



Pacific  
Northwest

FOLKLORE SOCIETY

"in the tradition"

Since 1953

# the NW HOOT

[pnwfolklore.org](http://pnwfolklore.org)

February/March, 2009

Vol. 1, No. 3

**WELCOME** to the Pacific Northwest Folklore Society's NW HOOT (as in hootenanny). Every two months we will announce upcoming events and include articles on folk music, folklore and the traditional music scene in the Pacific Northwest. A web edition of this newsletter is available at [pnwfolklore.org](http://pnwfolklore.org)



## ALICE STUART AT THE WAYWARD COFFEEHOUSE

Alice Stuart played to a standing-room-only audience for the January 9th Coffeehouse Concert at the Wayward Coffeehouse. Videos and an audio clip from her concert are on the [PNWFS web page](#). Check the [Events Schedule](#) for future Coffeehouse Concerts.

## The Pacific Northwest Folklore Society Now on MySpace

In addition to our web page, we now have a place on MySpace. There's a music box with six songs, which we'll vary from time to time, and a slide show of photographs. Check it out!

[myspace.com/pnwfolkloresociety](http://myspace.com/pnwfolkloresociety)

## Everett Library Concert Series Returns

The Everett Library Concert Series sponsored by PNWFS last summer was so successful that we have been asked to return this year. We are pleased to announce the following schedule: Sunday, February 15: Jerry Middaugh & Orville Murphy; Sunday, March 15: Bob Morgan & Lynn Graves, Mary Grider & Ken Cofield; Sunday, April 19: Jim Portillo & Bill Rose, Doug Reymore. All concerts are free to the public and begin at 2 pm in the [Everett Public Library](#) at 2702 Hoyt Ave, Everett 98203.

*The Pacific Northwest Folklore Society was founded by Walt Robertson and friends in 1953 in the University District of Seattle. The Society is devoted to the understanding and development of the folklore of this area. Collection, study, preservation, publication, and performance are all aspects of the Society's activities. The people of the Pacific Northwest are heir to a rich heritage of legend, song, dance, and other forms of lore. This study greatly aids the understanding not only of ourselves, but of our forebears and the land from which they sprung.*

*PNWFS Directors  
Stewart Hendrickson, Bob Nelson*

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*This Newsletter is published bimonthly by the Pacific Northwest Folklore Society (PNWFS). Article submissions to our newsletter may be made by sending a MSWord document attached to an email to [pnwfolk@pnwfolklore.org](mailto:pnwfolk@pnwfolklore.org). Submissions for the February/March 2009 issue are due by January 15.*

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# ETHICS OF ARCHIVING

By Bob Nelson

I was thirteen when I heard my first folksong. It came to me by way of a man who had a profound impact in my life, Bill Higley, aka "WilliWaw Willy." He was a radio personality from the earliest days of radio when he was the radio partner of Harry K. McClintok, aka "Haywire Mac." Bill married a family friend, moved to Seattle, and became an early morning DJ on KJR radio. He used to drag me to the station before dawn where we'd unlock the door, warm up the radio tubes, and start broadcasting. By the time I was 14, I was reading hourly weather reports on air... completely against the law but the FCC was loose in those days. All this was pretty heady stuff for a young kid.

Bill and Verna Higley also took me into their home and became my surrogate parents. Bill drilled me, hour after hour, on the basics of diction, elocution and song presentation. It was during these early years that I also became adept at recording, first with a wire recorder, then a tape recorder. While still in high school I bought an 80-pound WebCore tape recorder and started dragging it with me wherever I went... my back still hurts. I started building a collection of recordings of sessions where other singers would teach me a song or two. I also recorded hoots, jam sessions, parties, you name it.

Now that I am safely retired, I am able to take a step back and look at what I have amassed. I've begun a twenty year dream... archiving all these hundreds of recordings. I have over 300 reel-to-reel tapes and over 400 cassette recordings. As word of my project has spread, people are contacting me and offering their tapes for posterity. As I start to dig into this material, I realize just what a treasure I own. Most of the people on these tapes have passed on... that is quite humbling. And yes, I've shed a tear or two as I hear those treasured voices again.

But I also begin to realize not just the responsibility of what I'm undertaking, but also some of the ethical pitfalls that might lay in wait. I would like to define some of these ethical issues. To begin, let me frame the discussion.

