



Spokane Folklore Society

FOOTNOTES

Serving folk arts in the Inland Northwest since 1977

May 2021

Volume 46

No. 5

KINDLY KEEP IT COUNTRY!



SFS May Zoom Party

Saturday May 15 7PM

Please join us in celebrating old time fiddle tunes and songs along with line dances inspired by country western music on Saturday May 15 starting at 7PM. If you are already a member you will receive an invitation via email. If you want to be invited, please contact us at myspokanefolklore@gmail.com

Our zoom party will begin with Cathy Dark teaching some fun and simple line dances. *See her article below (next page).* Sally Jablonsky and Milo Krims of the Misty Mountain Pony Club will share old time fiddle tunes as well as country songs: all of which are "crooked, lonesome, and true." You can't get more country than that!

Hope to see you!



Sally and Milo

MEMBERSHIP
FORM

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SFS Mission

The purpose of the Spokane Folklore Society shall be to promote a broader community awareness and involvement in cultural folk traditions, such as music, dance, and other folk arts through such social and educational events as concerts, dances, festivals, workshops, lectures, demonstrations, and newsletters.

www.spokanefolklore.org

Support Folklore Society Business Members

Business memberships not only provide valuable support to SFS, but the businesses receive extra benefits. New business members are listed monthly in the newsletter and have links on our website: www.spokanefolklore.org.

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About Footnotes

Footnotes is published monthly except July. SFS dues include an e-subscription. Paper copies add a fee.

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Copy deadline is the 15th of the month. Articles from the membership are welcome and appreciated! Copy may be edited for space or clarity.

SFS BOARD MEMBERS

President: Brendan Biele

Vice-President: Joy Morgan

Acting Treasurer: Judy Lundgren

Acting Secretary: Sylvia Gobel,

Members at Large: RD Beck, Jim Angle, Penn Fix, Carol Pinkerton

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Dancing it up 'til the SUN GOES DOWN

By Cathy Dark

The Sun Goes Down is a mid-level line dance I will be teaching on May 15 during the SFS Zoom Party.

I thought I was done with line dancing until 12 years ago, when I saw some students at Oregon State University dancing "Sun Goes Down". I thought to myself ... that is a dance I want to learn!

Line dancing as a popular form of recreational dance has been around since the 60's, with the "Bossa Nova" and hit again in the late 1970's with the Hustle. A popular song is released, and a dance is choreographed to fit the songs phrasing. In the earlier 1990's, the classic Country Western songs 'Boot Scoot Boogie', 'Watermelon Crawl' and of course 'Tush Push', brought back line dancing as an option for people who enjoyed Country Western music. You could go out in the evening, not need a partner and dance. Then, somehow, Line Dancing lost its appeal. There were bumper stickers saying: "Real Cowboys don't Line Dance" and signs up at certain establishments, saying "No Line Dancing Here".

I started teaching at OSU (Oregon State University) in the fall of 1990. I was the coordinator for the Social Dance program. When certain dances style became popular, students would ask me to add a class in that style to the dance curriculum. Around 2010, there was a small group of students who approached me about adding a line dance class. From the Bossa Nova to the Hustle, to Boot Scoot Boogie, I thought—here it goes again! At first, I was not interested in teaching it and felt the popularity would be short lived. I was totally wrong. Line dancing soon became OSU's most popular dance class, with six different sections offered each term.

Today, the majority of Line Dancing is done to Country Western Pop music, which is very upbeat and at times not really sounding like a CW song. There are also Line Dances to hip hop and other music genres. Line dancing is great fun, very upbeat and great exercise. Dancing for an hour, is about equal to walking 2 miles! You don't need a partner and once you have the basics down, you can add your own styling.

During our May Zoom event, I will be teaching several line dances. One of my favorites, Sun Goes Down, is a 4-wall dance (the pattern is repeated facing each of the 4 walls in a room). I love the stomping and the many pivots turns. I hope you will give it a try and you might be hooked too!

Start in the morning, through to the evening

Dance like you're the only one around

Move like you want it

Groove like you need it

Dancing it up 'til the Sun Goes Down



Cathy Dark

Cathy Dark teaching a line dance, 2019

Spokane Folklore Society Fall Folk Festival 2021

The Fall Folk Festival has reserved space at Spokane Community College for Nov 13 and 14th. We are currently accepting applications although we do not know what state guidelines will be for mass gatherings in the Fall. We hope to be able to host a live festival at full or modified capacity. If this is not possible, we will contact everyone who has applied with details about a Virtual Festival. Performers will be asked to submit a video. Applications are available on our website www.spokanefolkfestival.org or call 509 828-3683 and leave your address to receive an application in the mail.



