



# New Mexico Folk Music & Dance Society

## FolkMADS Calendar and Notes



September-October 2008 P.O. Box 40421, Albuquerque, New Mexico 87196-0421 Volume 11, Issue 5

The FolkMADS Calendar and Notes are published bimonthly by the New Mexico Folk Music and Dance Society, a nonprofit organization.

FolkMADS sponsors Albuquerque, Santa Fe, and Taos contra dances, concerts, camps, and other special events. "Contra" dances include contras, squares, mixers, and couple dances. Unless noted on the calendar, admission is \$7 for members, \$8 for nonmembers. Students with ID receive half price admission and children up to 12 years of age are free. You need not come with a partner. Free instruction for beginners half an hour before the dance starts. Dances are smoke-free and alcohol-free. Children and teens are encouraged to participate if supervised by an adult.

**Albuquerque Dances** 1<sup>st</sup> and 3<sup>rd</sup> Saturday, contra dances, 7:30-10.30 p.m., 2<sup>nd</sup> Sunday English & Contra Dance, 7:00-9:30 p.m. Heights Community Center, 823 Buena Vista SE (south of Lead/Coal).

**Santa Fe Dances** 2<sup>nd</sup> and 4<sup>th</sup> Saturday contra dances and some 5<sup>th</sup> Saturday English Country dances, 7:30-10.30 p.m., Odd Fellows Hall, 1125 Cerrillos Road (south of Cordova Dr. on the west side of Cerrillos).

**Taos Dances** 3<sup>rd</sup> Saturdays, 7:30-10:00 p.m., San Geronimo Lodge, 1101 Witt Road, in Taos. call for details, 776-1580.

**Albuquerque Megaband** practice is currently held at Flying Star Downtown, 723 Silver Ave SW (at the corner of Silver & 8<sup>th</sup> Sts.), the Tuesday before the 3<sup>rd</sup> Saturday dance. Bruce Thomson, 268-6003. All acoustic musicians welcome.

**Santa Fe Jam Sessions:** Santa Fe Community Band practice at the ODDfellows Hall on ODD (1<sup>st</sup> and 3<sup>rd</sup>) Wednesdays at 7:00 p.m. (contact Gary Papenhagen, 242-1104, gpap@cybermesa.com).

### Handy Information

#### Membership

**Volunteer:** 243-2225 or  
Rob Campbell robanddeb@yahoo.com

#### Newsletter:

Jane Phillips 898-2565;  
web version heyjane@yahoo.com

Marisa Taylor 205-8476;  
paper version marisastaylor@yahoo.com

**Board members:** folkmadsboard@yahoogroups.com



### Change in Albuquerque Dance Location

Due to maintenance and remodeling of the floor at the Heights Community Center, the Albuquerque dances will have an updated location for a short time. Beginning August 16 and continuing through September the dances will be held at The Dance Studio 4217 San Mateo NE (south of Montgomery). This includes the Second Sunday dance as well. We apologize for the late notice and are working to keep you as updated as possible. You can always check out [www.folkmads.org](http://www.folkmads.org) for the latest information or call the Dance Hotline at 345-8041.



### Call for Information!!

We're calling for newsletter content to ensure a well-rounded representation of our community. We know great talent lies within our own reach, amongst all of you! We are in need of contributions like articles or cartoons, and the individuals willing to create and submit those great things. Send everything to Marisa at [marisastaylor@yahoo.com](mailto:marisastaylor@yahoo.com) or 205-8476. The deadline for newsletter publication is the 15<sup>th</sup> day of the month prior to issue. For example, the deadline for the November-December newsletter will be October 15<sup>th</sup>.

## From the Board...



### Member Info

Have you been receiving the FolkMADS updates through your email? If NOT, please verify that your membership information is up-to-date! It's easy! Just send an email to our Membership Volunteer, Rob, at [robandedeb@yahoo.com](mailto:robandedeb@yahoo.com). No email? No problem! Just give Rob a call at 243-2225. If you've changed your email, phone, address, etc., you can let Rob know and that will ensure that you receive information from FolkMADS in a timely fashion!

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### E-Newsletter Update

FolkMADS has recently started using emails for notifications of dances, events, newsletter availability, and last-minute issues such as dance location changes. As you may know, this came in very handy recently when we suddenly had to change



the location of the Albuquerque dances due to construction at the Heights Community Center. We will limit emails only to these types of notifications.

