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COTY HOGUE: Today is the 11<sup>th</sup>, February 11<sup>th</sup>, 2007, and I'm sitting with Laura Smith in her home in Bellingham, Washington, and just for the record, I have permission to record this interview –

LAURA SMITH: You certainly do.

HOGUE: – and put it in the archives?

SMITH: Yes.

HOGUE: Great. So first, just for the record, can we state your name and when you were born?

SMITH: My name is Laura Smith, and I was born in December in 1947 in Hawaii.

HOGUE: With regard to music, can you talk a little bit about your childhood, growing up. Was your family musical? What was it like?

SMITH: My father was very musical, played classical piano and ragtime, kind of stride piano. So that was a constant in my growing up. I remember being very proud of him and corralling all the neighborhood kids to come in and hear him play, and they couldn't have cared less. But I just thought he was fantastic. He did try to give me lessons once for a couple of weeks, but he said, "You know, your father shouldn't be the one to give you lessons." [laughs] So I didn't ever give you any kind of lessons. I did start singing in our church choir when I was in third grade and I loved it, and I continued that through high school. And it really made a big difference from seventh to twelfth grade. I sang there, and we sang a lot of Gilbert and Sullivan operettas as part of the church choir; every spring we had a Gilbert and Sullivan, and I was always in the chorus, always, but I still remember all the songs. But one of my biggest thrills, because I had such a quiet voice, was to sit in the first soprano section and sing the alto part with sopranos on either side of me. The trick was for me to sing it enough for me to hear that wonderful harmony between the two so close, with a kind of stereophonic, but not for either person on either side to know that I was doing that. I could pull it off because I could sing so quietly. My father bought me a guitar for my fifteenth birthday, a real cheap one. I think it was a Stella, actually, like Libba Cotten. So I started just getting books; I didn't have anything else. And it's funny because I look back at my high school yearbook and they had a folk club. I was totally unaware of it because I was so shy, and it's too bad because I could have probably found some outlet in there. But my main musical outlet was the choir,

that's for sure. So I went to college in Portland and continued to play there with friends. Unfortunately, my boyfriend was this really cool blues player who thought folk music was really stupid and thought that I sang really stupid, and I didn't at that point have the backbone to say, "Oh, thank you, goodbye," which is what I should have done. But during that time, drugs were so rampant on the campus, and there were so many bad things that were happening as a cause of that, that even though I was really into rock and roll and had been in high school, of course, like everybody, and into the Kingston Trio and Joan Baez, so I was getting that stuff on the radio; I was getting my first glimmers of the folk, what Flip calls the Folk Scare. I still was into rock and roll too, but about my sophomore year in college, I just thought I don't want to be a part of that whole scene, because it was really frightening, what was happening. And it was, you know, mid-Sixties. So I just kind of dropped out of music, and I had four records that carried me through that time for about five years. Two of them were Mimi and Richard Farina records, and Mimi Farina is Joan Baez's sister. No, I think she just died actually – she did. And I just adored them. And Mark Spoelstra, an album called *Five and Twenty Questions*, and another guy named Steve Young from California who wrote the *Seven Bridges Road*, a song that Joan Baez recorded. So those three sets of people got me through a time when I was just in total limbo. And then I moved back to Hawaii where everything was Hawaiian music, and I love Hawaiian music but, you know, I was a haole, so I couldn't participate in it. I mean, the lines are pretty clearly defined. I did hula a lot in high school, and I still do that in the summers and teach it at the guitar workshop, and I always said I did that rather than sing Hawaiian music because to me Hawaiian music is so loaded for me that you know I just have a hard time singing it without crying at the same time, and I can dance and cry at the same time, so it's a perfect setup. After I moved back to Hawaii, I only lived there for about a year, and then I moved back to Oregon for a couple of years and played by myself in my house. I never had anybody to play with. [I] moved back to Hawaii for another year, and then when I was twenty-five, I moved for good to the mainland, and a friend of mine had said, "Hey, come down to Sweet's Mill music camp, which is down in the Sierras in California, and I went there for two and a half weeks and camped out, and that's where I had my first banjo lesson, sitting under a tree. I got my banjo lessons from Larry Hanks. I didn't play anything for a week; I just went around with my jaw just dropped open. There was bluegrass, there was Celtic, there was folk, there was, you know, kind of reggae kind of stuff – there was everything. And everybody was playing their own music, and it was all acoustic, and it was like discovering the richest gold mine on the planet. In that two and a half weeks, my life was changed. So there was never any thought about going back to Hawaii. Before, I had always gone back thinking maybe I can fit in. I could never fit in; I could never fit in. So I had found where I could fit in. I stayed down in California for a couple months and then moved back up to Portland and started taking banjo lessons, and I found a group of beginners to play with. So that was in 1973, the fall of '73 and then the spring of '74 and just started playing then. And then [I] had met Larry at the camp in California, and he moved up in the fall of '74, and from then on we started blending our music and we started singing together as a duo, which we did for about twelve years and still do once in a while when we get together.

