What’s Inside:
Swing Into Summer……2
Calendar...................3
Business Sponsors........3
Board Nominees.........3
E-List.........................2
Lady of the Lake!...........4
FFF News.....................5
Penn Pals.....................6
Celtic Concert.............9

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

Keep reading for more fun activities and riveting history!
SPOKANE FOLKLORE SOCIETY PRESENTS
SECOND SATURDAY DANCE SERIES

SWING INTO SUMMER DANCE!
SATURDAY, JUNE 11, 2022, 7-10 PM

With live music by the Zonky 5 Jazz Band

Dance Swing, Lindy, Fox Trot, Waltz
and more!

7 pm refresher swing lesson by Cathy Dark

8-10 pm Dance to Live Music

Women’s Club, corner of 9th and Walnut

$15 for nonmembers

$10 for SFS members

Proof of Vaccination required
For More Info: 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.

David Lohman
Collaborative Lawyer
208-664-5544
DavidWLohman@hotmail.com

Calendar of Contra Dances
At the Woman’s Club

<table>
<thead>
<tr>
<th>DATE</th>
<th>BAND</th>
<th>CALLER</th>
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<tbody>
<tr>
<td>May 4</td>
<td>River City Ramblers</td>
<td>Susan Dankovich</td>
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<tr>
<td>May 11</td>
<td>Banna Damhsa</td>
<td>Nancy Staub</td>
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<tr>
<td>May 18</td>
<td>Jam Band</td>
<td>Karen Wilson-Bell</td>
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<tr>
<td>May 25</td>
<td>Reel Friends</td>
<td>Ray Polhemus</td>
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SFS Board Nominees

Here are the nominees for your SFS board. If elected, they will be joining Sylvia Gobel, Judy Lundgren, and Cathy Dark for the 2021-2022 season. Current SFS members will be sent ballots this month to vote for these wonderful candidates.

Brendan Biele
If elected, Brendan will be serving his third term on the SFS board. He is a familiar face at all of our dances as he is in charge of the sound system. During the COVID shut down, he also coordinated sound for all of our online concerts. For the past three years, he has served as president of the board.

Penn Fix
If elected, Penn will be serving his second term on the SFS board. He currently serves as secretary for the board, writes several columns for the SFS newsletter, and serves as a liason with the newsletter editor.

Ken Raymond
If elected, Ken will be serving his first term on the SFS board. Ken came to Spokane in 1982 and almost immediately found contra dancing at the Woman’s Club. In the late 1980s, he was a member of the SFS board and helped with the Pinesong Festival, a pre-cursor to the Fall Folk Festival. Ken has played for several different bands for contra dances since the 1990s. “I have met lots of great people and heard and played lots of wonderful music. After a long break, I am interested in getting involved with the SFS board once again and giving back some of what I have gained.”

SFS Activities – Stay up to Date

The SFS sends out email reminders about our weekly and monthly dances and other community folk events. If you would like to receive these emails please let us know by sending your name and email to dancer@moxxe.com

You can also join our Spokane Folklore Society Facebook page where we also post community folk events.
Lady of the Lake invites you to our new camp...

Dance S'More

Aug 7-13, 2022

Featuring contras, singing, art, and more!

- Gender-free calling and facilities
- Welcoming all generations
- Options for 6-night or 3-night attendance
- Sliding scale fees

Our 2022 staff

Calling: Susan Michaels, Abigail Hobart, Sue Hulsether
Music: Audrey Knuth, Amy Englesberg
Alex Sturbaum, Brian Lindsay
Singing: Nicole Singer
Art: Reinaldo Gil Zambrano, Ashley Vaughn

Camp N-Sid-Sen ~ Lake Coeur d'Alene ~ North Idaho
ladyofthelake.org/dancesmore
Lady of the Lake Dance Camps on Facebook

All up-to-date COVID precautions will be in place, including proof of vaccination
Celebration of Life/Memorial for Buzz Vineyard

Please join us on Saturday, June 18th, 5:00-7:30 pm for a gathering under the large picnic shelter at Manito Park North in Spokane.

Looking forward to sharing memories with you all! ——Niña (Vineyard) Horne

The 2022 Spokane Fall Folk Festival will be celebrating it’s 27th year of highlighting Spokane’s cultural diversity November 12 and 13 in the Lair at Spokane Community College, located at 1810 N Greene Street.

