Welcome to the SFS Member Social!

**When:** Wednesday September 1 from 6:00 to 7:30PM  
**Where:** Upper Manito Park at 25th Ave and Tekoa ([directions](#)) (see page 2)  
**Who Can Come:** SFS Members, Past Members, and Friends  
**Cost:** It’s FREE!  
**What to Bring:** Chairs and or Blankets and Picnic for yourself  
  - Your check book or cash to renew your SFS membership  
  - ($25 for individuals; $40 for family)  

Also, you can pre-register for fall in-door dances by showing your CDC COVID VACCINATION card or copy (i.e. on your phone). We will not keep a copy. Once registered you won’t have to show us your card again for entrance into dance events.

**What to Do:** Reconnect with your SFS friends after 17 months!  
  - Bring your instruments to play and jam with friends.  
  - Meet your new board of directors  
  - Win Raffle Prizes after renewing your membership  
  - Listen to the fabulous music of the Misty Mountain Pony Club

**COVID Protocols:** Check CDC Website for current guidelines for yourself

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**Opening Dance! And it's Free!**

The opening dance of the season is free! **Save the date:**

**September 29 at 7:30 pm**

You read that right! The board of the Spokane Folklore Society has decided to kick off the new season with a free dance for everyone who has **shown proof of vaccination**. We all certainly deserve it after the year and half that we have had!!!

On **September 29, Wednesday night, starting at 7:30**, join us in a dance called by many of our favorite callers and played by our beloved Jam Band.

**Bring your friends:**

Here’s a great opportunity to renew your SFS membership and save $2 to $3 every time you come to dance. And your membership helps to support a great organization.

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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](http://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

KayCee Brennick:
State Farm Insurance Agent

About Footnotes
Footnotes is published monthly except July. SFS dues include an e-subscription. Paper copies add a fee.
Newsletter Editor: Marina Graham
E-mail newsletter items to:
spofosonewsletter@gmail.com
Or mail to
Footnotes c/o SFS
PO Box 141
Spokane, WA  99210
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

www.spokanefolklore.org
myspokanefolklore@gmail.com

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

Memberships are Open!
Renew yours for our 2021-2022 Season at the social, see above, or online any time.
Since we have decided not to offer printed newsletters, we will end the choice of printed or digital memberships. The board has decided that individual memberships are $25 and family memberships are $40. Other categories like sustaining remain the same.

Hero Membership
A special thanks to Lisa Wickes and Tom McLuen for their generous donation. They have been SFS members for 13 years. They are truly Heroes!!!! Please know that any donation over and beyond your basic membership goes a long way in making your SFS that more special!

Help Support Your Folklore Society with Your Amazon Purchases
by Judy Lungren, SFS Treasurer
Here’s a great way for members to support your favorite nonprofit, the Spokane Folklore Society! When you make a future purchase with Amazon, Amazon in turn will donate a percent of your purchase to SFS. Simply log in to smile.amazon.com, then search for and select “Spokane Folklore Society” from the list of charities. After that, whenever you shop on Amazon, go to smile.amazon.com, and Amazon will donate 0.5% of your purchases to SFS. It doesn’t sound like a lot, but if enough of our members use this service, then it will really add up. Thanks for supporting your Folklore Society.

Directions to Upper Manito Park:
Upper Manito Park is at the southern end of Manito Park. It borders 25th Ave and Tekoa. The easiest way to get there is to drive up Grand and turn west on 25th Ave. You may also drive up Bernard or even Monroe and turn east on 25th. In both cases continue onto 25th until you see the park on the north side of the street. There is plenty of parking behind the playground. We have reserved the small shelter in order to have electricity for our concert and announcements. But unless there is rain, bring chairs or towels to sit in the grass.
Spokane Fall Folk Festival is Live in 2021!

After many months of waiting, deliberation and meetings with Spokane Community College, Fall Folk Festival Committee is planning a LIVE festival in the SCC Lair on November 13 and 14. There will also be some Virtual performances on our website. Vaccinations will not be required. Un-vaccinated participants are to wear masks.