Elections!

The Nomination Committee of the SFS is pleased to announce the following candidates for the 2020/2021 board. If elected, they will join current members Brenden Biel, Joy Morgan, Jim Angel, and Penn Fix. Current members of the SFS will be eligible to vote with ballots being sent via e-mail on May 15; they must be returned by May 30.

Judy Lungren

Position: Treasurer

Judy is a retired CPA, and has been a member of the Spokane Folklore Society since moving to Spokane in 1998. She is a contra dancer and a fiddler, and plays in the band "The River City Ramblers". The band, which also includes Bill Siems, Dawn Holladay, and Michael Gifford, plays for contra dances occasionally. After being a SFS member for more than 20 years, Judy has decided it's time to give back to the organization by serving on the board. Judy brings her expertise in accounting to the treasurer position.



Sylvia Gobel

Position: Member At-Large

Sylvia has been a member of the SFS since 1979. She served on the board in the late eighties and early nineties for 6 years as Secretary, VP and then President. She has been the Director of the Fall Folk Festival since 2003. She has been serving on the SFS board as an At Large Member for the past 4 years and is happy to serve another term of two years.

Gina Claeys

Position: Member At-Large

Gina is originally from Ann Arbor, MI and has been living in Spokane since 2015. She started contra dancing in 2018 and loves how it brings together community members of all backgrounds and ages. She also appreciates that the dances are not difficult to learn and that you are getting a built-in live traditional music concert with every dance. By serving on the board, Gina hopes to help out the SFS by increasing its visibility among a wider audience and to engage the next generation of contra dancers. When Gina isn't dancing, she works as a facilitator for the Northwest Washington Forest Coalition, serves as Conservation Chair for the Spokane Mountaineers, and enjoys climbing, hiking, and all things outdoors.

Cathy Dark

Position: Member At-Large

Recently retired from teaching social dance at Oregon State University, Cathy moved back to Spokane and wants to be involved with her dance community again. In the 1980's, she taught and collaborated on workshops and festivals with the Spokane Folklore Society. Along with Penn, she is interested in expanding the second Saturday dances to include different kinds of dance in order to broaden SFS membership. Her interests including lindy hop, ballroom dancing, salsa, tango, country western line dancing, and folk dances. She is also happy to carry out and help on other tasks set forth.

Callers Corner

By Karen Wilson-Bell

I started square dancing in my teens as part of earning my Girl Scout folk dancing badge. The leader of the Boy Scouts was a square dance caller and I remember participating in at least one square dance party in the basement Recreation Room of the Apartment Building in Metaline Falls. When I attended college at WSU, I joined the Do-Si-Do Club. I called my first square dances in front of an audience of at least 500 enthusiastic moms for our performance on Mom's Weekend in 1960.

I started contra dancing in 1975 at Stockton Folk Dance Camp. Our caller was Ralph Page, one of the people responsible for the revival of contra dancing in the 20th century. I took my first contra caller's class from Ralph. I moved to Los Angeles in 1976 and started dancing with the Westwood Co-op, which always included squares and contras in its weekly folk dance programs.

As a teacher in Westwood's Beginner's classes, I taught contra and square dancing to the newbies. I was one of several callers in the group, so I only called a dance once in a while. One of the big ones was at a California Statewide Folk Dance Festival, when I called a contra to live music for 250 dancers. That was my first time calling with live music. In addition to calling contras and the occasional square, I learned to call English Country Dances.

Fast forward to 2007, when I moved to Spokane. I joined the Spokane Folklore Society and became a regular dancer. Within a year I was a member of the Board and in another year I was elected President. At that time we had only three callers and they wanted to add more callers to the roster. I started a class for contra callers in our home and invited Ray Polhemus and Nora Scott to lead it. We repeated the class three years later. I last called a contra in March of 2020, just before we were closed down because of the Covid-19 pandemic.

After six years on the Board of Directors, I was ineligible to continue because of term limits. I decided to devote some time and effort into resuscitating the Bigfoot Folk Dancers. It's a small group. Before Covid, between six and twelve dancers would show up for two hours of dancing at our house on alternate Tuesday evenings. During pandemic isolation many of us have been dancing at home with Zoom links to dance parties all over the country (and even abroad).

