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COTY HOGUE: Today is October 20, [2005], and I am Coty Hogue, and I am interviewing Richard Scholtz today.

RICHARD SCHOLTZ: Good morning.

HOGUE: Why don't we start off with some basic little things, and maybe you could tell me where you were born and when.

SCHOLTZ: I was born in Los Angeles in 1947.

HOGUE: And can you tell me a little bit about your childhood growing up, what it was like for you growing up in Los Angeles.

SCHOLTZ: Well, we lived in Los Angeles until I was seven, maybe, and then we moved to a town up the coast called Ventura. The part of Los Angeles we lived in was not very city-like, so my memory of Los Angeles was not of a huge city. And then the town I grew up in – let's see, we moved when I was seven, and that was a town probably smaller than Bellingham at that point. My family continued to live there, but I went away to high school. I went to a very small high school in a tiny town that was Alton, California, and then I went to Ohio for college. My brother was older than me and still lives in Los Angeles; he feels to himself like he's a Los Angeles native. California in the Fifties and Sixties was much more a rural place. You know, where I lived there were orange groves and walnut groves. You know, there were freeways, but not like ...

HOGUE: Not like there are now.

SCHOLTZ: Not like Seattle, you know.

HOGUE: How did you first get exposed to music? Was your family very musical growing up, or ... ?

SCHOLTZ: Well, we had a piano in the house, a baby grand that belonged to my father's side of the family, and which both my – my father had played but he didn't play much anymore. My mother played more. My father was really interested in recorded music, more I remember that when I ... well, it must have been from when I was a little kid, but later on, he had a lot of equipment and lots of recordings. You can see there's a lot of records in this room, and at least some of them are from him. Part of that collection were still interesting to me. I don't remember

them singing very much. I took piano lessons, and there was a boys' glee club or something – I guess a boys' choir or chorus that I sang some in elementary school and played a little percussion for. And I played trumpet in middle school band. And then I didn't do much with music in high school, and then in college I thought of myself mostly as a listener. I ended up taking quite a few music theory classes. One day I was walking by the music building, and they were listening to a Beethoven quartet and [inaudible], so I just walked in and sat down in the class. It was that kind of school you could do that in. It was an interesting view. It analyzed, so I stayed. I asked the teacher if I could stay, so I ended up taking that class. And then I took three or four more classes from that particular person. They were great. And what was interesting, it made me kind of fall into advanced harmony without ever taking the beginning analysis classes. That worked okay.

HOGUE: And where did you go to college?

SCHOLTZ: Antioch.

HOGUE: In California.

SCHOLTZ: No, no, Antioch in Yellow Springs, Ohio.

HOGUE: Ohio. Okay. And when did you sort of get first exposed to folk music and take an interest in that – “folk music.”

SCHOLTZ: Well ... that's a good question. Probably when I was in high school, I heard Pete Seeger and the Weavers and people like that, recordings. My brother was going to law school in Berkeley, and he knew Malvina Reynolds a little bit. You know, she was a visible person and he was interested in liberal politics. The free speech movement was happening at Berkeley, and there was quite a bit of folk music stuff that was a part of that. So probably high school. I don't think my parents – I mean, my parents in their collection would have had stuff like Harry Belafonte, which had some. And they had the Weavers and they had Tom Leary, which, you know, some of that stuff has become – certainly some of the stuff that Harry Belafonte sang. He was a jazz singer before he sang the kind of stuff that he sang where he got really popular. But there was definitely some elements of what he did that were folk music for the time. You know, it looked like folk music before people kind of took steps further back. It wasn't originally stage music; this was something else and sort of found out what it was before it was performance music in big theaters and stuff like that.

HOGUE: And were you listening to folk music in college at all?

SCHOLTZ: I had friends there who listened to Doc Watson. In fact, Doc came to Antioch while we were there; Doc and Merle came and played. And Michael Cooney, who was really an amazing source of music, came to Antioch and played. There was quite a bit of acoustic folk music that came through Yellow Springs. So yeah, I wasn't gigantically interested in it. I was interested in it, but I didn't get interested in it, really, until I started playing it. I mean, I was interested in it and I liked it, but what was really attractive about it was as a participation music rather than just as a listening music.

HOGUE: When did you start playing music, actually?