There are going to be some changes:

- Fewer stages available due to the remodel of the Lair at SCC.
- Building 5 will not be used; rental fees have increased.
- The KPBX Radio Broadcast will continue, but it will be broadcast will be from the radio station studio rather than in the Lair Auditorium.
- Food will most likely be offered from food Trucks.
- There will still be a bake sale.
- Vendors will be selling folk and cultural merchandise. We will not offer Family Crafts.

Donations are Important in 2021!

Expenses for the Festival have gone up so donations are high on our priority list for 2021. Donate online on Festival website at [https://www.spokanefolkfestival.org/donate.html](https://www.spokanefolkfestival.org/donate.html). A donation form can also be downloaded from the website. Without your assistance, the Festival would not be able to maintain the high quality we have enjoyed in past years.

Volunteers!

Volunteers are an integral part of the Festival. Because of the changes for 2021, we will need more volunteers to assist navigating attendees with the new layout. Help the Festival Steering Committee retain its sanity! To become a Volunteer at the Festival, watch for the Volunteer Hub to open in October. Then sign up. It's that easy! For more information and help on becoming a Festival Volunteer, email us at Info@SpokaneFolkFestival.org.

Pandemic Considerations

We do not know what the state guidelines will be for mass gatherings in the Fall, however we will continue to plan a live Festival at full or modified capacity.

Regardless of the circumstances that we face, the Fall Folk Festival committee continues its commitment to provide a venue to showcase traditional music, dance and the arts to Spokane and the surrounding area. State mandated restrictions at the time of the Festival will be observed.

Hello Fall Folk Festival Supporters!

The Festival Committee needs help in advertising the Fall Folk Festival. We generally need a Team of about 40 volunteers to distribute posters throughout Spokane and Eastern Washington/North Idaho. You will get to choose your area, and we will attempt to match you with where you would like to go.

The posters should be available mid-September. We have a list of businesses that have accepted our posters in the past. Each person will have an average of 10 posters to put up. We request that the posters be hung up by mid-October.

Are you in? Please email norascott@yahoo.com if you are available and state where you would like to put up posters.
Caller’s Corner

Conversations about Gender Neutral Calling

Our Wednesday night callers have been discussing the use of gender based terms like ladies and gents and the current movement of many callers across the country to replace them with more gender neutral references. Here are parts of our conversations:

Yes, I think the issue of gender roles warrants further discussion among us. One of the last dances I called was for a national convention mainly with young professionals under age 35, who were 99% beginner dancers. At the break, they requested that I discontinue using the Ladies and Gents jargon. So at that point, I switched to 1s and 2s.
(Nora S.)

I do understand the objection to implications of sexism in the old labels, and the need to move beyond the lurking and problematic mind-set.
(Emily F.)

Using gender based terminology like Men and Women is not welcoming to younger dancers. Many do not identify themselves based on their gender; this ties into their use of pronouns, (he, her, they) and they are more interested in dancing with groups that share their values.
(Mitchel F.)

Yes, I think the timing would be right for a change in how we refer to people in dances.
(Nancy S.)

I think title changes show respect when calling for specific groups. For me, part of being a caller is to be flexible with whatever group requirements come with the gig. So, I may have to go over my notes a few more times to get rhythms down if I am calling for a specific group. Like kids - dogs and cats 'cause wee ones don't identify with Ladies and Gents. Like specific religious groups. Like LGBTQ and, now, non-binary.
(Susan D.)

I believe our role as callers is to provide a welcoming and safe environment for all participants. Being aware of the issues with gender based terminology and then making appropriate changes is part of that responsibility.
(Penn F.)

