



Spokane Folklore Society

FOOTNOTES

Serving folk arts in the Inland Northwest since 1977

January 2022

Volume 47

No. 1



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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

SPOKANE FOLKLORE SOCIETY PRESENTS
SECOND SATURDAY DANCE SERIES

COUNTRY WESTERN DANCE

SATURDAY, JANUARY 8, 2022, 7-10 PM



Mix of Line and Country
Western Partner Dances

All Ages Welcome
Newcomers Welcome

7:15 Lesson:
(Taught by Cathy Dark)
Cowboy Cha Cha for
Couples & Singles

\$11 for nonmembers \$8 for SFS members

East Spokane Grange, 1621 N. Park Road



Proof of Vaccination and wearing a mask required
For More Info: www.spokanefolklore.org



Hats and boots not required ☺

Come out and kick up those heels! January's dance theme is Country Western. There will be a mix of line and partner dances. Cathy Dark will be teaching the Cowboy Cha Cha, that can be danced as couples or singles. Throughout the evening there will be walk-throughs of several dances ... so even if you don't know it, you can still dance. The couples' dances will include Two

Step, Waltz, Cha Cha and the Schottische. There will also be a mix of different line dances. These dances are patterns that repeat, facing all 4 walls of the room, so if you don't know the dance, get in the middle, and you always have someone to watch. Line Dancing is done to Country Western Pop music, which is very upbeat and at times not sounding like country western songs of the past.

Country Western dancing grew from the cowboy culture and is part of our American tradition. Very little of official research has been done on traditional cowboy dances. Come out and take part in this fun dance style. Cathy has been exploring and studying Cowboy style dances for 40 years. A few "yeehaws and yahoos" are always encouraged.



The Jam Band: A Service To The Community

By Brendan Biele

It is long past time to finally bring your attention to a hidden benefit that the Spokane Folklore Society brings to this community; the Jam Band. The Jam Band is an institution at our Wednesday Night Contra Dances and the benefits are indeed reciprocal. They provide the dancers some great tunes and in return, the Folklore Society provides a whole lot of musicians a unique outlet to get together and play, but for people.

Sure, many pick up an instrument and jam in living rooms or maybe they have found a friendly coffee shop to commune with like-minded musicians. Jamming and playing together is a way to keep up chops and be exposed to new genres, but many musicians don't always have a real outlet for their artistic efforts.

This Jam Band that the Folklore Society has enabled for years and years is a wonderful opportunity for countless musicians of various skill levels to play for an eager audience.

So how does this actually work successfully? There are often upwards of 16+ musicians of various skill levels on the stage with no full rehearsal. Well, the vast majority of this readership already knows that Contra Dance tunes are always "square". That means that the tune has a specific and consistent formula; an A section of 16 bars and a B section of 16 bars. The A section is repeated once and the B section I repeated once. The formula looks like this: AABB. That tune is played for a few minutes and then the band switches to another "square" tune for a few more minutes. This is called a set.

The band gets its cue to switch to the next tune in the set when the band leader lifts a leg some time during



The Jam Band in 2016
(Photo courtesy of Margie Heller)

the B section. Those around the band leader can also give a courtesy leg lift to warn other musicians that the next tune is coming up after the final repeat of the B section.

The tunes are usually fairly simple and the sheet music is available far in advance. Before the internet, a physical binder of tunes/sets were available for loan by the Folklore Society. These days, however, most of

the tunes/sets are exchanged as PDF's over the internet. From

there, a handful of different musicians may chose to get together to run through the tunes or they practice on their own.

Margie Heller (fiddle) is the longtime band leader, at the moment. She coordinates the communications with booking, and she coordinates with all the interested musicians. During performances, her roll as Band Leader is to provide strong melodic and rhythmic presence and to lead the decision to change to the next tune in the set.

Here is a fantastic quote from Margie about the jam band, "Well, I like Jam Band because it's a chance for anybody who wants to join in, and we get all kinds of people. People who are experienced and people who are not. One of the things that means a lot to me is that

people who are new at this, and not real sure of themselves yet, get a chance to come up and sit with everybody and try it out. So, we've gotten a lot of new musicians through the Jam band, which is great!"