HOGUE: Just to go back a little bit to your choir, and you talked about that harmony, do you think, looking back at that, that you have that sort of musical need to do that harmony?

SMITH: Yes, from the very beginning I did, and I think part of it was because I was intrigued with the sound. I love it – it's just a lush sound. Part of it was that I have a fairly low voice, which I didn't realize, because I always sang first soprano, but I mean, nobody could hear me. When Larry and I got together, it was a perfect fit harmonically speaking because I could sing the tenor part but an octave below, and since he has such a low voice, it really matched well. And so I realized that part of the reason I went into harmony was just so I could sing with other people, and part of the reason was that I really loved it, and I seem to have an ear for it. So it worked out fine. I've always felt like, considering my limitations with my voice, that I've really gotten a lot of mileage out of it because I do have a very limited range. But it's better; I've been taking voice lessons the last five years, and it's definitely getting better, so...

HOGUE: So you discover this music and you start playing with Larry. What was it about the music and about that camp that did something for you?

SMITH: I think it's the same thing that continues to happen, and that is that there's a lot in the modern world that I just do not like. It's the coolness and the hipness and the always trying to outdo everybody else with a new kind of music. I guess I felt that way too when I was in high school and college because rock and roll was fairly fresh on the scene. I mean, we had the Beatles! We did have something pretty incredible, and my father was an incredible fan of the Beatles; he thought they were fantastic. But I think for me it's harkening back to a more basic, simple time, even though I think that that's probably not even true. The times that the music came from weren't necessarily simple and basic, but the traditional music – I just find it very soothing and very honest. And then, of course, with Larry we did a ton of political songs. It was a really neat outlet for trying to find some outlet to help... just help the total picture of how to make a better world. So those are the two things that I really love, are the kind of political piece and also the traditional piece, you know, really honoring the place that our music of yesterday comes from, especially with banjo. I mean, banjo is perfect because, you know, here it's an instrument from Africa that kind of collided with the instrument from Great Britain, which is basically where my heritage comes from, and look what happened. I mean, it just created something different but with roots deeply held in those old traditions.

HOGUE: Was that something about the banjo when you first heard it? Why did you say, "That's the instrument I want to play"?

SMITH: Well, [there are] two reasons, I think. I mean, if you look on that wall over there, there's a picture of a man holding a banjo, and that's my dad's college graduation picture. He's wearing a tuxedo, and he was not from a wealthy family. As a matter of fact, when he paid one hundred and fifty dollars for his banjo in 1928 – and that picture's from 1928 – his mother said she was going to disown him. [laughs] How could you dare spend that much money? It was all inlaid. It's over in the corner now, but the thing is a

four-string, so it's a very different sound. It's harsh, it's bright: I can hardly handle playing or even listening to it. But he once in a while would take that out of its case when I was growing up. In Hawaii, there was certainly no other banjo player that I ever heard, but my ears were tuned into that sound, and then my first guitar teacher, when I was twenty-two or so in Portland – one of the first assignments was to go out and buy a Doc Watson record, so I bought a double Doc Watson record. On that, he had two-finger picking, mountain-style picking, which is a precursor of the bluegrass style, the three-finger, but it's not that real, real bright, drive. It has its own kind of drive, but it's just – it's haunting. And when I heard him play that music, that's what really hooked me. But I don't know if it would have hooked me as much if my dad hadn't played the banjo when I was growing up.

HOGUE: How did you end up getting up here to Bellingham then, after being in Portland?