As a result of these conversations, your callers will be using a hybrid of strategies aimed at changing the traditional terminology in contra dances. Some of these changes won’t seem any different than before and others you will notice. All will focus on positional calling. Ladies and gents might be replaced with lefts (gents) and rights (ladies) or Larks (L) and Robins (R) or 1s (L) and 2s (R). In some dances, only partners and neighbors might be referenced. Positional calling also means referencing dancers’ placements as relative to the dance hall – window side, road side, stage, and end of hall. Each caller will use the terms most comfortable to them. We welcome your support and feedback. In six months, we will evaluate this process and share our thoughts with you all.
Forty years ago, the third annual International Folk Dance and Music Festival hosted a week of diverse music and dance at Fort Worden State Park in Port Townsend, WA. From 1979 to 1992, participants from all over the Northwest and beyond, would ferry across Puget Sound to take part in dance and music workshops that brought the world to them. Each year, the Festival included four distinct styles of traditional music, dance and culture from New England to Finland, from the Balkans to Cape Breton, from West Africa to Ireland. The Festival was unique from other International folk dance camps because it featured live music for all of its dance genres. In its early years, it served as a foundation for the growing interest in New England contradancing. And most importantly, it touched many of its participants with a magic and wonder that results with the intertwining of music and dance. That magic is called “meraki kefi.” Frank Ferrel and Pete McCracken played major roles in creating and shaping the Festival.

Frank Ferrel grew up in Seattle. His grandparents had emigrated from Sweden first landing in the Mid-West before heading West and ultimately settling in the Puget Sound area. Frank became interested in playing fiddle because of an annoying classmate who bragged about playing violin. Frank took up the challenge and learned to play through the public schools. He later admitted that another grandfather who lived in West Virginia “corrupted me” by introducing him to old time music. He soon found himself playing banjo with North Carolina transplant Fred McFalls in Darrington, WA. In 1972, Frank accepted an art fellowship at Goddard College in Plainfield, Vt. Roaming the music department, he came across Cole’s famous 1000 Fiddle Tune book and he returned to playing fiddle. While attending the nearby Craftsbury Common Gathering, he met three French Canadian musicians playing out of the back of their station wagon. Their music seemed “familiar to me” and he realized “this is the stuff.” Over the course of that year, he followed one them, Gerry Robichaud, to hear him play at the French-Canadian Club in Waltham, Ma.

Returning to Seattle, Frank quickly immersed himself in the local folk music scene, connecting with musicians like Phil and Vivian Williams along with Joe Pancerzewski whom he considered a mentor. Seattle was a hot bed for all kinds of traditional music and while Frank appreciated all the styles, it was the Maritime and New England styles that “clicked.” It served him well on two fronts: he opened a music store called the Fiddleshop and later with Danny Wilson opened the Fiddlers Round House; and he met his future wife, Lisa Clapp.

1982 International Folk Dance & Music Festival Poster. Local artists were asked to design posters. One of the best was made by Mari Lockwood.
Lisa had grown up in a suburb of Boston, West Newton where she had gone to a dancing school. Like so many young people, she found her way to the growing contra and English country dance world. She attended multiple weeks at the Country Dance and Song Society’s Pinewoods camp in Plymouth, Ma. In Boston and New Hampshire, she danced to the contra dance legends Ralph Page, Ted Sannella, and Dudley Laufman. In 1969, she found herself on a bus with Jim Morrison, both attending for the first time the Joseph Campbell Folk School where she was introduced to a wide range of dancing and music including Danish play party dances, Southern mountain clogging and of course contras. She later laughed, “It was one of the best experiences of my life!” In 1970 she moved to Seattle to attend graduate school at University of Washington but left soon for England to attend a country trade school. In 1972, she returned to Seattle where she met Frank. Frank had always been involved with the Scandinavian folk dance and music scene in Seattle because of his grandparents. He remembered playing fiddle as a teenager for their dances. After he had returned from Vermont, he had been invited to a Clamdiggers Ball hosted by Scandia where Joe Panczerewski was playing; he invited Frank up before the break to play a set of New England style tunes. During intermission, Lisa came up and gave him a big hug, telling him that she had grown up with those tunes and missed them dearly. Needless to say, they were married in 1973.

Frank had become president of the Seattle Folklore Society. He and Lisa hosted some Saturday afternoon contra dances at the Society’s “club house.” Frank played and Lisa called though she later mused that she “flopped with the teaching.” Fortunately, “Sandy Bradley showed up and had the personality to get something going. It was her style, of course, and people loved it.”