In April we started dancing again, outside on our driveway and front lawn: wearing masks, maintaining 6-ft distancing. It was fun to be dancing together again! We will continue dancing with these constraints until we get through the epidemic. You are welcome to join us. Call me at 509-327-7862 to check on the dates and times and get directions.



Karen Wilson-Bell

SFS Facebook Page –Online concerts

Many of our local folk musicians have been presenting mini concerts from their living rooms. These are posted on the SFS Facebook page and the Fall Folk Festival Facebook page. Thanks to Greg and Caridwen Spatz, Lyle Morse, Frankie Ghee, Patrice Webb, Brad Keeler and Steve Schennum.

CDSS Online Folk Events

The Country Dance and Song Society has a list of many available online events organized by them or organized by member groups and individuals. Some are free, some ask for donations and some require payment. For the complete list cdss.org/online-events

Here's a sample of the many offerings: Autoharp and Dulcimer gathering, Caller classes, Waltz party, Musician workshops, Song circles, Solo English Country Dance, Concerts and CD release Parties and more.

Bigfoot Dances Again

The Bigfoot Folk Dancers have been spotted dancing outdoors on Karen and Justin's front lawn and driveway. Passers-by noted that it looked like they were having fun! If you should happen to come by on the second and fourth Tuesdays between 6 and 8 you would be welcome to join in (wearing masks and socially distanced).

We're just getting our groove back, re-learning the dances we did before the pandemic.

Call Karen or Justin at 509-327-7862 for directions.

Bob Childs

By Penn Fix

While Bob Childs lived in Spokane for only a short time, his contributions to our dance and music scene helped to set the tone and groundwork for many years to come.

Spokane wasn't kind to him in the beginning; someone broke into his apartment his very first night and stole all of his instruments. But if Bob Childs had never come to Spokane, he might never have set a path for himself that has brought him great satisfaction and unexpected recognition.

Bob learned to play fiddle while attending college in upstate New York. Though he majored in psychology and philosophy, he

moved to Maine to learn furniture building with a college friend. There he was exposed to a music and dance scene that would shape his career as a musician and a caller. While the dancing found in the urban centers of Boston, New York, and Washington DC moved quickly from traditional dances to more complicated ones, the southern Maine scene remained community based. Bob fondly remembered those dances held in grange halls; the focus was on visiting friends; dances were interspersed with breaks to just sit and visit; and dances were less complicated and less athletic. Like the dance scene, the music scene was welcoming and inclusive. Everyone was encouraged to play. Bob found life-long friends in musicians Johnny Gallor, Smokey McKeen, and Greg Boardman. They often played dances together, even traveling south to Massachusetts to join Dudley Laufman and the Canterbury Orchestra. Over these three years, Bob also learned to call dances. Being a student of observation, he was curious about the history of calling and collected old calling books. He also paid atten-

tion to callers like Dudley Laufman. Before too long, he had assembled a repertoire that included dances from the 19th century as well as ones from the community dance

world. He characterized these dances as simple enough to call so that he could continue to play along with his fiddle.

In August of 1979, Bob moved to Spokane. His timing couldn't have been any better. At a December fundraiser for the Spokane Folklore Society, he met Penn Fix who had moved back to Spokane the month before. Penn had spent the last three years dancing furiously in Boston

and southern New Hampshire. In Bob Childs, he had found both a caller and fiddler to help introduce contras to the Spokane community. In the months leading up to this meeting, Bob had quickly found a community of musicians including a group of Irish musicians called Irish Jubilee. With Penn administering the dance series, Bob and Irish Jubilee opened Spokane's first regular contra dance in January, 1980. That series continues to this day.

Bob did more than just be in the right place at the right time. His inclusive laid-back approach to dance and music was perfect for a community that had never danced contras (at least on a regular basis). His simple repertoire encouraged dancers to feel comfortable and successful. He set the tone with his easy laughter and his non-judgmental approach; there were no mistakes when it came to dancing. Penn remembered how Bob would calmly wait for those in



1980 SFS Festival

Bob Childs quickly found friends in Spokane who shared his love of music including Dawn Holladay, Bill Siems, Darla Carroll and Geoff Seitz

(Continued from page 5)

the dance lines to finish talking with their friends rather than asking them to be quiet so he could teach the dance. For Bob, community was more important than the dance itself. He also introduced to local musicians New England style tunes and the way to play them within the context of a contra dance. This fun-loving man hosted memorable after-dance parties filled with music and dance. Often these parties ended with Bob calling his friend Smokey back in Maine to play him the “big one,” either the reel Bay of Fundy or Big John McNeil. Bob left Spokane in the summer of 1980 but returned several times in the early 1980s with bands like the Moosetones and Contraband. He left Penn with a repertoire of interesting and simple dances that he continues to use to this day, especially for weddings, family and community dances. Also, Bob set a tone of welcome and inclusivity that continues to be the hallmark of the Spokane dances.