To make it easier for our volunteers who take care of this, we will be moving this notification process to Yahoo Groups. Your email address will be added to the FolkMADS group on Yahoo and, with one click, we can send an email to everyone on the list. The current process requires sending an email to a portion of the membership list at a time, waiting an hour, and then sending to the next subset of the list, and repeating that process two more times!

FolkMADS respects your privacy and will take the following steps to ensure that you do not receive unwanted emails:

- The Yahoo Group will be moderated. That means all messages must be approved by a moderator (FolkMADS Board member) before they are sent to the membership.
- The FolkMADS group will not be listed in the directory of Yahoo Groups.
- All members must be FolkMADS members and approved by a Moderator.
- The FolkMADS group is a mailing list only group. You do not need a Yahoo email

address and you will not need to access the FolkMADS Yahoo Group web page.

- You can unsubscribe at any time but clicking on a link at the bottom of Yahoo Group messages.

When we add your email address to the FolkMADS Group, you will receive an email message notifying you that you have been added. You do not have to do anything unless you want to unsubscribe from the group. To unsubscribe, just reply to that email.

If you have any questions or concerns about this, please contact me or anyone else on the Board. FYI, I have used Yahoo Groups for a mailing list with another organization with no problems so I am confident that it will work well.

Deb Brunt  
Secretary, FolkMADS  
505-256-5381

[debbrunt@comcast.net](mailto:debbrunt@comcast.net)

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### In Search of Hosts

We are working to establish a list of the wonderful volunteers who are willing to host any out-of-towners coming in for the local dances. Deb Campbell has volunteered to put this information together and be contact for the guests coming into town. However, we need to know who's willing to take-in weary travelers.

If you have extra space and are willing to be a host, please send the following specifications onto Deb at [robandedeb@yahoo.com](mailto:robandedeb@yahoo.com) or 243-2225.

- Name:
- Address:
- Phone Number:
- Email Address:
- How many beds (please indicate size) are available?
- Bathroom: Shared / Private?
- Have Children / Children Friendly / No Children
- Do you have any pets / pet allergies?
- Eating Preferences:  
Vegetarian / Vegan / Carnivore  
Etc (please explain)
- Meals Offered (If Any):
- Smoking or Non-Smoking
- Any other pertinent information to ensure a happy host and happy guest:



[www.folkmads.org/housing.html](http://www.folkmads.org/housing.html)

## History Lesson

Part I of II.

[Taken from the first issue of FOLKwords, a FolkMADS publication in late 1993 by Dean Brodkey.]

For members curious about DAYS of OLD and from whence we came, the following live interviews were taped during this fall [of 1993]. Mimi and Scott remember when and how. Here are their stories, somewhat edited. The interviewer was, DB. (Original tapes can be listened to in our Archives.)



*I moved here in 1978. I had been dancing the previous twelve years in Boston and Vermont and New Hampshire, so when David (Margolin) and I moved down here we had a long history of music and dance.*

*We moved out here in the summer of '78 and there wasn't much going on at all. We met Pam McKeever at the Banjo and Fiddle Contests, and she loved David's fiddling and the three of us became good friends. I guess I decided that I should learn to call if there was to be no dancing out here that I was used to which was so wonderful, and I was just going to do it myself.*

**(Tell me about Pam. I've hear so much about here.)** *Pam was about five—six, short, very blonde hair, nice slightly tanned skin, BEAUTIFUL smile, just incredibly big, beautiful smile, blue eyes – a really attractive person, and just so lively and warm and excited. She got one of the first traveling microphones because she loved to dance so much. She had her little earphones and looked like a telephone operator. I hated the thing. I had to see the dancers and see what I was doing. I'd dance around up on the stage: that's where I'd get my dancing. She would put on her earphones and just dance all over the floor and call. You'd wonder where it was coming from... But she was just incredible. She, more than anybody, kept this thing going and started it. Well, it was the three of us. It took all three of us to really do it.*

**(Pam wasn't calling when you first go here?)**

*Pam wasn't calling – not the community dances that we know of. She had an exhibition team that went around, and Doc (Litchman) occasionally did some*

*dances, but there was no live music community dance that people came to on a regular basis. There was a class, I think, at UNM that Doc taught through Continuing Education, but even that was all records and Pam's music was all records. She had an expensive record collection that she used. So, there just wasn't anything like we were used to at all. Pam hadn't really been back East to sample that kind of music and dance, and of course we told her all about it. And I guess the three of us decided that we would try to start something here.*