In 1976, Bertram Levy walked into Frank’s store to talk to him about a new festival that he and others were planning up in Port Townsend. Bertram had grown up in New York City. With banjo in hand, he attended the medical school at Duke University in Chapel Hill, NC where he met Alan Jabbour who was studying for a PhD. Together they were introduced to Bobby and Tommy Thompson who were the center of the folk music scene in Chapel Hill. There were many a long night playing old time music with lots of musicians. Alan was one of the first to travel into the mountain communities of Virginia, West Virginia, and North Carolina seeking out old time fiddlers. One of them, Henry Reed, from Virginia served as a continual source of inspiration and music for him and his friends. Out of this commitment to “take up the rich repertories of traditional music from the region”, Alan formed the Hollow Rock String Band with Bertram and the Thompsons. They sought to “present the music they found in such a form that the next generation of players would be eager to carry on.” Their effort culminated in a 1967-8 self-titled record that is often is credited by many as “launching the traditional American fiddle music revival.” The band broke up very quickly after the album. Alan went on to lead the American Folklife Center in Washington, DC for years; Tommy Thompson was part of the very influential Red Clay Ramblers; and Bertram first spent six years at Stanford University, then turned down their offer of professorship, and instead moved to Port Townsend, WA in 1975 to practice medicine and of course play old time music.

Bertram carried the torch for American Old Time music and in particular Southern Mountain music. In 1975, Fort Worden had just become a state park and an arts organization called Centrum had been formed to sponsor arts programs there. A year later Bertram was talking with the Centrum director Joe Wheeler about including a festival honoring American fiddle music. Bertram turned to local stakeholders including Frank Ferrel for help. In 1977, Centrum hosted the first American Fiddle Tunes Festival over the Fourth of July weekend. A year later Frank was appointed manager of the Festival, a position he kept until

(Continued on page 7)
The first International Folk Dance and Music Festival occurred over Labor Day Weekend, 1979. A year later, Frank expanded the festival to a full week and included four different traditions, Scandinavian, Balkan, Irish, and New England with teachers and musicians for each style. He programmed the Festival for late August and early September serving as a “bookend” with the earlier Fiddle Tunes Festival. Unlike other folkdance camps at the time, Frank included New England contra dancing no doubt influenced by his time at Goddard College; and his wife Lisa who took him to dances and camps around New England. In the 1980 festival, Frank hired caller Ralph Page, “the closest thing to pure lineage.” At 77 years old, Ralph was recognized as the “grandfather of contra dancing” having been calling for over 50 years. Born in New Hampshire, he was known to have thrown the drunks out of the Nelson (NH) townhall and revived contra and square dancing in the 1930s. By the time he had arrived at Port Townsend, contradancing had been revived once again in the 1970s headed up by Dudley Laufman and others. Ralph was cranky and stubborn especially when it came to holding the line about the way you were supposed to dance. The dancers at the Festival soon found that out. Frank remembers that at the beginning of the week, Ralph stopped the dance and declared, “If you are going to dance at my dances, the men will wear trousers and the ladies will wear skirts.” He then sat down with an unlit cigar in his mouth and waited. Many in the hall left but most returned “properly dressed.” Maggie Murphy summed up the week: “Ralph Page terrorized everyone but he made them dance.”

Accompanying Ralph during the week were Rodney and Randy Miller from New Hampshire. Caller Tod Whittemore from Boston had accompanied the two brothers to the Northwest where they together did a tour ahead of the week. Tod had started a weekly dance in Cambridge often featuring the two brothers. While Tod was not on staff, he served as a counterpoint to Ralph by holding what was called “underground contras” every night after Ralph had gone to bed. These dances were held in the small chapel with a wooden floor and windows on both sides -Reminiscent of a New England townhall where dances were often found. These late night dances exposed the dancers to the modern contras and modern styles of dance that were blazing through New England. Interestingly enough, these late night dances became a tradition at future weeks. Sylvia Gobel of Spokane remembered fondly dancing contras into the “wee morning.”