Since our last live event in 2019, SCC has remodeled the Lair so things may look a bit different this year. However, we are still committed to presenting our premier event.

We are pleased to announce that Performer Applications are now available online and can be found at https://www.spokanefolkfestival.org/performer-application.html. Printed applications will also be arriving in mailboxes soon. Either way, applications need to be submitted by July 1, 2022.

In addition to performers, volunteers will be needed! We need Steering Committee members and volunteers during the two days of the Festival. Volunteer work includes set-up, take-down, sales, stage managers, assisting with sound and the sound technicians, children’s crafts, and more! Shifts as short as two hours or longer times will be available. For more information about volunteering, contact Carolyn Wright at volunteercoordinator@spokanefolkfestival.org.

Finally, the Festival needs financial support. The Festival has been a free event for 27 years and we want to keep it that way. In order to do that we need sponsors and donations. Most attendees are unaware of the costs involved in this annual event. The fees just for renting the facility are about $12,000. That doesn’t include the cost of renting sound equipment, chairs, music stands, as well as printing costs. Sponsorships and donations are what makes this event such a success every year. Please consider donating! There is a link on the home page our website at https://www.spokanefolkfestival.org/.
Marguerite Carder and Louie Anderson met while attending high school in Coeur d’Alene, Idaho. They grew up on farms about five miles from each other. Both were musicians; Marguerite played piano and Louis, fiddle. As young adults in the mid-1930s, they began playing dances together. This partnership endured over 50 years. One of their favorite places was the Mica Flatts Grange Hall, where dancing has been going on since the turn of the century.

Marguerite and Louie were raised in a community connected by tradition of work and play. Most of the early settlers around Coeur D’Alene were farmers and tradesman and many were from Scandinavia. Both Louis and Marguerite’s fathers were from Sweden. Education was valued in this community; so much so that when a cluster of families had children a school was built. At one point, these schools dotted the landscape – Kidd Island, Belgrove, Mica, Meadowbrook, Rockford Bay, Lofts Bay, Turner Bay, and Carlin Bay. The schools also served as community centers and were the sites of social gatherings often featured dances from the “old” country including Scandinavian polkas and schottisches combined with square dances and fox trots. These dances were an integral part of the lives of both Louie and Marguerite.

Louie’s family had settled about ten miles east of Cougar Gulch. His father followed his older brother to North Idaho in 1893 and built a log cabin in 1904 near Twin Beaches. He and his brother were carpenters; Louie remembered his father Alden as a jack of all trades. He did some masonry, hauling, farming and woodworking. He and his brother even built passenger boats. Louie, born in 1912, attended the nearby Kidd Island School. He graduated from high school in 1930 and attended junior college. Like his father, he worked with his hands as a lumberjack and carpenter. Louie didn’t learn to play the fiddle until 1931 when Eddy Brock a violinist from Spokane who summered at the lake taught him.

Marguerite grew up on a farm in Cougar Gulch, south of the city of Coeur d’Alene. She attended Meadowbrook School which at the time was one of the biggest schools with 30 children. At school, she learned to play an old pump organ. She remembered hanging over the piano at dances when she was a child and once being allowed to play. “I almost died; I was so proud.” She walked six miles into Coeur d’Alene for lessons that cost fifty cents each. During the Great Depression she learned chord work from a musician provided by the Works Progress Administration.
The dances that Marguerite and Louie would have attended while growing up were held sporadically during the late fall through early spring; they often served as fund raisers for their communities. While several of the schools and halls were a short distance from one another, travel was difficult because of the roads and the weather. Most folks walked to the dances. Some even rowed! Louie recounted, “Dad told of rowing with a friend to the east side of the lake, picking up some girls, rowing back to the west side, walking up to the Mica schoolhouse to dance, taking the girls back across the lake after the dance, and getting home Sunday afternoon.” Frank Olsen, one of the Scandinavian fiddlers of that time, lived across the lake and usually rowed to these dances. During the winter months, horse drawn sleighs brought dancers to the door of the Mica school. Marguerite remembered this form of transportation occurred well into the 1930s; Mica school had a barn and the horses were stabled there during the dance. Perhaps because there were so few dances and because of the difficulty and distance to get to them, the dances often lasted all night ending at dawn.