SMITH: Larry Hanks and I got married, and he got a job in Chehalis. Linda Allen had started the Sunnyside Folk Arts Center in Chehalis, Washington, and so we went there and got a house and lived there for three and a half years. It was a wonderful community of people but it was also a scary, bigger community of people that were not very accepting of any of us. Of course, we looked different and drove different kind of cars. [laughs] I mean, we did stand out a bit. So we were there for three and a half years, and we really had a good time. It was halfway between Seattle and Portland, so we were able to go to music things all the time. But after the Sunnyside folded, Larry started going on tours more, and I was at home working at the county mental health clinic and feeling pretty isolated. I finally said, "You know what? I want to move, and I want to move either to Eugene or to Bellingham," because we had made a lot of friends in Bellingham just because of the people we knew in Seattle. So we decided to move to Bellingham, so we did in March of '79. I mean, I just remember sometimes on the weekend going to three different music parties in a day. We'd go to a breakfast one and an afternoon one, and then an evening one, and we'd go every night of the week. It was like, nothing was too much, nothing was too much; it was so wonderful to be in a community that was really strong musically. In those days it was smaller and so everybody played together. I mean, there were like folk and old time and traditional and bluegrass people, kind of all in the same group. It hadn't kind of splintered off a little bit, which kind of happened as more people moved into the area. And then also as more people settled down and had kids, that really kind of splintered things off too.

HOGUE: So you moved up in '79, and at that time, the Whatcom County Homemade Music Society, if you can call it a society, was already started by Richard. Were those the same people you had met before?

SMITH: Yes. We met Richard, I think it was in '76 at the Folk Life Festival. And then we came up a couple times and Larry sang at the Roeder Home for the Music Society, probably in '77 and then '78, and then we moved up. So that was definitely the basis of our friends – you know, it was Laurel and Clifford, Cliff Perry, Laurel Bliss, and Gene Wilson and Peter Schwimmer and Linda Allen and Mike Marker and Larry and me and

Flip and ... I mean, it was just really a lot of the people that are still here, which is really fun. And in those days, there was the Roeder Home and then there was Mama Sunday's that Flip ran. Between the two of them, there were always people coming into town. But it was only those two, so it was easy to not get too burned out on concerts, which sometimes can happen now, even here, where there are just like three or four a week. It's a lot, it's a lot.

HOGUE: What was your first involvement with the actual Homemade Music Society? I know that you hosted the music circle for a while, but was it just going to concerts in the beginning, or ...?

SMITH: Just going to concerts. I'm not sure – Larry and I did one there in 19 ... I remember the one in '81; I think we had done one in '79 when we moved here, and then in '81 we did one. I think it was about in 1980 or '81, one night when David Hall, who was sort of a ... Oh, he did all of the concert setups at that point, because Richard had gotten to a place where he said, "I need some help," and so David took over, but nobody was doing the music circle, and they would have a different person every other week, so it was just no consistency there. So one night, he said, "You know, it would be really nice if we could get one person to do the music circles." And I thought, "Gee, that would be fun!" So I said, "I'll do it." And Larry looked at me and said, "You'd be great for that," so I did it. I remember the first time I went, I made a packet of ten songs and ran off maybe ten packets, and I think maybe two people showed up because it was so – you couldn't tell what was going to happen, who was going to be there, what was ... There was no base built up. The next week, there were a few more, and then the third time it was, you know, like twenty-five people. We had so much fun. So I think for six or seven years – and for me, when Larry and I split up in early 1985, it was really an important place for me, because it was, you know, having a bunch of friends who I had gotten to know through that who were different than our regular group because I really wanted to give Larry a lot of our friends to feel like he had that as a backup, you know, because I knew he really needed that. I did too, but I also had this outlet, so that was great. So I made a lot of friends through that and actually formed a little group called Dennis and the Lawn Darts through that. We did four-part harmonies, mostly unaccompanied stuff. It was just fantastic. And then when we'd practice, we'd laugh the whole time in between. We had so much fun! And there were a lot of names bandied around, including Laura Smith White Mombaso – [that] was one of the names of the group but we finally settled on Dennis and the Lawn Darts because one of the guys' names was Dennis. And so that grew out of that, and it was really fun. The reason I quit doing it was because I started teaching school. I have to get up early, I have to work late: it was really hard. I couldn't do both of them at the same time.

HOGUE: What year did you stop doing that?

SMITH: I think it was probably the fall of '87. I think I did it through the spring of '87. It's really funny because Flip had been – I think it was through Bellingham Vo-Tech – had been teaching English classes to people, English as a second language, as a volunteer on Wednesday nights. So she could never come, but about that time – I can't remember

what the shift was, maybe she just decided that this was more important or something else – but anyway, it was perfect because when I stopped, she was able to take over, which was absolutely perfect. It was right around that time too that Rob and Terry, Rob Lopresti and [Terry Winer?]. Susie was about four; I remember that. She was really teeny. They immediately became a really strong part, and I didn't get to know them for a while because when I started teaching, I – well, I taught one year and then I moved down to Portland because my job was over in one year, and I moved away for a year. So really cut ties with that for a couple years there and then got back in touch.