*So David put a band together – “The Chili Tones.” He put an ad in the paper for old-time musicians, and Bruce Thompson, who now plays for The Adobe Brothers answered the ad. He played guitar at the time. When we went to the Banjo and Fiddle Contest that year, we met Jim Hughes, and Jim and David and Bruce formed the string band The Chili Tones.*

*David and I got married that Christmas, and for our honeymoon we went to Berea, Kentucky, and I took a week-long course in calling. Most of the calling was Southern running squares. That's what I started with. So that January, five months after we first moved here, we had our first dance Saturday night, and I remember the date because it was my birthday, January 27<sup>th</sup>, 1979.*

*So Pam called half the dance – she probably called a little bit more than I did – but pretty soon we did basically half and half...*

*Pam just loved contra corners and Chorus Jig. It's written to a particular tune. They would act like chickens in the midst of it, and call it Chorus Chickens and make chicken noises.*

*In the meantime, in the summers, Pam started going to Pinewoods and we kept going back to Pinewoods. At this time, it wasn't a society or anything. It was just me and Pam and David.*

**(Tell me about Pinewoods. What was it like back East?)** *The people here just have no idea! Every night of the week would be a dance either in Boston proper or in the outskirts. Tony Parkes would have two Fridays a month, and Ted Sannella would have two Saturdays. Then on Thursday of every week there was just a basic contra and squares. They would rotate bands and callers. There would be three hundred people, and they would have a hall big enough for them. Two hundred and fifty of them were excellent dancers. And all ages: we're talking eight*

*and nine-year-olds in there dancing and seventy-year-olds who had been going there thirty or forty years, and it was just phenomenal. It's easier to call a big dance if you've got a lot of good dances because the dances take off with energy.*

*It was real work here for the first few years, because we would have to infuse the dancers with energy because there wouldn't be enough of them for a dance to be energized themselves. So when you have three hundred people that dance once a week – it was so wonderful! It's where David and I courted and met each other and fell in love. I think it's really a place where a lot of people get together.*

**(So, what happened then in Albuquerque?)** *Now I forget when it was that Pam moved away. Pam and I had had a kind of parting of the ways at one time, and so I did one dance a month and she did the other one, and that was in '82 or '83. We were still friends, but we didn't do dances so much together. There was really enough to have two different dances. I dropped out for a while and she took over my dances when I had Hannah.*

*There was a lot of intermingling among the group with relationships, and if relationships didn't work out, then people kind of went separate ways.*

*Now the story starts coming in with Scott, and how the musicians started to form their organization... It felt so great to have an organization take it over. It wasn't going to rest on me any more, and it wasn't going to rest on people with their vagaries of relationships. If some of us started hating each other, the dances wouldn't fold. I wasn't really a part of that (initial organization.)*

*I think it's wonderful that there's so many new callers and good bands, and callers are making up dances. Merri Rudd makes up great dances She did one last week that we danced in Santa Fe, and as soon as I danced it, I said "This was written by a woman." It's more fun for women than it is for men... I think if she stays with it, she's going to be just fantastic.*

*If you think now of where we're at – we've got two regular dances in Albuquerque and two regular dances in Santa Fe, all of which have great attendance. It's taken, though, since '79, fourteen years I'm talking. This January will be the fifteenth year anniversary of this.*

## Coming Soon to a Dance Hall Near You...

### Three Great Events with Pete Sutherland!

Champlain Valley born-and-raised, Pete and Karen Sutherland, are twenty-five year-plus veterans of the New England and national folk scenes. They are known for their wide knowledge of traditional music and music-making styles, their songwriting talents and their joy of performing for and with listening and dancing audiences of every description. At schools, libraries, dances, festivals and celebrations and in their commitment to rooting out the best of the old and injecting their own sensibilities as well, the Sutherlands represent the living folk tradition links in



the endless chain of people making music that breathes and dances in their own rhythm, that tells their own stories.

Raised on a diet of Broadway show

tunes, operatic arias and British invasion melodies, Pete Sutherland discovered both traditional music and songwriting in college and like Huck Finn "lit out for the territories" A warm-voiced singer and multi-instrumentalist known equally for his potent originals and intense recreations and ago old ballads and fiddle tunes, his performances "cover the map" and . . . . "shine with a pure spirit, which infuses every bit of his music and cannot fail to move all who hear him". The American Festival of Fiddle Tunes.