As the dancers made their way along the roads, they were first greeted by music drifting from the school building. In the early days only a fiddle was used, perhaps with a harmonica, guitar, mandolin, or banjo. Piano was rarely heard. Louie remembered a discussion at the Meadowbrook Farmers’ Union Hall in the early 1930s: “After someone suggested hiring a three piece orchestra, one older Swedish farmer protested, ‘Can’t ve dance to chust vun fettle? Ve used to dance to chust vun fettle.”’ Marguerite remembered fiddler Johnny Nobel. “When Big John started to play, the crowd would come to life.” A favorite caller was Harry Thompson who was “full of vim and vigor and got thing going. He was super.”

In 1936, Marguerite got up “enough nerve” to ask Louie if he was interested in the two of them playing together. By this time the dance and music were evolving. The big band era had arrived and with it came distinct differences between the “city” and “country” dances. Explained Louie, “the ballroom dancers swayed gently to the soothing strains of the saxophone” while “the country dancers stomped lustily to a rousing fiddle tune.”

Many of the tunes that Marguerite and Louie played were passed down from other musicians including favorites like “Ragtime Annie” “Golden Slippers” “Turkey in the Straw” “Soldier’s Joy” and “She’ll Be Coming Around the Mountain” all used often for square dances. Louie remembered learning a fast Swedish tune from Frank Olsen, a fiddler who had played for dances in the early 1900s. Louie didn’t know the name of the tune so he simply called it “Frank Olsen’s Waltz”. When a fellow musician shared a new tune, it often was named after that person, like “Verde’s hoe-down” and “Gladys schottische” Their repertoire also included tunes for two steps and waltzes including “Alexander’s Ragtime Band” “Get Out and Get Under the Moon” “Side by Side” “Five Foot Two” and “Dark Town Strutter’s Ball as well as “Moonlight on the Colorado” and “Melody of Love”. These tunes often came from sheet music and records.

Dances, like the music, evolved as callers and dancers introduced new calls and steps. Probably the first dances were Scandinavian in inspiration if not in origin including polkas, schottisches, and waltzes. Fox trots, circle two-steps, and the rye waltz came during the Big Band era. The varsovienne, which is still danced today at the Mica dance, was introduced by a local caller George McCourt in the late 1940s according to Marguerite.

Square dances then and now have been in integral part of the rural community dances held in small schools throughout the Coeur d’Alene area. Hank Larsen called for many of these dances for over fifty years. His family homesteaded across the lake in Turner Bay. Dances were held in their living room where neighbors like the Turners and Neibars joined them for an evening of schottisches, polkas and two-steps. Saturday night dances at Turner Bay and Carlin Bay
school houses included square dances called by Con and Ed Kruger. Hank’s wife, Nancy May, who was a sister of Louie Anderson, recalled that “If they had enough people for two sets of squares, they considered it a crowd.” Hank’s first opportunity to call came unexpectedly. While working in the woods near Edgemere during the early 1920s, he stopped at a local school house when he heard sounds of a fiddle. The regular caller had not shown up and his replacement had a very weak voice and was uncertain about the moves. According to Nancy May, Hank “stepped just inside the door and when there was a bell, he yelled out ‘Places All.’ The music started and he began calling.” In 1931, Hank called his first dance at the Mica school. For the next fifty years, he called at Mica and other local dances for next fifty years. His favorite old time square dances include Swing Like Thunder, Three by Three with the Polka Swing, Down the Center and Split the Ring, Forward Six, Birdie in the Cage, Circle Two Step and Duck and Dive.