HOGUE: Can you talk a little bit of your knowledge of how, even during your time of involvement in the '80s or even now, how the organization has morphed into song circles and then the sponsored concerts during the week?

SMITH: Well, going from Richard running all the concerts and song circles to David running concerts and then having different people running song circles to David running concerts and having me running song circles, and I think it was pretty close to the time that Flip took over that David just said he couldn't do it because he had a lot of conflicts. You know, it's a burnout job; it's not fun if you're doing it every two weeks. It comes to be less about music than – you just think of it kind of as business end, and that's not where any of us want to be with this. I think it was around that time that Richard came up with the idea to share, which is really a great way to do it, and that way you get to really pick people that you want to have in there. That has worked very well. I mean, I'm not sure what Richard would say; he'd probably get stuck with, "Oh, this person has been sponsored, but now the sponsor has given up because of something, and who's going to do it now?" He's still the one who is kind of like responsible in the end. But I think it has kept it from being a place of burnout, and it's kept it fresh and focused on the performer, and all aspects monetary – you know, having the Roeder Home support us with all that they do – it helps us keep from getting burned out too.

HOGUE: You have been both a performer and a sponsor?

SMITH: Yeah, performer and sponsor.

HOGUE: What were some of the ones you wanted to sponsor?

SMITH: Oh, man. Um, I performed a lot. There was Larry, and I performed ... I don't think Dennis and the Lawn Darts ever performed there, actually. I did a couple of Christmas things there, but that's not the same, with Linda Allen and Janet Peterson. I [inaudible] with Linda there when she has done her concerts, and then Steve Palazzo was the last person I did it with. And that's pretty much it, I think. In terms of people I've sponsored, a wonderful singer from Portland who unfortunately died about two years ago, Merritt Herring?, who was, when I went to Sweet's Mill in 1973, I parked myself under a tree and listened to this older guy, who was about forty-five at the time, sing for hours. I just thought he was the most incredible performer because when he sang, it had nothing to do with him; it had everything to do with the songs he was singing; it was so apparent. He was just so generous with his music. So I sponsored him to come up here a couple of

years after he retired and that was really fun. The Wanderers, Bill Merlin and Carl Allen, who do a lot of really neat, old, kind of Woody Guthrie songs, and also the mellow side of the Sixties kind of songs, kind of more like Kingston Trio, were some of the four-part harmony groups that did neat things. And Linda and ... I can't remember who ... No, that would have been – Larry played with Elizabeth Cotten there, but that was before the sponsoring things happened. I'm sponsoring one in April, the Bird's Creek Boys; I met them at the Farmer's Market last summer. They're transplants from Tennessee, an uncle and a nephew; they sing all these old duets, brother duet things, and they're really good. They're really good. They've got that genetic piece, and they're really, really good. So it's real traditional stuff and a lot of gospel stuff; it's really nice. So it's one of those things like, "Oh, I'm going to do them this year." I try to keep it down to one, or maybe two. Another one I've done twice is Sarah Gray, and unfortunately I learned the last time that I will never sponsor a concert in the first half of September because hardly anybody came out, and she came from Scotland with her son, and they were fantastic! Yeah.

HOGUE: We went to that concert. Tanya was there and we just loved it.

SMITH: They were so good. Yeah. She's just an amazing woman and singer and player, and her son is too. It was so neat because I read the promo, and it sure didn't sound like he was a musician in his own right, but wow, is he ever! And yet when they play together, it's so touching because they're so in sync with each other.

HOGUE: Can you talk just a little bit about the music in this community and how it's affected you, and what is it about this community?