SCHOLTZ: Well, like I say, I played when I was a kid, and I played quite a bit. Then after I graduated from Antioch, I was involved in setting up a college that Antioch was setting up in California, Antioch West, and I was part of the initial three staff people for that, to get that going. So I worked one year down in Southern California running a center down there, and then I worked in San Francisco, which is where our main part of the program was. And it was an interesting other story, what that program was, but it's not unrelated in that it had educational strategies that are not unrelated to how Fairhaven works. There was no content requirement to graduate; there was only a process requirement to graduate. So yeah, it was a very interesting school. Anyway, most of the people who were students in there were older people – not fifty, although some people were that old, but they weren't typical college age. There was a guy there who played autoharp some as a student who one day asked me if I played music. I said, "Well, I used to play piano, but they're too big to carry around." He said, "Well, you should get an autoharp." I didn't know anything about an autoharp. He said, "Oh yeah, they're great. The music store around the corner [has them] on sale. Go buy one." I thought, okay. They were like eighty bucks or a hundred bucks, so I bought an autoharp. And I had no idea what it was supposed to sound like, because I had never really heard it. After I got it, I kind of got interested in seeing if I could find any recordings, and I think there were two or three recordings that had autoharp on them that were around. But before I got them, I started messing around with playing, and I was interested in having a melody instrument. I didn't know that that really wasn't what they were, so I started trying to find individual notes, and it turned out fairly quickly that I figured out that the music theory I had studied by accident I could apply to understanding what do these chord bars do, and where are the notes, and can I find a scale? So coming through that year, the last part of that year I messed around with it. And the guy who told me about it did play something tune-like, though not really detailed tunes. Then we moved up here after that. I almost went to work for the community college, which at that point was a college without a campus intentionally, which is again an interesting history but not for this interview. I decided not to do that, and I thought, "You know, music would be kind of fun. I think I'm going to do a little bit. What the heck, that would be different while I figure out what I really want to do," so I started volunteering with the autoharp to do music behind story times at the library and started doing school visits and ended up with a bunch of kids as students, so I kept doing it.

HOGUE: I guess let's go back a little bit. So your involvement with all this: what did you major in in college?

SCHOLTZ: Psychology.

HOGUE: Working with the kids.

SCHOLTZ: Psychology as more of the perception philosophy side of it rather than the experimental social science-social modification side of it. But Antioch is a school – at least at that point – it's changed. Maureen could tell you more because she was just back there. But at that point, Antioch was a school you went five years and you alternated a quarter on campus with a quarter working some place. So you went year round. And they had connections to jobs around the country, so I worked at a school camp for elementary school kids in Michigan. I

guess I played – we did music there, now that I think of it. We had a little band that we played for the kids. I made a gutbucket that I would play in that situation. Anyway, I worked there, I worked in a residential treatment center in Ohio, I worked at an adult ... I don't know what you would call it ... sort of an encounter group thing that happened in Philadelphia. I worked for the Department of Mental Hygiene in northern California; I worked at California State Hospital, and then a residential treatment center in northern California, a really isolated place in Philo, California. So anyway, that's a lot [inaudible]. And there were some elements of music in that, but not really.

HOGUE: So when you started working at the library and playing autoharp for these kids, were you singing as well?

SCHOLTZ: No, I did just instrumental music for a long time.

HOGUE: When did you actually start singing a little bit with people, or do you still mostly do instrumental?

SCHOLTZ: No, no, I do a lot of singing. No, I ended up doing a ton of singing. I don't know. I mean, I was singing, but I didn't think of singing as part of what I would perform, and I don't know exactly ... I guess that would have been '73. I can't remember. Maybe by '76, '77. I started singing because I thought there were songs that people wouldn't hear otherwise. But mostly what I did was instrumental stuff. Then in '78 maybe, '77, Helen, my wife, and I – she was doing a class in parent education at the community college. There was a parent co-op kind of thing, and we started offering a class at the community college, which was songs for parents. You know, how do you sing at home rather than sound like a performance? It's different when you're at home. If you try and say to your kids, "Okay, everybody sit still in rows and I'll sing for you," it's not the way it works. And there really were no models for that, so people need repertoire, and people need kind of strategies. You know, singing in the car is different from singing at bedtime. Anyway, so we did that for quite a while. So I think that was probably the first time I got paid to sing.

HOGUE: And during this time, did you start meeting other musicians?

SCHOLTZ: Oh, yeah. Yeah, yeah. No, that made it way more interesting than I thought it was going to be and why I kept doing it. And I can remember really well going to parties where nobody talked; they just played music. Wow, that's really amazing. People can just sit around and just play. How do they do that? That was very intriguing, and as a person who had been – I'm still pretty verbal, but I was really – verbal was my way of communicating. So the idea that you could spend hours with people and not talk and really something can happen, hmm! That was fun. So yeah. And the stuff at the Roeder Home was just starting up. There were a lot of musicians in town and a lot of people who were really welcoming to play with. I can't remember – I got invited to go to the guitar workshop really pretty early in all that.

HOGUE: The guitar workshop?

SCHOLTZ: Yeah, that's where I met Flip. Well, I don't know whether I met Flip there – no, they must have met me first. She and David were in town and somehow we crossed paths and got together and [discussed?] music. They invited me to come and do dulcimer autoharp, mostly dulcimer, at guitar workshop, and then the next year I got involved in organizing.