Bob didn’t come to Spokane to play and call for dances. He once told Bo Leyden, a musician from Bonner’s Ferry, he had two goals in life, “make fiddles and become governor of Maine.”

While he never became governor, he did learn to make fiddles; and that career changed his life.

After Bob graduated from college and moved to Maine to work in a furniture store, he turned to an old luthier Ivy Mann to repair his fiddle. When he went to pick it up, Ivy asked him when he was returning, and nodded towards a bench full of tools. At 70 years of age, Ivy was looking to pass his craft onto someone. Bob recounted that they had a lot in common. “I was a woodworker. I knew tools. I loved stories and story tellers. He was a great story teller. I

loved his stories and he just loved that I was interested in that. It was just a natural fit.” For the next two years, Bob would learn the basics of violin building and repair; but he knew that in order to achieve his goals, he needed to train under luthiers who had in turn trained in Germany. And this is how he found his way to Spokane.



Bob Childs Calling a Dance

Bob Childs returned to play and call for the 1984 SFS Traditional Music and Dance Festival with Laurie Andres and Creighton Lindsay.

Anton Smith had learned to build violins by Karly Roy, one of the finest luthiers in Mittenwald, Germany. After working in Europe, Anton returned to teach at the only violin making school in the States, in Salt Lake City. In 1978, he moved to Spokane to oversee the String Instrument Repair program offered through the Spokane Falls Community College. Bob Childs entered this program in the fall of 1979 because he wanted to learn to build violins from Anton Smith. One of the tasks that Bob remembered was the “pulling the stone” assignment. He was

given a block of wood and was required to make the finished piece create suction when lifting it off a flat piece of granite. He had to square the block, create six sides, and make it concave. It took Bob a week to master. The point: making violins is hard; it takes patience and time.



Bob Childs dance demo

Bob Childs demonstrating a traditional contra dance during the 1984 SFS Traditional Music and Dance Festival

structure and moved to be with a relative. For the next two years, Bob apprenticed under, honing his craft in the way that master luthiers had in the past. He fondly remembers the time spent with Anton and even the time he asked him to do the unthinkable. Anton knocked on his camper door with two glasses and a bottle of wine and invited him

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to sit around the camp fire. He added, "Bring the violin; you are making progress but you are not there yet.... Lesson of the day: we are going to burn that violin." So over a bottle of wine, the two watched Bob's newest creation burn. Bob recounted later, "At first I was very confused but I trusted Anton and so I agreed to do it. Afterwards, and to this day, I came to appreciate the intent... that making violins is tremendously hard and it is easy to think you are better than you really are." Bob concluded, "It was a Zen moment."

After apprenticing with Anton for three years, Bob sought out a studio to continue his journey of becoming a master luthier. In 1983, he moved to Philadelphia to work under Michael Weller, another student of Karly Roy. During his three years there, Bob was exposed to some of the finest violins, many belonging to violinists of Philadelphia Orchestra. Like Anton, Michael left Bob with important experiences and advice. Michael once said, "You know you are ready to open up your own shop when someone brings you a violin, you open the case and



Moosetones

Bob returned to the Northwest in the fall of 1980 with the Moosetones, a band consisting of his friends from Maine, Johnny Gallor, Smokey McKeen, and Greg Boardman.

you say to yourself, 'wow, who made that violin' and not 'who made that piece of crap.'" Bob realized he had reached the threshold, had achieved the level of craftsmanship, when Michael reviewed his latest violin, "I can tell you made that violin because it sounded just like the last one." As Bob explained later, "You want your violins to all sound like you made them even though each one is different. It is like a family that sings together." This revelation defined Bob's approach to building violins as well as opening the door to opportunities he had never dreamed of before.