SMITH: What is it about this community? You know, I've often wondered because there does seem to be something incredibly special here. I used the word 'generosity' with Merritt Herring, but with the musicians here that I know, there's a real generous feeling. I don't get the feeling so much of trying to outdo each other; there's a real sharing that happens that is really fantastic and an acknowledgement of people's strengths without pointing out weaknesses. So there's a real accepting nature to it. For me, the music circle, when I went back the last couple times and it's been very seldom, has just not been the place I wanted to be. It just was not the place I wanted to be, and I began realizing that all the people that I shared my music with, I never ... Like with Tom Hunter, and I love singing with him and I've done a lot of recording stuff with him, but you know, we'd get together twice a year and sing. And I thought, "This isn't enough for me," and yet here I am with the predicament of working in Skagit Valley really long days and having homework on the weekends because of the nature of my job. But something popped up in my neighborhood about five years ago a block away, a block over and a block away, when we were walking by on Thanksgiving Day and the back of a car was opened. I knew the dog that lived there and the kid, but I didn't know the people. I saw a mandolin case and a guitar case. And so when the people came out, I remember just demanding, "Who plays mandolin and guitar?" The man said, "I do." And I said, "Well, what kind of stuff do you play?" And he said, "I kind of like traditional and bluegrass and folk." And I said, "I have to play with you!" And he was really taken aback, but I was just at this place where I really needed it in my life a lot. I need it every week. I

don't want it, you know, every three months; it's too integral a part of me. It helps me balance the world, it helps me balance the bad things that are going on in the world; it gives me strength and levity. I mean, it really does help in so many ways. So anyway, we got together with my neighbor who lives just right across the alley from me, who is a bluegrass banjo player – the three of us got together. This was about five years ago. One of them sang something, and I sang harmony on the chorus, and they both looked a little distraught. After it was done, I said, "Is that okay that I sang?" thinking, boy, [I] probably stepped on some toes and I didn't mean to – I wasn't singing loud! And they said, "No, it's just that we've never had anybody sing harmony before!" It was just too new to them. They had both been playing for a couple of years, you know, but in seclusion a little bit. So we just kept doing that. Now, Chuck has his own bluegrass band, so we hardly ever get to play with him. But Howard – his wife Laura was always putting the child to bed. Well about two years ago or so, she came down after putting [the child to] bed and started singing harmony behind me, and I just turned around and said, "Oh, my God, where have you been?" She's just the most wonderful singer; she's a fantastic singer and we blend beautifully. And so here is this little – you know, and they're twenty years younger than me, which doesn't matter with music. That's another thing I like. When I was young, it didn't matter that people were older, and now that I'm older, it doesn't matter that people are younger. It's a wonderful equalizer. We get together about every other week – try to do it every week. And we just have so much fun! We laugh, we play, we sing, we experiment, and it's really fun to be around people who are so joyous at the thought because they're newer into it, and I still share that same joy, so it's really fun. I still play whenever I can with anybody else I can play with; it's just that my job is kind of...

HOGUE: Something about this kind of music – you were talking about the age doesn't matter – it can continue. Perhaps that's why things like these are able to continue in the community because there's not really the [inaudible].

SMITH: Right. You know, with rock and roll or anything, you kind of get stuck in your slot. Well, you know, I would still be into the Beatles, and I am, but you know, it's just that everybody has their own rock and roll period, so they relate to people in that narrow age span. With this music, it just rolls over. Like right now, one of my students is a sixteen-year-old girl, one of my banjo students, and she is so excited. She just had her birthday in the last two weeks, got a banjo, got her driver's license, and did her finals for her semester, and she is pumped! Her mom is a fiddle player, an old-time fiddle player, so she's got her mom too to play with, and it's so neat to see her coming out like that. I love working with younger people to give them skills because to me, that's the best way to help pass it on.

HOGUE: I wanted to ask just a little about – you know, you were talking about how you did the song circle and then coming back and it wasn't really, you know, the place for you. How do you think that the organization, the Whatcom County Homemade Music Society, allows for people to come together, play, maybe get confident – I don't know – and then you know, go off and do their own thing and still have that as something.