HOGUE: Is this the Puget Sound?

SCHOLTZ: Yeah, the Puget Sound guitar workshop.

HOGUE: And you mentioned dulcimer. When did you pick up actually playing dulcimer as opposed to ...?

SCHOLTZ: One of the things I did in Bellingham was watch Mojo Music one day a week so that the owner could get a break, and he didn't have any money to pay me, so he traded me a dulcimer. So okay, that's kind of cool. And then Bob Force and [Al Deshay?], who were kind of nontraditional dulcimer players who were quite influential, lived in town for a while, and I got Albert to make me a dulcimer. Dulcimer was a very fit companion to autoharp because autoharp is so chordal, and dulcimer is so not chordal. I mean, you can make chords on it, but that's not really what it's about. So for a person that didn't play guitar – and it seemed like there were plenty of guitar players in the world, I wasn't really interested in learning how to play guitar – between those two instruments, there were a variety of textures and places to explore to figure out how to do things. There really wasn't anybody to teach me either of those instruments here, so in that sense I learned from playing with guitar players and mandolin players and banjo players about how music works and about how tunes work and kind of work spaces, hearing the spaces and being supportive, but not from playing with people who played my instruments. That was kind of fun, actually; that suited me.

HOGUE: You were able to develop your own style.

SCHOLTZ: Absolutely. But most people who play either or both of those instruments, in the last twenty years you can find teachers and instruction books and stuff like that, but really at the point when I learned, almost anybody who played – the people I bump into who learned when I did or before that, everybody sounds completely different from each other because there wasn't anybody to model yourself after.

HOGUE: When you started to get involved with people around town, was the Whatcom County Homemade Music Society actually sort of formed, or can you tell a little bit about the history of that and your history with it?

SCHOLTZ: Molly Bartholik was running the Roeder Home. I think there had been a couple of acoustic music concerts that happened there, and then Molly Mason, I think but I'm not actually positive, who was a younger person – I can't remember who was involved. But the idea came up that it would be interesting to have a series of concerts at the Roeder Home which featured an instrument. So, like there were two banjo players; Albert and I and Bob did an evening of dulcimer; there was probably mandolin. So like there were six concerts a week or two weeks apart, and each one featured a different instrument and players who were in town. It was really

cool. And then that summer, I think, was the first year I went to Folk Life, which was really early in the life of Folk Life.

HOGUE: What year was that?

SCHOLTZ: I don't know, '75 or '76. Folk Life in those days was primarily a musicians' gathering. There were no food things, there were no buskers, there were hardly any crowds. You know, everybody was there because they played music. It was a chance to meet people that you would never meet, and what happened was there were some stages, but really what happened was people sat around on the grass and played music together. The Seattle Center – you've been to Folk Life – was dominated by all these little informal groups that were sitting around playing music. That was fantastic; that was really an eye-opener for me. All these people who were in tune, and you could just sit down and play. So it put me further into the idea that really it was a participation thing much more than an audience thing. The next fall, I started the Homemade Music Society. That was me. We set it up that it would be on Wednesdays, and that's pretty much the model that continues, which is kind of amazing that it's still the same after all these years. But the idea that it would be music circles the first, third, and fifth Wednesdays – with the idea that participation was really the main thing, so that's why it got the extra Wednesday if there was one – and that there were a lot of people in town who played music but they were kind of hard to find ... It was hard to know how to meet people. Sometimes it was easy but sometimes it wasn't, so these Wednesday nights could be a place where people just dropped in [and] played. You might come for a month and meet the person you want to go play music with and never come back, and it would have done its part. Or maybe you'd come for years. Then the other part of it was the concerts, and it was mostly people who were in town, but you know, the model was pretty much what it is, and then for the first three or four years, I did all the Wednesdays, and I sort of organized the concerts and hosted the music circles, so I learned a ton about facilitating groups from doing that and hearing chord changes and helping the group hear chord changes because I could hear them, it turned out pretty fast, and I got so I could call out chord changes for people who didn't know what was going on, and how to help people step forward. It was great. And then I decided this is way too much: every Wednesday night. You know, it's a volunteer thing; I've learned a lot, it's been really fun, but it's enough. Somebody else should do it, or it should die. So I let people know I wasn't going to do it anymore. And people stepped forward, so it kept going.

HOGUE: You still organized concerts?