Here are some insightful quotes from a handful of the musicians that were present at our December 15th dance/performance:

Question, "What does the jam band mean to you?"

* Leslie Rousos (banjo-lele, mando), "Community. It's a chance to share music, which means a lot to me, and to put it out there for others. To join in community and have a lot of fun getting on the same beat together."

* Tom Cline (guitar), "Well, we all appreciate the opportunity to play with the Jam Band. It's just a great amount of fun and very rewarding!"

* Scott Redman (keyboard), "I think it's one of the more important things the Spokane Folklore Society does. It's a great service to the community and to the people that participate. This is so much fun. I'm so glad my mom made me take piano lessons. I couldn't eat breakfast until I practiced."

* Coy Fullen (fiddle, flute, penny whistle), "I love Jam Band because it allows musicians of all levels to learn to play this kind of music. And this kind of music is a great way to get musicians and people who like to dance and move their bodies around to enjoy the beauty of this world through music."

* Bill Compher (octave mando, bazuki), "Well, you know, I love Jam. I love strawberry jam and blackberry jam. I thought when I came here we were going to get to sample all kinds of great jam. But that's not happening."

* Catherine Short (cello), "The Jam Band is a wonderful outlet especially during the times of the plague to actually come and play with people. Right

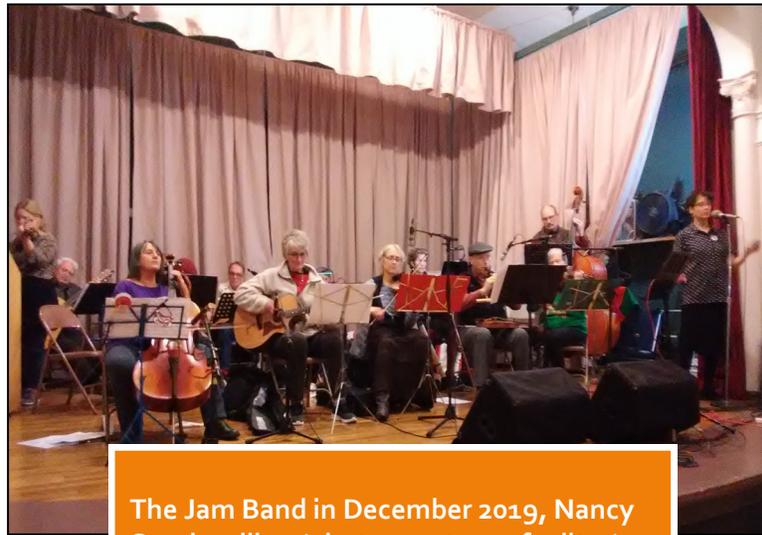
now we are not even having any rehearsals so it's just a free-form and it's really really fun! It all seems to come together."

Catherine's quote does bring us back down to Earth a little bit... we are still experiencing a global pandemic and there are measures that we all need to take to fully participate. The Spokane Folklore Society does require all participants to be fully vaccinated and to provide proof at the door. Also, all participants

must wear a mask properly for the duration of the performance/dance.

We are so happy that the participants that have braved this comeback have made the decision to protect themselves and others in this community to the best of their ability.

For decades now, the Spokane Folklore Society has booked the Jam Band on a near monthly basis for our dances at the Spokane Woman's Club. Lasting friendships have bloomed and even other bands have been established from these performances.



The Jam Band in December 2019, Nancy Staub calling (photo courtesy of editor)



The Jam Band in 2021, Nancy Staub calling again—go Nancy! (photo courtesy of Sylvia Gobel)

In an upcoming article, we will uncover some of the history of the Jam Band. When did it start, who were the past Band Leaders? Who are some of the notable people that have helped to keep this endeavor going?

We will also explore some more of the details about how this Jam Band works. What are the typical instruments that people play? Has anyone brought a kazoo to the stage?