When Louie returned home after serving in World War II, he found a community in flux. The Coeur d’Alene school district began consolidating elementary schools, closing many of the smaller ones south of the city. When the Mica School closed in May, 1945, the building and property were sold to create the Mica Flats Grange Hall in 1946. At the same time, social dancing saw a huge rise in popularity as people had a strong desire to be together. The Big Band Era was in full swing as square dancing. Before the war, it had been revived nationally by Pappy Lloyd Shaw. After the war, square dancing evolved in structure of clubs and increasingly more intricate and complicated dances that required lessons. While exceedingly popular, this kind of dancing was not embraced by those in the rural communities around Coeur d’Alene. Louie noted that “these pattern dances were never popular; they were beautiful and precise like drills.” And they relied on recorded music. For the next thirty years, the community dances held at Mica Flats Grange, Meadowbrook Farmer’s Union Hall, Belgrove Hall, and Kidd Island Hall flourished relying on dances passed down for generations including old time square dances, polkas, two steps, and schottisches with musicians like Louie and Marguerite and callers like Hank. In 1955, Mica Flats Grange Hall raised money to add a larger room dedicated to dances. Louie built the fireplace. Marguerite began teaching piano and some of her students played with her at the dances. More musicians joined Marguerite and Louie at Mica Flats Grange. Not only was the stage full of participants, so was the dance floor with up to a hundred people of all ages.

Hank retired from calling in the early 1980s. He was followed by Marguerite in 1989. Louie played fiddle until he died in 2000. While losing these key people, the dance at Mica Flats Grange Hall prospered because of the community that had supported it for over 125 years. Hank taught many of Louie’s nephews who in turn taught the beloved old time squares to the next generation. Louie asked Marth Cook, wife of his nephew Oscar Mooney, to play piano when Marguerite retired. Now Louie’s grand niece plays fiddle for the dances. For nearly 50 years there have been last Saturday dances from October through March at the Mica Flats Grange. The final dance of this season saw ten squares moving to the calls of Lyndsi Mills, daughter of Greg who has shared the calling duties with Oscar Mooney for years.

This article drew inspiration from two previous publications: “Get Out and Get Under the Moon: Old Time Country Dancing in Coeur d’Alene, Idaho” by Penn Fix, The Seattle Folklore Society Journal, Spring, 1984 and “Country Dance Traditions in the Northwest” Contradancing in the Northwest by Penn Fix, 1991. In addition, there were three interviews, Nancy May Anderson (1990), Martha Cook and Corinne Johnson (2022) as well as notes from the interview of Louie Anderson and Marguerite Carder (1983).
The concert will present traditional Celtic songs and tunes from Cape Breton Island, Scotland, Ireland and Northumberland, along with some original music in the traditional style. The unique and innovative arrangements feature guitar, Northumbrian smallpipes, Scottish reel pipes and various whistles. Patsy’s warm and multi-colored baritone voice, Dick’s variety of pipes and whistles, and the nimble instrumental virtuosity of both musicians express a broad range of styles, from the jaunty and humorous to soulful. (Please note that NONE of the various bagpipes used in this concert are very loud.)

McNally Recital Hall, Holy Names Music Center
Mukogawa Fort Wright Institute
3910 W Custer Dr
Spokane, WA

Friday, May 20 at 7:00 pm

Tickets: $20.00, $12 for Holy Names Music Center students. Available at the door
ffi: Ted Hensold, 509-276-6549, thensold@gmail.com

Dick Hensold, Northumbrian smallpipes, Scottish reel pipes, whistles and recorder. The leading Northumbrian smallpiper in North America, for the past 20 years Dick Hensold has performed and taught in England, Scotland, Japan, Canada, and across the United States. He is an active composer, writing music both in the traditional Celtic idiom, and in more elaborate-scored pieces in the same style. This repertoire is featured on his solo CD, Big Music for Northumbrian Smallpipes, released in 2007. He is also a studio musician and theater musician, and is a 2006 Bush Artist Fellow.

“The piping is fluent and assured… his technique is impressive… delightfully interpreted” — FolkWorld CD Reviews

“North America’s foremost smallpiper” — fRoots www.dickhensold.com

Patsy O’Brien, vocals, guitar. Award-winning artist Patsy O’Brien has supplied the driving guitar rhythms of Celtic/World Music diva Eileen Ivers’ last European tour and collaborated with many giants of the Celtic/World music scene (Paddy Keenan, Cathie Ryan among them). He hosts guitar workshops all over the country, and NPR saw fit to feature one of his song arrangements on the prestigious All Songs Considered. With 4 critically-acclaimed solo albums under his belt along with numerous live and studio collaborations, Patsy’s songwriting reflects his penchant for seamless genre-hopping, and a strong interest in roots Americana as well as jazz influences.

“Ireland’s best-kept musical secret” — Irish Examiner