SCHOLTZ: Well, I didn't for a long time. In 1994, 1995, I started organizing concerts again. The concerts had turned into at that point – the person who was doing it was primarily interested in singer/songwriters who had been doing it for a few years. I think maybe it was '92 that I ended up taking it back. The concerts had gotten really small. You know. There might be ten to twenty people who would show up for a concert, so he was getting worn out, as you do after organizing that many concerts – it's very wearing – as well as he was getting an audience that made him very happy. So he and I were talking, and he said, "I've had enough of this." I said, "Great. It should die. Wait a minute, wait a minute, actually I've got an idea of a really simple way to organize it that you can do and it won't be a whole lot of work." I told it to him, and he said, "That's a great idea, but I don't want to do it." Well, it's so simple, I think I could do it,

and it's not very much work; I mean, it's work, but it's not, compared to putting on lots of concerts but it's not. My idea was that instead of organizing and finding performers, what I would do is I would find hosts, and my invitation to the host was, "What do you want to listen to? What would you like to listen to for an evening?" We're not going to take any submissions. It's just, "You know people, you have taste." The people I would ask were people who have played music for a long time or who have listened to music for a long time. "You know people; who would you actually like to spend an evening listening to, and let's invite them." So we have guest hosts; each Wednesday concert is a different host, and we don't have to review press releases and submitted CDs because that's not the way it works. The way it works is, you actually know someone you like whose music you want to hear and whose music you want your friends to hear. And it's been great. It's been way easier to organize, and it gets to a lot more segments of the community than it did before.

HOGUE: How did you start personally making connections with a lot of these musicians who come through? Gradually over the years?

SCHOLTZ: Yeah.

HOGUE: And I guess working with so many different –

SCHOLTZ: Well, I was one of the main organizers of guitar workshop for years, from '76 [or] '77 until about 1986. I was one of the central organizers of guitar workshop, and I am still sort of a major organizer of guitar workshop. Well, not of guitar workshop, [but] the event of guitar workshop, the organization, and so I met a lot of people through that, got to play with a lot of people. And once you start to know people, that leads to more people.

HOGUE: So I guess, I mean, has there been any memorable experiences with – I mean, does any stand out for you?

SCHOLTZ: I don't think I can – that would be a tough one to answer. That's a good question, but ...

HOGUE: Too tough.

SCHOLTZ: Yeah.

HOGUE: Bellingham really has a – I mean, with the Whatcom County Homemade Music Society, it seems that there is a pretty strong community. Why do you think that's been able to stay together and continue?

SCHOLTZ: Hmm. Well, that's an interesting question, and this is an oversimplified ... I mean, part of it is that there's ... I'm going to think about an answer to that because that's an important question. Part of it was the times, that it was ... there was a lot of ... those of us who were playing were almost all young, and many of us were interested in building community, partly because we were young, and there were only a few people that were in that who had grown up here. So for us, it meant building a community, and music was one of the main glue for that, I

guess I would say. Another thing is that Bellingham at the time was pretty cheap, and there were a lot of people who had moved here who had done something else someplace else, like me. I was young, but I had done something else, and I had come here because it was kind of not in the same path of busyness and ... And there was a lot of creative energy here and not a lot of way to make a living at it. And, you know, in a certain way it was really different from many towns; people were collaborative with each other rather than – partly because there wasn't a lot of ways to make a living with your art. It wasn't like people were wrestling over the performance spaces because there really weren't any. People were here because there was a community of people to play music with, or a community of potters to share your kiln work, or a group of painters who had studio space together, or whatever. And so people tended to be supportive of each other rather than – I've heard lots of stories from other places where people would talk about, "Well, I tried to [start?] something, but they wouldn't show me how they played the tune because ..." or "they wouldn't tell me how they got the job," or ... That really wasn't the feeling in Bellingham. And so it's not just folk music because folk music in other towns has been, I would say, more divisive; you know, it's had its divisive elements. You know, it's pretty easy for it to separate into the bluegrass folks and the jazz folks. And partly guitar workshop, from early on, we were interested in – one of the things that made it different was it wasn't just *a* style; it was a mixture of styles. And you would hear music that you didn't like maybe. I used the line, at guitar workshop, people would come for one thing, and they would hear music that if it was on the radio, they'd turn it off. But they'd hear it played by people who really cared about it and for whom it was really a personal relationship with the music, and they'd go, "Oh, I see. Actually, I like it better than I thought." So I think there was also in the Bellingham community people who had that interest of crossing the boundaries between people, so I think partly it was just the people who were here. There were some strong individuals who wanted things to happen in a particular way and had influence, and we're still here, some of them; not all of them, but some of them. Does that make sense? Does that fit in at all with what – ? I'm interested; you've been talking to people; does that – ?

HOGUE: That's really very – I like that. I've been trying to sort of ask that question, and that's a good answer. I think a lot of people sort of look at you as a key figure in the music scene here, especially with folk music and participatory music. Do you see yourself like that?