#### Friday, Oct. 10, 2008

- Concert in Albuquerque with Pete & Karen

#### Saturday, Oct. 11, 2008

- Fiddle Workshop 2-4pm in Santa Fe. Jamie & Betsy's house – 400 Cortez Pl Santa Fe, NM 87501 986-9228.
- Singing Workshop 2-4pm in Santa Fe. Jamie & Betsy's house – 400 Cortez Pl Santa Fe, NM 87501 986-9228.
- Contra Dance 7:30pm in Santa Fe with Doc Litchman calling. Details in the calendar

Find all the details at [www.folkmads.org](http://www.folkmads.org).  
Check early and check often!

# CALLER WORKSHOP WITH DOC LITCHMAN

Friday, November 21<sup>st</sup> 7-10pm  
 Saturday, November 22<sup>nd</sup> 9-5pm  
 Albuquerque, NM

Bill "Doc" Litchman has been calling dances all over the world for 50 years. He counts Gib Gilbert and Don Armstrong among his influences. Bill teaches all forms of dance – contra, square, English country, folk and couples – with a calm clarity that enhances the dance experience



for everyone. Bill also created the Lloyd Shaw Archives as a national research library for all. In his spare time he plays clarinet.

This amazing opportunity to be taught by one of the greats is being offered **FREE OF CHARGE** by the New Mexico Folk Music and Dance Society!

**No drop-ins will be allowed** – all participants MUST pre-register by filling out the form below and returning it to:

Donna Bauer  
 461 Cordova Ave NW  
 Albuquerque, NM 87107

**Form must be completed and returned no later than November 15, 2008.** If you have any questions, please contact Donna Bauer at 345-8041 or [dfbauer@aol.com](mailto:dfbauer@aol.com). There is a \$10 fee to provide lunch on Saturday that participants must submit.

<input type="checkbox"/> Yes! I would like to attend the Caller Workshop with Bill "Doc" Litchman		
First Name		Last Name
Street Address		
City		State Zip
Phone	E-mail	
Please give one subject which must be discussed for you to participate:		
Please list any other subjects which you would like to have discussed:		
	Cost	Amount
Registration Fee (for provided lunch on Saturday)	\$10	\$

**Mail registration to:** Donna Bauer 461 Cordova Ave NW Albuquerque, NM 87107

## Tune of the Month: Callers & Bands – Part Two

Bruce Thomson ([LibTNov1@aol.com](mailto:LibTNov1@aol.com))

Traditional American fiddle music principally evolved from the rustic folk music of the rural south during the latter half of the 19<sup>th</sup> century. Its popularity was due in part to its simplicity which made it accessible to a large and musically unsophisticated audience, the energy it provided for community barn dances and themes of suffering and celebration associated with rural life. With the emergence of radio broadcast and phonographic recording technologies traditional music entered a lengthy stagnation period of 30 or 40 years as musicians of increasing skill began developing more modern and intricate styles such as bluegrass, swing, and country western music. In the late 1960's and early 1970's traditional music revivalists such as the New Lost City Ramblers and the Highwoods String Band went into the recording archives of repositories like the Library of Congress, learned the old tunes, and started a traditional music revival that is alive, well and thriving today.

There is one especially notable difference between the music of the revivalists and that of today or of 100 years ago – the bands of the 60's, 70's and 80's did very little composing. I recently went back through my collection of LPs (big round flat plastic things called records) by groups like the Ramblers, Highwoods, Alan Jabbour and the Hollow Rock Stringband, Doc Watson, and the Hotmud Family, and find that nearly all of their music was composed by other folks many decades before. In fact, based on the liner notes, it appears that there was a sort of competition among the revivalists to find tunes and songs from ever more obscure sources, and the contemporary recordings took special care to reproduce the sound and idiosyncrasies of the original source. One of the first of the new traditional groups to do significant composing was the Red Clay Ramblers; they've been at it now for over 30 years, but even their first few albums consisted mostly of traditional tunes from old sources.