I made these recordings with the full knowledge and approval of the people I recorded. I have NO commercial interest in this venture. I will NOT be selling any part of it to anyone at anytime. My goal is simply the preservation of this material. To this end, I intend to convert all the analog recordings into digital format, and place them on "archival quality" CDs. I intend to cross index all the material as an aid to future researchers. I also intend, at the completion of my work, to place the original recordings in a trusted repository, capable of maintaining the collection for posterity. I am aware that even as I write this, talks are going on with local archivists and well established folk music organizations to form a consortium capable of receiving and maintaining such collections as mine.

I want to make a clear distinction between legal and ethical issues. I am not concerned with legal issues. Copyright laws were mostly written for the benefit of "for-profit" corporations. As I am completely out of the "for-profit" area, this eliminates any such issues for me.

Here are some of the ethical questions I have:

1. If I know the recorded person is now dead, what ETHICAL obligation do I have to the surviving family members?

2. If I recorded a duet where one of the singers has passed away, yet the surviving singer objects to the taped archive, am I ETHICALLY required to acquiesce?

3. By what ETHICAL considerations should I be guided when it comes to passing out free copies of my archival material to surviving friends who were there when the recordings were made?

I invite you to email me ([the.deckman@comcast.net](mailto:the.deckman@comcast.net)) with your comments and suggestions. I look forward to your response. CHEERS, Bob Nelson, Everett, Washington (where the dogs still run slower than the cats).

## PNWFS: PAST, PRESENT & FUTURE

We revived the Pacific NW Folklore Society about two years ago. Although it was founded in 1953 it was inactive for almost fifty years. In the past two years we have produced over twenty concerts ([listed on our web site](#)): 6 house concerts, 5 Everett Public Library concerts, and 10 Coffeehouse Concerts.

We have a web site, a place on MySpace, and since last October this newsletter. This all began with a desire to promote the more traditional music and folklore of our region through concerts and other activities with local folk musicians.

We had no master plan, although we did have some ideas. But this has evolved in ways we never anticipated. For the most part this has been good and we have learned a lot in the process. But we are not *there* yet. We want to continue to develop and change to meet the needs of our community. Here are just some ideas we might consider.

- Cooperative ventures with other groups such as the Seattle Folklore Society, Victory Music, and the Haller Lake Arts Council to promote live acoustic music and enhance attendance at our various concerts.
- A small traditional folk music festival and/or neighborhood "musical art walk."
- An educational outreach in our area schools to teach folk music to a new younger generation.
- Workshops or facilitated private instruction or mentoring in singing and instrument playing.
- New venues for performances and hoots.

But we need feedback from you as to what you want, what you can contribute, and what new directions we might take. Email us with your ideas and comments: [pnwfolk@pnwfolklore.org](mailto:pnwfolk@pnwfolklore.org). And we need your help in carrying out these activities. *Stewart Hendrickson*

## UPCOMING EVENTS

**Friday, February 13th, 2009. 8-10 pm. Pacific Northwest Folklore Society Coffeehouse Concert. MICHAEL GUTHRIE & ALAN EHRLICH.** Michael has a relaxed, folksy style that incorporates jazz and blues into the mix. A multi-instrumentalist, he sings both traditional and original songs. With influences as diverse as Merle Haggard, Cab Calloway, Tom Lehrer and Bob Wills, Alan's music incorporates, country, blues, folk, bluegrass, pop and western swing. His original songs will make you laugh and encourage you to think about what is going on in the world around you. Free - donations welcome, 8-10 pm, The **Wayward Coffeehouse**, 8570 Greenwood Ave N, Seattle.

**Saturday, February 14th, 2009. 7 pm. Haller Lake Arts Council Presents SLIMPICKINS.** Fiddler Annie Ford from Virginia, Jake Landry on guitar and vocals from Louisiana, Slim Nelson on harmonica and gas tank bass from New Orleans, and Eddie Tenderloin on guitar and vocals from Milwaukee. Sticking to their southern roots, their style is a mixture of genres covering old-time, blues, rags, Cajun songs and fiddle tunes from the 30s on down. They have performed at a wide range of venues and festivals busking along the way. Haller Lake Community Club, 12579 Densmore Ave N, Seattle. \$12, \$2 off HLCC. kids half price. Info/reservations: hend@stolaf.edu, 206-367-0475, [hallerlake.info/artsevents.html](http://hallerlake.info/artsevents.html)

**Sunday, February 15th, 2009. 2-3 pm. Pacific NW Folklore Society Presents Music in the Everett Public Library. JERRY MIDDAUGH & ORVILLE MURPHY.** Traditional American folk songs with guitar, banjo, and harmonica. Free. Everett Public Library, 2702 Hoyt Ave, Everett, WA 98203. Phone 425-257-8000.