SCHOLTZ: I mean, it kind of makes sense to me that people would say that, but that's not really how I think about myself. I mean, I feel at home in the place, and I feel like I have ideas about how things should go. It feels pretty easy, but I don't feel – you know, I think it's pretty common that ... The way I feel, which I think is not unusual, is, my life feels normal to me. So it doesn't seem unusual. I mean, do you know what I mean? I don't feel like – there are lots of people who have influence. Certainly I know there are things that I did do that have had an impact on Bellingham, but you know, there are lots of other people who have done that. Does that – ?

HOGUE: Yeah, that's great. What sort of keeps you active doing music and playing music? It takes a lot of work to continuing concerts and playing. What's the drive?

SCHOLTZ: Well, part of what's been really lucky for me is I've gotten to do lots of different things with music, and at the point when I – I mean, I just started playing. Things happened. I

did private students. I did some traveling and performing, but I didn't really – we had a young child. [Inaudible] Ben – you know Ben? You know Ben. Yeah. And our other son, Nick, and ... So I ended up doing ... What have I done with music? So music has been [inaudible] to Bellingham. And music has been between thirty and eighty percent of what I do, but it's never been a hundred percent of what I do, and that's positive, I think, because when music is one hundred percent of what you do, you have to end up doing things you don't want to do with music. I think it's hard on really – you end up playing stuff you don't want to play if it's the only way you can make a living because you get at the mercy of commerce. And the kinds of things I've ended up doing are what I'm interested in, and what I'm interested in changes. So I played, I performed, I've ended up teaching a lot of classes for the community college and for Western. I taught for summer session and continuing [education] classes for the music department and the education department. I've done a couple of different types of classes for Fairhaven. I ran the Saturday morning youth choir up at Western as part of the [prep?] program. I played in doctors' offices for years and grocery store openings and community events and did the Homemade Music Society and did guitar workshop, and for the last few years, eight or ten years, I was head of the Washington State Folk Life council, which wasn't directly a music thing but got me in touch with a lot of – well, the folk scholarship kind of things that were going down in the state. I do improvised music to go with a story teller, and so we've played in ... She's got forty books out and is really, really well known. She's one of the guiding lights of the story telling revival, so she gets invited all over and I go to some of those things. We've got a few recordings out. We got to go to Japan as part of a cultural exchange trip with music. So what keeps me doing music is it's a way to interact with people that's – I mean, I think there's the way of interacting with other musicians, and then there's another part, which is how do you find out how your music has meaning or communicates to other people. There's just lots of ways to do it, and performing on a stage ... it's really the smallest part. And it's one of the hardest ways to make a living. Then in the last ... for most of that time, I wasn't interested in recording. I thought recording was terrible, and I was really interested in the participatory and the live experience and what was most important was – I mean, part of what was really important was the transitory nature of it, and part of what was great about the Roeder Home was the intimate space. And the same with guitar workshop – the intimate space that happens, and somebody being able to be themselves doing it and not have to be the performer in the straw hat and the cane, you know, or whatever, putting on a costume and being somebody else. But then I got interested, seeing people record and seeing how destructive recording was, I got interested in the question of is there a way to do recording that actually sounds like a person and that doesn't spend ... that when you start it, it doesn't make you feel like you have to start learning how to play music all over again, which is what it does to lots of people. So now, in the last ten, twelve, fifteen years – I mean, I'd done a lot of recording for the classes so that we could give song repertoire tapes and stuff but not to sell otherwise. But then I started getting involved, and so the last twelve or fifteen years, I've gotten involved in doing recordings for people like the one that I played for you and Wayne. What you're meant to sound like a person, you actually hear a person, where the recording process is one which you play music. You come today, and the guitar player will come on Thursday, and we'll send it to the flute player in Spokane on Wednesday. Nobody ever plays in the same place at the same time, which is not like making music; it's like doing something else. Anyway ... Personally at this point, I'm not as interested in performing. I'm happy to do it, but I'm not driven to – like, a lot of people really like to perform, and it's okay, but it's not the main reason I play music anymore. Does that kind of answer the question?

HOGUE: That's great.

SCHOLTZ: And I guess let me say one other thing, which I think is that, having worked up at the college and worked with lots of students and seeing people come out of music schools, let alone people who have acquired music skills, you spend a lot of time getting your hands to do what you want, getting your ears so you can hear what it should sound like, getting so you can ... imagine what it should sound like before you play. A lot of people think that's the [inaudible] of their music. But then actually that's sort of like you've [inaudible] the language. Then who you speak to with the language, who you collaborate with with the language, how you connect to the world is a whole 'nother level of actually learning to be a musician. And that's endless; that's part of what ... that's really humbling in the sense that pretty soon, you figure out that music is way bigger than anybody could do in a lifetime. However good you are, there's lots of people who are better, which at first is, depending on who you are, either depressing or inspiring. But, you know, it's such a huge area that in a way, there's no shortage of ways to keep interested in it. And then like these ambient recordings, there's interest in sound, which is separate. How's that for a made-up answer?