SMITH: As a kind of a diving board. You know, what I always wanted to happen with the Homemade Music Society and it never did, was for groups to splinter off and go into different rooms, and that happened last October. I mean, it was set classes, you know, with people passing each other on the staircase carrying their guitar or their mandolin or banjo and going to sing or going to do this or that – ukuleles – and I thought this is what I always wanted. I wanted it to be like Faith Patrick’s house. Faith is ninety-one years old and still the head of the San Francisco Folk Music Club, and every other Friday night – or is it every Friday night? I can’t remember – her house – it’s just this huge three-story Victorian house on Clayton Street in San Francisco – it’s full of people, and there’s bluegrass here, and there’s old time here, and there’s unaccompanied sea chanties over there, and there’s upstairs and downstairs and in the sauna, and every nook and cranny has a different kind of music, and people move between. I always thought that would be so cool. I think more maybe what’s happened is that people have come and met people through the music circles and then gone off. And there have been many time when that happened. I think that it’s still a really good format; I think for me what happens was, I don’t want to be in a place where there are fifteen people, and everybody sings a song and you listen, and the next person sings a song and you listen, and the next person sings a song and you listen, and then you sing a song and they listen. I want to do it all, and I want to play the whole time with everybody and sing the whole time with everybody, and everybody gets a different chance to choose a song or something, but you all participate. That can happen, and especially that pamphlet that I did grew into twenty-five three-ring binders, and then people would bring twenty-five copies and would put them in alphabetically so that we all had something to go on if you didn’t have something. It wasn’t restricted to that. And the times that I went back, it was still all one – you know, people bringing things that were really for everybody to listen to, which can ... that ends up being sort of a great venue for singer-songwriters, kind of a showcasing thing, but I like to think of it more as a sharing thing. I think some of the times people would bring something they wrote. Rob Lopresti is a great example because he would bring things that he wrote which were so ‘join-in-able’, and then we would do them again, so they became part of that common knowledge and that worked really well. But I think that it’s hard to keep it on track when you get some people that come in there to use it as a showcase just for original stuff over and over again but not have it be stuff that can really include people. I really think of that stuff as being a place for inclusion. I want to say one other thing in regard to inclusion. When I was public school, which was basically through seventh grade, I was beat up and shunned a lot because I was white and I was in Hawaii, you know. So then I got to go to this prep school. My aunt sent the money to go to this incredibly terrific school, just a fantastic school, and whenever I look at the newsletters I think gee, I wish I’d gone there because I feel like I was so on the outside because it was all rich kids, white and Japanese mostly. So I felt like I was excluded there, plus I kind of had talked myself into being excluded. When I found myself in California, right after I first went to Sweet’s Mill, with Larry Hanks – I had no clue who he was, you know, but we ended up being together and then getting married – and in Faith’s house with all these musicians, I saw a wonderful opportunity, and that was to smash the damn walls. And that’s what I spent my time doing. I would just look around, and I would watch for the person who was sitting on the edge and was not being included, and I had courage now because I was part of the in crowd, which I’d never been

part of an in crowd. I could go over and say, “Hi, my name is Laura. What’s your name? What do you play? Why don’t you come over here?” because to me, even folk music, even folk music can get real exclusive depending on the personalities. It’s always been really important to me to keep the walls from forming, and I think that’s why the guitar workshop has been so important to me, and that’s the role that I’ve always taken upon myself, is to smash the walls and to make sure that people are part of things because I just think that there’s plenty of things that have built up their walls and are around, and we don’t need any more of them. That’s one thing that I could do in addition with teaching second grade in a non-white school to help balance what happened to me and to try to keep it from happening to other people. That’s my mission in life. [laughs]

HOGUE: Good one!

SMITH: Yeah, it needs to be done, it needs to be done. And a lot of people do it. I mean, that’s the thing about, like, the guitar workshop or the people who are involved in the Roeder Home. I mean, I’m still friends with them for thirty-some-odd years for good reasons, because we all have that same sense about what’s happening and what makes it work and what makes it really bordering sometimes on magic, is that acceptance and allowing for people to really be who they are and accepted for who they are.

HOGUE: What do you think the future of the organization is, if any?

SMITH: Well, it looks a lot better, now that we’ve got people like you involved because, just like the guitar workshop, it’s our fear, you know. We need more people, younger people at the guitar workshop, teaching, so that it can pull younger people. We need more younger people who are going to be playing concerts at the Roeder Home so that it will pull a younger audience in, so that there will be some transfer going on so that it doesn’t just die with the rest of us when we all die. And I think that we’re starting to really realize that we’ve got to start doing that because there are too many older people in the audience. Not too many: there is just not enough younger people in the audience. So having people like you be in there and having you and Tanya play that night, which, you know, sometimes things work out the best, and that was one of those things that worked out the best. That was so fun, and it was such a wonderful balance – that evening was fantastic. And I think that a lot of people realize that. There’s a lot of talent in this town, and we need to bring more of it into there. So I’m a little concerned because we haven’t done that yet, and we need to be doing more of it.

HOGUE: Any final thoughts?

SMITH: Just to thank you for doing this because, you know, it’s like a lot of things that people are so involved in doing this it’s hard for them to step out and kind of see the big picture. Richard could in a way, but he’s way too immersed in the history. It would be from his point of view, so this way you’ve gotten all these different points of view and they’ll be out there. It’s great.

HOGUE: Thank you for doing the interview for me.