**Thursday, February 26 - Sunday, March 1, 2009. The Olympia Old Time Music Festival.** First annual Olympia Old Time Music Festival, held in beautiful Olympia Washington. A festival for old time musicians, square dancers, contra dancers, folk enthusiasts, shape note singers, and all others who enjoy having a good old time. [olyoldtime.org](http://olyoldtime.org)

**Saturday, March 7th, 7:30 pm. The Pacific Northwest Folklore Society Presents STEVE GILLETTE & CINDY MANGSEN - House Concert.** Steve and Cindy have been performing together for 20 years, bringing together their love of traditional music and their wealth of original songs. Accompanying themselves with guitar, concertina and banjo, they are known for rich harmony,

compelling songs and a good dose of humor. NW Seattle (Broadview Neighborhood), \$10 suggested donation. Phone 206-367-0475 or hend@stolaf.edu for information, reservations and directions. [compassrosemusic.com](http://compassrosemusic.com)

**Saturday, March 7th, 6 pm. Duvall Cultural Commission Presents A CELTIC CONCERT and CEILIDH.** At Cherry Valley Elementary School. Local Celtic musicians Susan Burke and Friends open the evening at 6:00 pm, followed by a concert set of traditional Irish music by Seattle-based trio Crumac, and dancing with caller Erin Raney. \$5 per person or \$15 per family, tickets at [brownpapertickets.com/event/53314](http://brownpapertickets.com/event/53314), and at the door.

**Friday, March 13th, 2009, 8-10 pm. Pacific Northwest Folklore Society Coffeehouse Concert. ROSE LAUGHLIN & SARAH COMER.** An evening of Irish songs and fiddle tunes, a preview for St. Patrick's Day. Rose, a gifted singer & storyteller, has returned to her hometown Seattle after several years performing traditional Celtic music in Chicago. Sarah, an incredible traditional player with great style and poise, teaches fiddle at Pierce College. Suggested donation \$10, 8-10 pm, The **Wayward Coffeehouse**, 8570 Greenwood Ave N, Seattle.

**Saturday, March 14th, 2009. 7 pm. Haller Lake Arts Council Presents HANK CRAMER.** International-touring folksinger Hank Cramer, recently hailed by Victory Review as "the great bard of Winthrop," has been a leading light of the Pacific Northwest music scene for over twenty years. Jim Portillo, a rising star in Seattle folk circles will open the show. Haller Lake Community Club, 12579 Densmore Ave N, Seattle. \$12, \$2 off HLCC, kids half price. Info/reservations: hend@stolaf.edu, 367-0475, [hallerlake.info/artsevents.html](http://hallerlake.info/artsevents.html)

**Sunday, March 15th, 2009. 2-3 pm. Pacific NW Folklore Society Presents Music in the Everett Public Library. LYNN GRAVES, BOB MORGAN, MARY GRIDER, KEN COFIELD.** Original and traditional folk songs and tunes. Free. Everett Public Library, 2702 Hoyt Ave, Everett, WA 98203. Phone 425-257-8000.

**Sunday, April 19th, 2009. 2-3 pm. Pacific NW Folklore Society Presents Music in the Everett Public Library. JIM PORTILLO, BILL ROSE, DOUG REYMORE.** Traditional and contemporary American folk songs. Free. Everett Public Library, 2702 Hoyt Ave, Everett, WA 98203. Phone 425-257-8000.



## Support the Pacific Northwest Folklore Society

The PNWFS requires little money to operate, yet there are a few expenses that need to be covered. We would appreciate your donations. If you donate \$10 or more you may receive the bimonthly newsletter by regular mail if you so request (the newsletter will continue to be free on the web). Complete the following form and mail it with a check to PNW Folklore Society, 11720 1st Ave NW, Seattle, WA 98177.

Name:

Address (street, city, state, zip):

Email:

Amount of donation (check payable to Pacific Northwest Folklore Society):

For donations of \$10 or more, would you like to receive the newsletter by regular mail?

Mail to PNW Folklore Society, 11720 1st Ave NW, Seattle, WA 98177

Coffeehouse Concert, Nov. 14th, 2008



### *Songs of the Pacific Northwest*



**Donate \$25 or more  
and receive this  
complimentary CD**

### **SONGS OF THE PACIFIC NW**

This collection of songs grew out of a workshop at Rainy Camp, a weekend singing retreat of the Seattle Song Circle at Camp Don Bosco in Carnation, WA, Feb. 2005. Most of the songs were recorded live in the camp chapel, others were recorded or taken from previous recordings as indicated. Some of these songs are traditional, others are newer songs written in the traditional style. Some have never been recorded before. They all represent a part of the ongoing folklore of the Pacific Northwest.



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