HOGUE: That's great. [laughs] Where do you see the future of this kind of music going in Whatcom County?

SCHOLTZ: Which kind of music? What do you mean?

HOGUE: I guess the community and where the community is going and any kind of continuation. It's managed to last – I mean, the Whatcom County Homemade Music Society has lasted since ... I mean, do you see it continuing?

SCHOLTZ: Um ... Yeah, I don't think it's just an historical fact. It's hard, you know; the town is changing and it's a little hard to know how it's going to change. There is certainly another generation of really creative people who are here in town and who are collaborative in spirit. Some of them are interested in the generation that I'm part of, but it doesn't really matter whether they are or not, I don't think. So I think there's going to continue to be – it looks like right now – there's going to continue to be a really lively music scene in town. And right now, the last three or four years, there's way more acoustic music out there than there [was] before, which is great, and way more people learning how to do it, and way more – with Nancy's Farm and some of the other places in town where people are being able to play. I think that's really good, and I think that part of what's happened with the guest host thing at the Roeder Home is that a lot more people have figured out how easy it is to put on concerts. That's great. The Roeder Home itself, I think, it's not exclusively an older crowd, but it tends to be a little bit more that way, and I've been kind of curious about even when we've had younger people be hosts or younger people play, it's been mostly an older generation who show up to hear it there. So whether the Roeder Home will stay relevant for ... you know, people who are in their twenties and thirties now, I don't know. It doesn't matter to me. I still have the attitude that I had back in whatever: when it dies, it's fine. Something else will happen. You know, things need to get out of the way for the next thing, and you know, they evolve or they don't, but the idea of making something that lives forever doesn't really interest me. You know, some people are interested in

[inaudible], “I want to make something that will carry on.” I don’t care. I mean, in my own life, I’m not interested in knowing that I’ll do the same thing five years from now that I’m doing now. I know I won’t.

HOGUE: I’m going to sort of flip the subject just a tiny bit, just because I’m going to be doing a project on Flip coming up. You sort of mentioned meeting her; do you remember how you met her at all?

SCHOLTZ: I want to ask you one more question. You’ve asked other people that question maybe about whether they think things will carry on?

HOGUE: No, actually, I haven’t asked.

SCHOLTZ: Okay. I’ll be kind of curious how other people answer that question. You know, it was some music gathering in town. I remember going over to Flip and David’s. They lived on Lyle, maybe? For some reason, that street name reminds me – which is over in kind of the curvy streets near the Roeder Home, though none of us really knew about the Roeder Home at that point. I remember learning a couple of tunes; I learned *the Rose Tree* from Molly and Cliff – I can’t remember – in their house, but how I actually met them, I don’t know. That would have been, like I say, ’74 or ’75. Then I went to guitar workshop. They asked me to come as a staff person. Flip and David and Larry Squire were organizing it. And then really soon after that, I started working with them all to help run it. Then it gets all mooshed up into doing lots of things together.

HOGUE: What would be some of your memories of her that stand out to you?

SCHOLTZ: Wow. Well ... you know, she is a really creative person who has lots and lots of ideas about it and who, at that stage of her life, was – I mean, like I say, she was a person for whom building community was hugely important, building a community that was around music, and none of us knew really how to do that, so it took lots of trial and error. When you really think about it, I mean, we weren’t – I mean, I had helped organize a bunch of things before I got involved in that. I helped start a college, and I had done teaching since I was in high school, so I had a lot of experience with groups and a lot of experience with community and was starting to have a lot more experience with music. But really, we were all just kind of searching around. It’s interesting in retrospect that we were all young; the oldest person was Larry Squire, and he was in his forties, and mostly there were no elders involved in it. So Flip was a person who had really lots and lots of ideas to [track them?] and you know, to bounce off of. How did it work? How should it work? What should we do next? So I think my initial memories of her have as much to do with that as music. My initial memories of her have more to do with guitar workshop than with Mama Sunday’s, which she was obviously very deeply involved in too. I can remember her playing – I mean, if I thought about her music, then she did quite a few different things, but partly what’s been done is things like cartoon music. Has she played you any of those things?

HOGUE: No. Can you elaborate on cartoon music?

SCHOLTZ: Well, she had some cartoon theme songs that she worked out finger picking arrangements you could ask her about. But that wasn't really – I would say that sort of ... It's been an interesting evolution of Flip for her music to be more ... I don't know how to say this ... for her to be more comfortable being herself in her music, rather than feeling like she was writing other people's music. Does that make sense? And for her to reveal herself in her music rather than to ... I think in a certain way, she was a really good player, but she was more willing to ... expose her values, you know, organizing than she was in her music for a while. That would be interesting to see how she would talk about that. I don't know how she would talk about it. She was fun to work with. We worked together for a long time and still do in lots of ways. I don't know, there's a lot there and it's hard to summarize.