If you or anyone you know have any questions about participating in the Jam Band, you can email us at mispokanefolklore@gmail.com or Margie Heller at copelandbeller@msn.com

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

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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
Treasurer: Judy Lundgren
Secretary: Penn Fix
Members at Large: Jim Angle, Gina Claeys, Cathy Dark, Sylvia Gobel

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Calendar of Contra Dances At the Woman's Club

DATE	BAND	CALLER
1/5/22	Reel Friends	Susan Dankovitch
1/12/22	Banna Damhas	Nancy Staub
1/19/22	Jam Band	Karen Wilson-Bell—host
1/26/22	River City Ramblers	Nora Scott

Bigfoot Folk Dancers

International Folk Dancers will be meeting **Tuesdays January 11 and 25 at 7 PM.** Masks and proof of vaccination required. New dancers are welcome, with proof of vaccination and masks. Bring dance shoes.
Call Karen and Justin at 509-327-7862 to ask questions or get directions.



Memberships are Open!

Renew yours for our 2021-2022 Season at any of the dances or online any time.

Since we have decided not to offer printed newsletters, we have ended the choice of printed or digital memberships. Individual memberships are \$25 and family memberships are \$40. Other categories like sustaining remain the same. Click on the button on page 1 to open the form.



SFS Vaccination Policy for Indoor Dance Events

The board of the Spokane Folklore Society has decided to require the proof of vaccination in order for participants including dancers, musicians, callers, sound techs and anyone else to be involved in one of our sponsored dances. You must bring your COVID CDC card or a copy of it on your phone and show it at the door.

By doing this, you will be registered and will not be required to show it at the next dance. You will not be able to participate unless you have been registered.

As CDC or state guidelines currently require masks to be worn indoors, you will be expected to do so.

This way, we are doing everything we can to get us all dancing and playing music again, whatever it takes. See you on the dance floor!



Catherine and Linda

By Penn Fix

“Kindred spirits”. That is how Linda Vineyard described herself and Catherine Brooks. They both were actively involved in the early years of the Spokane Folklore Society, playing music, dancing, and organizing folk events. They both served as presidents of SFS. Most importantly, they shared a passion for music and dance as well as participating in and growing a community.

Linda Vineyard moved to Spokane with her family in the early 1960s and attended Salk Jr. High School and Shadle Park High School. Rather than go to college, she intentionally chose to live an alternative lifestyle instead. Shortly after high school, she met her first husband, Buzz Vineyard, a folksinger-songwriter and later master luthier. In 1974, Buzz was hired as a resident artist for the Folklife Festival held within the summer-long Expo '74; here she was introduced to a wider world of folk music and dance. Besides being totally engaged in the festival's great talent, including Rosalie Sorrels, Utah Phillips, and Bodie Wagner, Linda also encountered what she later described as the “lynch pin.” What started as an impromptu square dance during a regular Gypsy Gypo String Band concert, became a regular event with local-legend caller, Wild Bill Regan. Linda attended enough of these dances that Gypo guitarist and later caller Sandy Bradley observed, “You’re a dancer, aren’t you?” Linda had grown up dancing ballet and then jitterbug. But that night at the festival was a game changer—she became a folk dancer.

Linda was involved with the Spokane Folklore Society from the beginning. It wasn't much after Expo '74, that people like Paul Kinderman, Eric Johnson, Don and Sheila Thomsen, Dawn Holiday and Steve Simmons started sponsoring folk concerts in the upstairs of Second City in

downtown Spokane. Linda remembered those first concerts with fabulous musicians but poor attendance. That lack of support “broke my heart”; but it also energized her to get involved. She started by putting up posters around town. Her small efforts added onto the work of many others, and concert attendance improved. In July 1977 the SFS was incorporated, followed in 1978 with a well-deserved 501c3 status, building on the inspired endeavors of those Second City concert pioneers.