Frank hired Tod Whittemore and Rodney Miller for the next two years of the Festival. As a musician Frank appreciated the role Rodney was playing in the emerging contra dance renaissance; Rodney grew up playing the traditional tunes but at the time he was at Centrum he was exploring new ways of playing both the old tunes and the new ones being composed. The highlight of the 1982 Festival for many contra dancers occurred at the Friday morning workshop; Tod had been teaching Brimmer and May Reel, a particularly hard contra, several times over the week. On final day, he announced that he had never danced it and instead of calling he just jumped into the line. The dancers were left dancing for themselves and by themselves. Most importantly the music was magical. Rodney and piano player Andy Davis played Rodney’ brother’s composition Tour of Scotland for the entire dance and never playing it the same each time.

During the early years of the Festival, the inclusion of New England music and dance helped to reframe the contra dance scene in the Northwest. Before these weeks, many of its participants danced locally to Irish or old time music. Rodney Miller with his brother Randy and Andy Davis and in the following year the western Massachusetts band the Foregone Conclusions introduced New England tunes and most importantly showed how to play them to fit the dancing. During these critical years of 1980 to 1983, Frank had provided the context starting with the tradi-
tional dance and culture of Ralph Page, moving to the modern air of Tod Whittemore, and ending with the free spirited and even irreverence of Cammy Kaynor, caller and fiddler of the Foregone Conclusions. Who will ever forget their playing classical pieces for contras or Cammy barking and nipping at the heels of the dancers!

In 1981 Festival, Frank introduced Cape Breton step and social dance to the Northwest. Before he left Seattle for Port Townsend, he had met Charlie MacDonald who played bagpipes but wanted Frank to help him transfer those Scottish tunes to the fiddle. His father had been a fiddler in Cape Breton. Charlie shared with Frank recordings he had made of Cape Breton fiddlers living in Detroit and Boston. “Enamored with this music” Frank sought out these fiddlers playing at the Canadian American Club in Watertown, MA and the French-Canadian Club in Waltham. The clubs were all about the dance. Musicians might start the evenings just playing music but when a fiddler jumped up on the stage, the dancers followed, dancing traditional sets that required no caller. The dances were “a cultural phenomenon,” Frank observed. At the Canadian American Club Frank met a young fiddler Jerry Holland who had grown up in nearby Brockton but moved to Cape Breton at age 19 to play the music his father had learned while living on Prince Edward Island. Frank first brought Jerry to Fiddle Tunes Festival and then a couple years later International Festival with David MacIsaac and Barbara MacDonald Magone, Charlie’s step sister. With Jerry’s recommendation, Frank hired Father Eugene Morris to teach Cape Breton step and social dancing.

Seattle dancer and fiddler Sue Truman remembered Father Eugene as a great teacher. Sue had already established herself in Northwest’s love affair with Appalachian clogging starting with Ron Mickelberry’s Duwamp Cloggers and then as the founding member of the TapeTone Syncopaters. She had been to the previous year’s Festival where she learned to step dance from Ginnette DuBois, a French-Canadian dance teacher. There she found very quickly that clogging and step dancing were very different. Ginnette explained that in step dancing Sue needed to keep her heels off the floor; in clogging the whole foot is down on the floor. So, while Sue came to the 1981 festival hoping to expand her step dance repertoire, she got a lot more than she expected.

Father Eugene was a big man, like a football player, remembered Sue but he was light on his feet; he had beautiful timing so every tap was crystal clear. But what changed Sue’s life was the relationship of the music to the dance. The “modal pipe tunes” combined with the changing rhythms of the tunes, from slow strathspeys to faster ones to reels combined with either step dancing or social dance was “electric.” As both a fiddler and a dancer, the Cape Breton music and dance “totally clicked with me, gosh I found what I wanted to do.” And for the next 30 years “I chased after Cape Breton tunes and step dances” and in the process “I made so many wonderful friends.”

In 1986 Frank and Lisa decided to move back to the East to be closer to her family. Frank first worked for the Christian Monitor Radio in Boston and then later moved to Maine and worked at Maine Public Radio.

...to be continued next month...