HOGUE: I guess before we finish up, is there anything else that you feel compelled to add?

SCHOLTZ: No. I feel like I talked about a lot.

HOGUE: That's great.

SCHOLTZ: And I don't know whether there's anything else about Flip that you specifically want me to ...? You know, that's –

HOGUE: No, I know a lot of information. I just wanted to sort of get your memories of her dealing with – I guess how did she get involved in the Whatcom County Homemade Music Society? Did she sort of take over after you decided to not be so –

SCHOLTZ: That's a good question. I don't remember, to tell you the truth. I mean, she has evolved into doing the music circle, but I don't remember ... I don't remember. You'll have to ask her. She'll remember. I mean, I gave up the concerts before I gave up the music circle. Was she the person who took over the music circle right then? I don't know. She's done it all that time? That's an awfully long time. Or did somebody else do it in between? I mean, she'd done it a long time, but that long? That's a long time. Whew! I don't know. You'll have to tell me when you find out.

HOGUE: Do you still work with her a little bit? Do you get together and ...?

SCHOLTZ: Well, I recorded her album. We're working on recording another one. We get together now and again to play music. We know each other well. We still get together, and Tom Hunter and I have organized teachers' conference. This will be our eleventh year, and we've had Flip there every year, and she's great. It's been really fun watching her there. And I guess one of the things I would say ... Well, I'm going to come back to that. And because I'm still doing the overarching organization for guitar workshop and the bookkeeping for guitar workshop and the budgeting and ... I still work with Flip because she does the retreats, so we still have some overlap, and we still talk about "what's happening with the board?" You know, those kind of things about how to make the ... But we're both kind of growing out of ... We're happy to ... I mean, that's the thing that is likely to survive us. That's kind of cool. And it's already kind of surviving us, and that's good. So in terms of your question, "What will carry on and what won't?" I think there's a lot of things that really do depend on, that individuals do make a big

difference, and when individuals change, the events and activities go away and new ones show up and they should because they're very personal. And there are other things that could be turned into less personal and thus they're pass-on-able for other people to do. It's been really fun to watch guitar workshop be taken over by other people and then pass it on to other people. For a long time we had to mentor them, and now less. And to watch different people take it over and, you know, fix some things and break other things: that's the way it ought to be. What I was going to say about Flip was that part of what my goal was at teachers' camp, when we first invited her – she's never had a – Teacher's camp is set up to discourage people from feeling like they need to be teaching all the time, and Flip is an extremely generous person who knows a lot of stuff, but/and I wanted to try to encourage her to come to teachers' camp and not feel like her value there was based on ... that she had a lot to teach. She could just be there. So initially, we said, "Flip, you should come." I think the first year she came on her own, but after that we've invited her with the idea – I mean, the first year we were very small and we had no budget. We've invited her without a position, to just be there and to not feel like she has to work all the time. It's a challenge for her, which has been fantastic, and a whole other side of what she's good at and what she's ... I mean, Flip is a person who so clearly has invented herself and invented her life that it's very inspiring to teachers to meet a person who is as courageous as she is at that, and who is such a great teacher. I mean, she is an amazing teacher. [Inaudible] And what she's learned about teaching over the years in terms of how she ... part of the gift of teaching is knowing what it is you want to teach, but the other part – or another important part, particularly of music teaching, is looking, paying attention to the student and figuring out what you know what is useful to that person right at that minute among all the things you know. You can't tell them everything; they're not prepared for it, even if you could tell them everything. So you have to kind of look and go, "Hmm, well, right now, I think the most valuable thing I can tell you is this." Flip's really good at this, which is that she's really good at attending to people too. Another part of teaching, then, is paying attention to people and having them be comfortable with you paying attention to them. Does that make sense? That's something I think she's gotten a lot better at. And the other thing I think she's gotten a lot better at, and [at] teacher's camp it's been really visible there, is she's gotten much better at expressing her point of view and her sense of how the world should go in a way that is strong but doesn't make other people back up. Again, that's that she has made such a good contact with the teachers' camp community when it's, in a certain sense, unlikely that it would have turned out that way. It didn't seem unlikely to me, but from the outside if you looked at it you'd go, "Really?" These teachers who are ... they're not exactly mainstream, or they wouldn't come to teachers' camp, but they're at least good at pretending to be conventional. You wouldn't know how unconventional they are, but partly the connection with Flip is. It's been cool.

HOGUE: Can you just, for reference, sort of give a brief explanation of what teachers' camp is?