Linda Vineyard calling
Linda Vineyard Lovick calling at the 1983
SFS Traditional Music and Dance
Festival

In 1979 Linda was elected to the board of the Spokane Folklore Society and served as secretary. The next year, she was elected president. She “demonstrated competency and hard-working resolve,” according to long time SFS member and treasurer Eric Johnson, who remembered that “she had good administrative and management skills along with a willingness to put in the time” which included everything from setting up the concerts, to sweeping floors afterwards; and even introducing acts. Besides raising three daughters during this time, Linda also learned to play hammer dulcimer, an instrument that Buzz had made

for her. In those late 1970s, you would find her playing occasionally in Paul Kinderman's Mission Gospel String Band.

1980 proved to be a pivotal year for Linda. In spite of facing new challenges as a single parent, Linda was exposed to a level of folk dancing that really gave her life direction. That winter, Penn Fix began organizing both contra and square dances at the Woman's Club. Linda jumped in, dancing every chance she could. Within two years she had learned to call contras, proficient enough to be on staff for the 1983 SFS Traditional American Music and Dance Festival.

Also, in the spring of 1980, Linda attended her first Northwest Folklife Festival held in Seattle over the Memorial

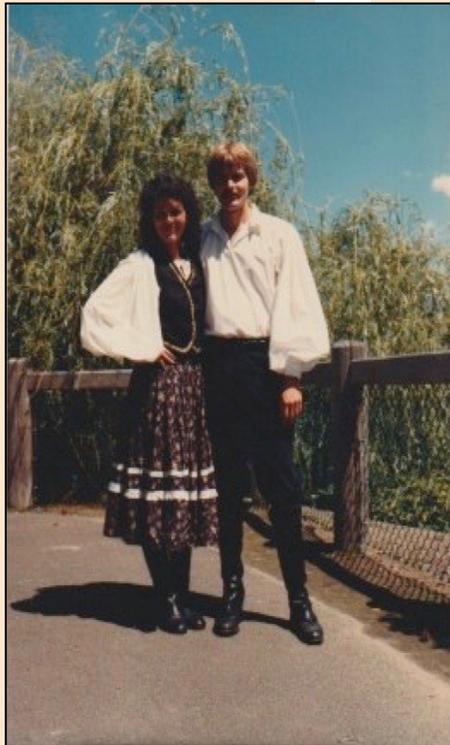
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Day Weekend. She was exposed to hundreds of performers and multiple styles of dance and music. When she saw a performance by Seattle's premier East European folk ensemble *Radost*, "My heart quickened; I came more to life." She promised herself that once she could safely move her daughters to Seattle, she would try to join *Radost*. In the meantime, Linda returned to Spokane and that summer joined the newly formed local folk dance ensemble *Schastye*, founded and directed by Cathy Dark.

That fall of 1980, Linda attended the International Folk Dance and Music Festival at Port Townsend on the Olympic Peninsula. While the camp offered four different styles of dance and music including Scandinavian, New England, and Balkan, Linda fell hard for Irish step dance and *ceilidh* social dancing. Dan Collins taught the step dances and Billie McComiskey, Katherine Collins, and Mick Moloney played Irish jigs and reels. Once home in Spokane she started teaching Irish step dances – she admitted later "baby jig steps." As with all the styles of dance she encountered, she was able to master that small slice of Irish dance and taught workshops at the first Lady of the Lake Fall Weekend in 1981.

During this time, Linda also found time to continue to help with the organizing of folk music and dance events. Eric Johnson also remembered the fun parties Linda hosted at her apartment on Altamont Blvd.; the old Victorian featured a second story wrap around balcony which was a lovely site for a contra dance; the best part was you couldn't see the bottom of the set since it wrapped around the circular front of the building.

Eventually Linda kept the promise to herself. In 1984, she moved with her daughters to Seattle, where she auditioned for *Radost*. While initially waitlisted, she immediately jumped into the organization serving as stage manager and also joined the woman's Balkan choir *Sedyanka*, directed by Mary Sherhart. Later that year, she was able to join the ensemble itself and



Schastye
Linda Vineyard Lovick with dance partner Ken Raymond at a Schastye performance in Riverfront Park, Spokane

for the next four years was in rehearsal twice a week and danced in many performances throughout the Northwest. She did remarry in 1985, to Lance Lovick.