In the last decade or so many groups have been coming out with original tunes and this has really helped pump new life into the traditional music culture. In addition to well known and prolific tune meisters like Larry Unger (topic of a past column), Jay Ungar, and Mark Simos, there are musicians all around the country who are cranking out excellent, dynamic, and interesting new tunes. A couple of good sources of transcriptions are the two volume [Portland Collection](#) and the annual Carp Camp homework assignments (<http://carpazon.com/index.htm>).

The idea of composing tunes is intriguing and calls for development of a totally different set of creative skills than those used to play an instrument or sing. I've explored this with a couple of excellent tunesters to learn a little about how they do it.

Larry Unger, whose work was discussed previously, has composed over 1000 tunes, and many have been recorded by others. Generally, he noodles around on one of several different instruments until something comes out that he likes. He writes it down on sheet music and uses that as a starting point. Sometimes he can finish a tune in a few minutes, and sometimes it takes months. He often will start with a specific objective such as create a dark tune or spirited tune, but sometimes he'll just take what comes off his fingers and go with it.

Two of the most prolific tune spinners in the southwest are Rob Pine and Jim Mullany from New Mexico. They have written an amazing number of tunes, both individually, but quite often collaboratively. They get together every Tuesday to practice as the Nabobs and frequently spend the first part of the evening working on a tune. Jim says that working together is very productive as one of them will have found a lick that serves as a seed crystal, they fool with it to develop a theme which subsequently “explodes into a whole tune.” Their writing process generally involves a lot of editing and they often end up with a tune that's completely different from what they started with. Sometimes a new tune will take 20 minutes to compose, but most take close to an hour. Longer than that and Tom Christensen, the banjo player, begins to get cranky.

I asked how they come up with titles. Jim says it's often the toughest part of the process, and is usually pretty random. Sometimes they'll use something that happened that day or something lying around the house (the title track of the Tom Adler produced CD “Sweet Nell” is named after Paul Newman's daughter whose face is on sacks of snacks at Nabob practices). At the same time, Jim's got a ton of stuff with no names.

David Margolin, one of the absolute best old time fiddlers around takes a very different, and possibly unique approach to writing tunes. He starts with a name and works from there. He says it's mostly because of his extensive background in linguistics (he's got a Ph.D. in the field). Some of the names include “Sweaty Horses,” “Cowpies and Coffee” and “Janitor Reel.” The names give him inspiration and establish a theme and he works from there. Local lore has it that David accepts tune title suggestions from friends, students, and print and electronic media, and if it's sufficiently clever, witty, stupid, and/or poignant, he'll write a tune around it. He often composes tunes on lengthy car trips and will sing them to himself over and over 'til they're cemented in his synapses.

This month's tune is “Snowday Waltz”. This and many other tunes by David, Jim and Rob are on Tom Adler's excellent CD “Sweet Nell” (CH 0246).

### ABC Notation

X:94  
 T:Snowday Waltz  
 C:David Margolin  
 N:from "Sweet Nell" CH 0246 CD  
 N:Transcribed by Bruce Thomson  
 N:Published by permission from David Margolin  
 M:3/4  
 L:1/8  
 K:D

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z4DE|:"D"F3GA2|"G"B2c2d2|"A"e2c2A2|A3GEG|"D"F3GA2|"G"B2c2d2|
"A"A6|E4DE|"D"F3GA2|"G"B2c2d2|"A"e2c2A2|A2d2c2|"G"B3AG2|"A"Ad3c2|
[1"D"(d4d)e|d4DE:|[2"D"(d4d)e|d4de|]"D"f3f gf|"A"e2d2c2|"Dm"d3f ed|
"F#m"c2B2A2|"G"B3AG2|"D"Ad3F2|"A"(E4E)F|E4de|"D"f3f gf|"A"e2d2c2|
"Bm"d3f ed|"F#m"c2B2A2|"G"B3AG2|"A"Ad3c2|"D"(d4d)e|d6|]
```

### Snowday Waltz

*David Margolis*

The musical score for "Snowday Waltz" is written in treble clef, 3/4 time, and D major. It consists of five staves of music. The first staff begins with a repeat sign and has chords D, G, A, D, G above it. The second staff has chords A, D, G, A, G, A above it. The third staff has a first ending bracket over the first two measures (chord D) and a second ending bracket over the next two measures (chord D), followed by chords D, A, and Dm. The fourth staff has chords F#m, G, D, A, D, A above it. The fifth staff has chords Bm, F#m, G, A, D above it. The piece concludes with a double bar line.