SCHOLTZ: Teachers' camp is ... I had been doing lots of, for years, stuff with teachers here, eight-week, ten-week [inaudible] classes, visiting schools. Tom Hunter, a good friend – his recordings I've done too – spent most of his life traveling around the country doing workshops one day. He was interested in having something that could make more of a difference than a one-day workshop, even though he likes doing that stuff. He's really great at it. Or a keynote speech: yeah, people like it but it doesn't really change anything. So I had all that experience organizing camps; we thought, "Let's organize a camp. Let's organize a thing for teachers, end

of the school year. People are tired; they're worn out. Let's do something that makes them feel better, and they'll learn something maybe." So it happens in June; this year it's going to happen in July. It's about eighty people, twelve to fifteen kids because people want or need to bring their kids, but it's really an adult event. Last year, we had people from Arizona, Wisconsin, Illinois, California, New York, Idaho, Oregon, Washington, British Columbia, probably Alaska. Ten or twelve states. They're from home day care, preschool, elementary school, high school; a couple of principals, central office administrators. It's a really diverse group of people. So the things we offer are not curriculum-specific, which makes it really unusual for a teachers' thing. One of our headline kind of things is, "Professional development and personal renewal for educators who like to think for themselves." [Marie's?] been part of it from the beginning. It's set up so that each morning one of our staff people present something or has an activity that they do. All the adults including the staff people come to that, which means that there's not multiple classes happening, which means that the staff person is four out of the five days an audience person and one day they're the lead person. It's part of the 'you're not teaching all the time.' There's a lot of ways to add to this. It's extremely collaborative among the staff; we start talking to people now. We meet in the spring; we invent the thing as we go when the camp happens. We don't ask people to tell what they're teaching until they get up to do it. We work with them to try and figure out what they're going to teach, but we don't advertise, "This person is here and this is what they're going to offer." We don't know, and we don't want to know. We think it's important that you wait until you meet the participants before you figure out what you really want to tell them. And the afternoon is set up so that things that happen in the afternoon can only be initiated by participants, not by staff people, so it's whatever participants are interested in, either questions they want to pursue or things they have to offer. They might have a question that they want to pursue and they need a staff person to help them with it. They might have things that they want to offer. They might want to just spend time by themselves. That's fine. It's based on the idea that learning works better when people control their own questions and that there's lots of people who can be a resource and not just the hired experts. And then the fact that it's helpful to all the hired experts time to be students themselves and learn things. All those things are really unusual for educators' conferences. And there's a lot of music that happens there, but we don't call it a music camp. And the idea that Tom and I have, and Flip's been a great ally in and that's part of what she brings to that camp, is the notion that music is just another language, like talking, and that it rises out of speech and goes back into speech. So there's a lot of music that happens there, but it'll just – [interrupted by phone call]. Music camps tend to be – guitar workshop we really worked on playing music you care about, finding music you care about, and at the same time, it's really heavily influenced by, "How did you voice that chord?" "Could we use a minor seventh there instead of a ..." "Is this in 5/8, or is it in ..." You know, technical things as well as – in music camps, there's a certain feeling about ... One of the ways you tell your musicians because you get to be a better performer, which seems – like I've told you, it's only a small part from my sense. At teachers' camp, it's more, "What's this song about?" You know, people sing songs because they're about something and because they mean something to them. Like, one night at teachers' camp, it's become part of the ritual at teachers' camp that we do one night, after the evening gathering is over about 9:30, we re-gather at about ten o'clock and everybody brings pillows and blankets and lays on the floor in this big space. The goal is to put people to sleep, sing lullabies like you mean it. Singing happens, and people do. You know, it's a struggle because you tend to want to turn things into a performance and make them interesting, but no, that's not what lullabies are about. Lullabies are about boring,

relaxing. And there's a lot of singing that happens that's just songs you remember from when you were young or songs... and songs that happen as part of the morning presentations where it's not, "I'm teaching you this song or teaching you how to play this." It's just, "I'm singing this song because it means something that relates to the other things that are happening in the morning." And that's great when the fullness of music can expand that way. I think one of the things about guitar workshop, teachers' camp, the way music functions in our society is so constrained that people are astonished at how powerful it is, and that's partly what makes the events seem powerful. I mean, events are powerful, but part of it is just that people are not ordinarily allowed to come into contact with – you know, they just barely scratch – you know, you hear music. Where do you hear it? You know, when you walk into the mall and there's music, or a restaurant. It's not given – or even an iPod headset or something – it's not really given much ... space to be so strong, what really can happen through music. I guess that's another answer to what keeps me motivated.

HOGUE: Well, shall we just – ? That was great, thank you so much for doing this.

SCHOLTZ: You're welcome.