Folk dance and music introduced Linda to the many diverse cultures of the world; besides dancing for *Radost* she played in *Anzanga*, an African marimba ensemble. She finally found her way to higher education and went to the University of Washington, graduating the same year as her two older daughters, 1994. Later still, she returned to the UW, at 50, for a Master's degree in Public Health in 2001, with emphasis on so-called developing countries. She and Lance moved to Africa where she served for the next 14 years in community-based project management responding to the HIV/AIDS pandemic in Zambia and later Mozambique. This also provided great proximity to *Anzanga's* Shona music sources. She returned to Seattle in 2016 and has just recently retired to Eugene, where she awaits the full return to folk and social dancing, "since thankfully, the folk arts are EVERYWHERE".

While Catherine Brooks, too learned to play music, dance, and even call during her time in Spokane, she was more likely to be found quietly behind the scenes making sure everything was running well. She ultimately was a community developer with strong love of helping people.

Catherine grew up in St. Louis. The oldest of ten children, she was surrounded by guitars that her dad collected and played for the family. She was remembered as a "strong student" by her son Chris Brooks and attended University of Missouri for a period of time before moving to California



Linda Vineyard Lovick with Bob Childs

where she met her husband. They moved with their two children first to Michigan and then to Loon Lake, WA in 1976. Within the year, they then moved into Spokane where Catherine was drawn to community organizations

and neighborhood development.

(Continued on page 7)

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Catherine also became involved with the local folk music scene, “inspired by the community” she reflected in an interview this past winter. “Everyone was helping with events. Everyone encouraged me to become involved.” She understood the power that involvement could mean when she observed, “one plus one makes five.”

Like Linda, Catherine began playing folk music. She was given a mandolin from Bob Sylvester, one of the members of the Sweet Water String Band. She quickly became friends with two other musicians, Geoff Seitz and Paul Kinderman. It wasn’t unusual to find her playing alongside Linda in Paul’s Mission Gospel String Band. Geoff reminisced, “Cathy and I were very good friends and did a lot of meals and music gatherings together.” Catherine noted that it was “a remarkable period of time because of the interests of being together, spurred on by the music and concerts.”

While Catherine played music, danced at the local square and contra dances, and learned to call, her major contribution to the early years of the SFS was through her quiet and persistent leadership. Eric Johnson remembered that she was one of the early members of SFS. She was comfortable behind the scenes helping set up and take down for events. She was there “regularly and worked to put effort into keeping things going.” She and Linda served on the board of the Spokane Folklore Society at the same time. In 1979, Catherine was a board member; the next year the vice-president; and in 1981 the president. In her own unassuming way she summed up that time by simply saying, “We took turns” being officers.

In her winter interview she never mentioned her one major contribution to SFS. Eric however distinctly remembered: “She was our first



Catherine Brooks at the 1983 the downtown Spokane street fair

newsletter editor; she changed the form of communication from a series of postcards to a serious form of communication.” Catherine remained off and on as the newsletter editor for as long as she was in Spokane.

Catherine’s strength was her willingness to participate in her various communities, whether it was SFS or her neighborhood. As her sister Teresa Neinhaus explained, “She had a big heart; she wanted to help people.” That desire led her to social services. Like Linda, she turned to higher education later in life. She returned to college and finished a degree in psychology in 1991 at EWU. She then followed that up by moving back to St. Louis to receive a master’s degree in social work at Washington University in 1993. She returned to Spokane to work in social services and family counseling for the Spokane Indian and Kalispell tribes as well as teaching at the community colleges. With her mother ill, Catherine left Spokane in 1998 for St. Louis. After her mother died, she moved to Atlanta to be involved in the lives of her children and grandchildren. Catherine Brooks died May 2, 2021.



Catherine Brooks in 2020 with her mandolin, a present from Bob Sylvester in 1980.

Perhaps Geoff Seitz best summarized the contributions that Linda and Catherine made in Spokane, “Both Linda and Catherine made the scene into a welcoming friendly and family like organization. I miss them both.”