In 1986, Bob moved to Cambridge, Massachusetts where he set up his studio. He was close to his friends in Maine and in the center of the contra-dance world. The year before he had sold his first violins to Mary Lea and Steve Hickman, both significant contra-dance musicians. For the next 35 years Bob would build and sell over 165 violins not only to folk musicians

but also classical musicians all over the world. He explained the process of building his masterpieces. Each violin took 200 hours to make, including 4-5 weeks of wood working and 2-3 weeks of varnishing. But what made his violins unique was the time spent with each

Childsplay

This performing orchestra consisted of musicians who owned violins made by Bob Childs. For 30 years they performed annually as well as producing 7 albums and 3 video documentaries. (See www.childsplay.org for fiddle tune lessons and



client. "They would come to me with a specific sound in their head or violin they wanted to imitate. I would then have to sort out what they were going after and translate that into wood." A violin combines the personality of both its player and its maker. Bob often would share with clients the sounds that different woods made. He noted, "The process of making a violin begins with listening for the intrinsic qualities of rough pieces of wood." Ultimately Bob strived for a universal common goal for each of his violins. "Like any artist you want your brush strokes to be there, your sound, your voice to be there."

That philosophy afforded him a unique opportunity. In 1988, Bob was asked to play for a concert in Virginia. The sponsor added that those playing on stage with him would all have violins made by him. Thus, was born Childsplay. For the next 20 years, this community built around common violins grew and expanded as Bob made more and more violins. Each year Childsplay, usually an orchestra of 20 or more musicians, would come from all over the world to perform a concert of classical, tango, gypsy, Irish tunes and even new compositions – reflecting the diversity of the musicians who owned Bob's violins. Preparation for these performances resulted in a creative laboratory



Bob Childs

"I believe that the soul of the maker goes into the instrument. You want whatever it is you are experiencing to live beyond your own life." Bob Childs, master luthier.

of collaboration including musicians who had won multiple national championships and played for major symphonies. Besides twenty years of touring the world, Bob and Childsplay produced 7 albums and 3 television documentaries.

Besides making violins and leading Childsplay, Bob also found time to return to school for a doctoral degree in clinical psychology. He found that his career as a luthier required long stretches of solitude. He missed people. So, he turned to his first passion and after eight part-time years of education, he opened his practice. So twice a week he has helped clients. He realized that making violins and being a clinical psychologist actually complemented one another: you learned to listen really carefully.

Bob Childs has touched so many people since his time in Spokane. Upbeat. Charismatic. Fun loving. And that twinkle in his eye. All these characteristics define the man who became a famous luthier, a successful psychologist, and influential musician and caller.

"I believe that the soul of the maker goes into the instrument. You want whatever it is you are experiencing to live beyond your own life."

Argentinian Folk Concert

Tim Westerhaus will be conducting the Gonzaga Concert Choir in a performance of Misa Criolla with an Argentinian folkloric ensemble and The World Beloved: A Bluegrass Mass with bluegrass band. The performance will be streamed live at 3:00PM on Sunday May 2 from the Myrtle Woldson Performing Arts Center at Gonzaga. I will be performing mandolin along with other members of the Gonzaga music department. I will send more info as it comes in.

-Dan Gore

Musicians!

Seeing Musicians! Out of practice? Jonesing for live performance? Willing to play for donations?

I'm planning an event in May where we hope to have a little live outdoor music. Sound system provided.

Contact me for location and details. Email or Voice message and Text: (914) 246-0309.

Editor's note: Click [here](#) for a nice soundtrack!

Love's Old Sweet Song

C. CLIFTON BINGHAM

J. L. MOLLOY

Moderate, without dragging

mp Once in the dear dead days be-yond re-call, When on the world the mists be-gan to fall,
E-ven to-day we hear love's song of yore, Deep in our hearts it dwells for-ev - er-more,

Out of the dreams that rose in hap-py throng, Low to our hearts love sang an old sweet song,
Foot-steps may fal - ter, wear-y grow the way, Still we can hear it at the close of day,

And in the dusk, Where fell the fire-light gleam, Soft-ly it wove it-self in - to our dream.
So till the end, When life's dim shadows fall, Love will be found the sweet-est song of all.

Refrain

mp Just a song at twi-light When the lights are low And the flick-ring shad-ows

soft-ly come and go; — Tho' the heart be wear-y Sad the day and long

Still to us at twi-light comes love's old song, Comes Love's Old Sweet — Song.

Hope that you enjoy May's love song, Joy Morgan