awhile, Dylan rented his first apartment, for \$60/month, in a building on West Fourth Street (the building is still there but apartments now rent for \$4,700). The studio where he made his first recording, as a harmonica player on a Carolyn Hester album, is mentioned.

In 1961, the city banned music in the musical and social center of Village life, Washington Square (yes, because of complaints from a neighborhood association -- some things never change). There were protests, arrests and media coverage, and the city relented to some extent. Among the regular performers at the park were blues guitarist Stefan Grossman, harmonica player John Sebastian, Eric Weissberg of "Dueling

Banjoes" fame, singer Maria Muldaur, others who would become famous and many who wouldn't. "There were the bluegrass musicians, the blues musicians, musicians playing Israeli music and dancers, and other who tried to enlist the crowd in sing-alongs. There was even an older Italian gentleman who played Italian songs on bowl-

## **For the benefit of Portland readers, Weissman explains that Woodstock is to New York City about what Cannon Beach is to Portland.**



Dick Weissman

shaped mandolin."

The book focuses mostly on the Village, since that's where the scene was. But it also looks briefly at other neighborhoods of the city. The reader who wants to know where the Fillmore East, CBGBs, or the Chelsea Hotel are will find such music landmarks in the book, whether directly connected to Dylan or not. The shops of guitar makers Dan Armstrong and John D'Angelico also are included.

There's even a chapter on the town of Woodstock, NY, which is 100 miles north of New York City.

For the benefit of Portland readers, Weissman explains that Woodstock is to New York City about what Cannon Beach is to Portland. Dylan met one of his wives, got seriously injured in a motorcycle crash, and recorded with The Band at Big Pink, among other events while he lived in Woodstock. Other musicians followed Dylan and his manager Albert Grossman to that town. Weissman visited musician Happy Traum there in 1968, and, in a house Dylan had lived in, they discovered a room filled with sacks of unopened fan mail. "We both quickly became aware of just how influential Bob Dylan had become," he notes.

By now we're all aware of that. Whether you love, hate, or are indifferent to his music, Dylan changed popular concepts of folk, songwriting, singing, and even the harmonica. And it all started when he moved to the big city in 1961. This little book (146 pages including index) helps us understand that momentous move and place it in context. ♦

*By Steve Cheseborough: Steve is a performer, teacher and scholar of 1920s-30s-style blues. He is the author of the acclaimed guidebook *Blues Traveling: the Holy Sites of Delta Blues*, and writes about the blues and Southern culture for various publications. He lives in Portland.*



# Take 5 with Willy Porter

**1.** After about a decade working with labels you launched your own imprint, Weasel Records in 2005. What led to that decision?

*The music industry was evolving as people changed how they bought and listened to music. As a result, the label I was with at that time had either let go of or lost most of the great people that were there when I signed with them. So it was time to move on.*

**2.** How did you become involved with Guitar for Vets and what do you get out of working with this non-profit organization?

*I heard about Guitars for Vets from a couple other musicians in the Milwaukee area and joined the organization a few years back. I have a deep respect for those who have served our country, and I know personally how powerful the guitar is as a therapy tool. So the idea of using the guitar to help veterans with PTSD, anxiety or depression just makes perfect sense to me. It's gratifying to help G4V whenever I can.*

**3.** How many guitars do you own and what is your decision process when deciding what guitars to take on tour?

*I currently have 13 different guitars. They don't seem to be breeding anymore which is a very good thing! These days, if I'm flying to shows I'll usually bring just one guitar. That guitar has to be controllable over the wide range of open tunings I'm using. It also has to have a balanced full voice that doesn't have me chasing multiple feed-back frequencies through the sound system. I'm lucky to have a few different guitars that can do all of that.*

**4.** You'll be leading a tour of the west coast of Ireland this summer through Inishfree Irish Music Tours. What do you enjoy most about touring Ireland?

*I enjoy the way a group of curious strangers evolves into a bunch of friends as we travel together. The music, landscape and cultural history we experience together makes every trip unique. Getting to sit in with some of the musicians we encounter along the way is a lot of fun as well.*

**5.** Can you give us a status update on your new album scheduled for release later this year?

*The album's called, "The Ravine" and is just about complete at this point. Multiple Grammy winner Neil Dorfsman (Sting, Dire Straits, Dylan, Bruce Springsteen) is mixing it and it should be available early summer of this year. It sorta slides between Americana and prog-folk, musically. I'm excited to get out on the road, shake it loose and play the tunes live. I really like this collection of tunes and stories a lot.*

**Willy Porter is scheduled to perform at the Alberta Rose Theatre on Friday April 21st.**

**For more information see [www.willyporter.com](http://www.willyporter.com).**

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

**What local/regional musician would you like to see profiled in Local Lore?**

**Send your suggestions to  
[LocalLore@PortlandFolkMusic.org](mailto:LocalLore@PortlandFolkMusic.org)**



photo credit: Cory Zimmerman





PORTLAND  
GUITAR



Play the  
Guitars



[www.portlandguitar.com](http://www.portlandguitar.com)

[max@portlandguitar.com](mailto:max@portlandguitar.com) | 503-956-3213

# Spring is on its way... Don't Miss These PFS Member Benefits to Enjoy!

- Singtime – Wonderful weekend of folk music
- Monthly Concert Series in Spring, Fall and Winter - discount for PFS members!
- Free Virtual Song Circle every Saturday night!
- Free in-person Song Circles when weather and Covid permits.
- Printed or electronic Newsletter – your choice.
- PFS Calendar of events for concerts, classes, workshops, open mikes for many venues doing folk and blues - updated on line regularly.
- Advanced announcements about upcoming PFS events.
- Volunteer opportunities galore!
- Knowing that you support friends and performers to keep folk music alive.
- Access to a community of musicians.
- Invitation to the Strawberry Social in person in June!

Jinx Kuehn

Membership ◀



Photos by Richard Ray

# 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 97207-1448



**PortlandFolkMusic.org**

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

**Local Lore**  
**Volume 47 Issue 2**

## PFS Board

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

### President

Alana McKenzie

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

### Vice-President

David Ingerson

### Treasurer

Terry Miley

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

### Secretary

Dave Orleans

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

### Members

Stan Davis

Arietta Ward

## Advertise in Local Lore

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

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

☐ Date

☐ Name

☐ E-mail

☐ Phone

☐ Address

☐ PFS member

☐ Business or personal membership

Specify Size of Ad and Membership expiration date

Please provide ad copy/jpg/pdf if prepared.

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

### Basic Rates

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

(\$100 for one year— six issues)

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

(\$175 for one year— six issues)

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

(\$300 for one year— six issues)

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

(\$500 for one year— six issues)

### Business Members:

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

### Payment Method

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

### Please send a check, payable to:

Portland FolkMusic Society

### Send payment to:

Treasurer

PO Box 1448

Portland, OR 97207-1448

### Deadlines for Local Lore:

January & February Issue—December 10

March & April Issue—February 10

May & June Issue—April 10

July & August Issue—June 10

September & October Issue—August 10

November & December Issue—October 10

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

### Local Lore Editor/Designer

Kim McLaughlin

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

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

Printed by Hush Ink

# PORTLAND FOLK MUSIC SOCIETY

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

Address Service Requested

Non-Profit Organization  
U.S. Postage

**PAID**

Portland, OR  
Permit No. 1981

## PFS 2022/23 Season Continues



### **John Reischman & The Jaybirds**

Saturday, March 18, 2023

### **Honey Whiskey Trio**

Saturday, April 15, 2023

### **House of Hamill**

Saturday, May 20, 2023

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)**