



October 2007

TFTM *news*

Tucson Friends of Traditional Music

Roger Landes & Chipper Thompson

Globe-trotting, Genre-blending Original Music



DON'T MISS TUCSON HOUSE CONCERT, TUESDAY, OCT 9

Probably the only duo in the world performing original music on two Irish bouzoukis, Roger Landes & Chipper Thompson draw on a wealth of musical influences to explore uncharted territories. They are creating a new style for the instrument in which innovation can flourish while remaining true to the spirit of the Middle-Eastern and Celtic cultures which molded the bouzouki: Arabic *taqsims* meet Mississippi Delta Blues, Greek *rebetika* meets New Mexican Hispanic waltzes, while African, Celtic, Spanish and Balkan strains compete for the ear's attention.

Roger Landes came to the bouzouki in 1981 through his interest in Celtic music and he's been pushing the frontiers of the instrument ever since. A member of the popular Celtic group *Scartaglen*, he recorded several CDs with that band (CONT. PG 4)

FOURTH QUARTER DANCE SCHEDULE

Location: First United Methodist Church, 915 4th Street.,

Time: 7:30 Free Introductory Lesson 8:00 Dance

Cost: \$8 public; \$7 TFTM members; \$6 Student

First Timers?: Receive a Second Dance Free card.

Sept. 29	The Privy Tippers and Deb Comly
Oct. 6	Jim McConnell & Willian Don Carlos with Tod Whittemore
Oct. 20	The Privy Tippers and Claire Zucker
Oct. 27	Open Band with Peg Hesley - Halloween Costume Dance
Nov. 3	Buz Lloyd and Friends with Becky Nankivel
Nov. 17	The Privy Tippers with Don Copler and Laila Lewis
Nov. 24	Open Band with J.P. Thom-Gronachan
Dec. 1	The Jumping Chollas with Donna Howell (how many dancers remember Donna?)
Dec. 15	Round the House and Claire Zucker
Dec. 22	Hands Four with Becky Nankivel
Dec. 29	NO DANCE
Dec. 31	NEW YEAR'S EVE DANCE! Open Band and Callers

SPECIAL NOTE: New Year's Dance at the First United Methodist Church this year, NOT at the Temple of Music and Art

Aqua Vita

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2801 North Country Club Road

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(520) 293-7770

8 a.m. - 8 p.m. Monday - Saturday

10 a.m. - 6 p.m. Sunday

*Dance in the Desert Update

November 9th is just around the corner. Dance in the Desert will take place at the Triangle Y Camp in Oracle, Arizona. **Rodney Miller and Airdance** will be playing with **Sue Dupre and Rick Mohr** as callers. The program will be rounded out by appearances of our own local dance bands, **Round the House, Privy Tippers, and Hands Four**. Looks like a really successful dance camp will be happening.

There is still room for a few single men and couples. Check the Dance in the Desert website, www.tftm.org for registration.

We need your gently used CDs and new items for the basket raffle. Each camp there are wonderful gift baskets made up of specific themes; dance clothing, jewelry, and other fine gifts. By purchasing raffle tickets, money is raised to offer camper-ships to dancers needing assis-

tance to attend. This is a great way to give back to your dance community. Look for a convenient donation box at the dance or call Liz at 444-3914 to drop off items. We can also use any extra baskets that you may have that can be filled with the raffle items.

We also need people who want to help set up the dance floor on Sunday Nov. 4th. Call Liz Healy to sign up.



WWW.TFTM.ORG

**GUYS! DON'T KEEP THOSE LADIES
WAITING!**

**Last Chance to Sign up
For Dance In The Desert!**

and contributed a cut to the best-selling Narada compilation Celtic Odyssey. During his years with *Scartaglen*, Roger established himself as a first-rate accompanist and arranger, and since then has emerged as a master soloist, performing Irish tunes on the bouzouki, mandolin, and guitar with dazzling technical skill and creativity. Since his move from the Midwest to Taos, New Mexico, he has continued to expand the possibilities of his chosen instrument, adding a taste of the desert Southwest to his playing and compositions.

Singer, songwriter and multi-instrumentalist **Chipper Thompson** has been stirring an intoxicating brew of roots-based music for several years from his home in Taos, New Mexico. A relative latecomer to the bouzouki, Chipper took up the instrument after hearing its use in Irish music, and after meeting Roger through Taos-based bouzouki builder Stephen Owsley Smith. One of the very first, if not the first, musicians to develop bottleneck slide technique on the bouzouki, he has quickly become one of its most original voices on the instrument, incorporating Appalachian, Blues, Celtic, Rockabilly and Middle Eastern influences into a seamless and articulate personal expression.

In concert, Roger and Chipper have an uncanny musical rapport and effortless, side-splitting humor that audiences love. The stories they tell in their concerts to accompany each of the compositions from *The Janissary Stomp* are as unique as the music itself, prompting many to inquire if they're included on the CD (Sorry folks, there was only room for the music. You'll just have to come see us in concert

**Come See and Hear and Laugh With
Roger and Chipper
At Tom Ryan's House
RSVP 722-1796 for directions
\$15.00 per person
Call today - limited number of tickets available
www.janissarystomp.com**

Thomson's Tune of the Month

By Bruce Thomson
(LibTNov1@aol.com)

Bill Northcutt

A long time ago, when dinosaurs roamed the face of the earth, a young kid who thought he was the next Doc Watson migrated to Houston to go to graduate school. Not knowing a soul, he wandered into a local music store and was trying out guitars when one of the salesmen came up and said "where'd you learn to play like that?" And so I met Bill Northcutt who introduced me to the world of fiddle music.

Bill was born and raised in Crystal City, TX, a gritty town roughly 120 miles southwest of San Antonio. He grew up listening to Saturday night radio and the Grand Old Opry featuring fiddlers such as Tommy Jackson and Howdy Forrester. He began playing fiddle when he was 18 and after a stint in the Air Force, wound up in Fort Worth. Here he met and played with some of the legendary Texas fiddlers including Norman and Vernon Solomon, Benny Thomasson, Lewis Franklin and Red Steele who were developing the Texas contest style of fiddling. In those

days there was a fiddle contest somewhere in the state nearly every weekend during the spring summer and fall. Bill and the others would head off to these contests, play non-stop fiddle tunes the whole weekend and then head back home, often driving much of the night both coming and going.

Bill's fiddling was clearly in the Texas contest style with its emphasis on clarity, tone, and intricacy, perhaps at the expense of spontaneity and spunk. He was a terrific contest fiddler and was a consistent finalist and sometimes winner at these contests. Bill was also a pretty good banjo player, both in the bluegrass and frailing styles. Chubby Wise recorded about 6 LPs (black plastic platters with grooves in 'em played on a turntable) for Stoneway Records with Bill playing banjo on several of them. But Bill wasn't constrained to one style of music and over the years expanded his interests and repertoire to include bluegrass, Celtic and especially old timey music.

By the time I met him, Bill was past President of the Houston Folklore Society and was in the process of learning nearly every tune Charlie Poole, Uncle Dave Macon and the Carter Family ever recorded. Together with Rick Nyhan and *Cont. Nxt pg.*

Thompson's Tune cont from pg 5

later Bruce Northam, we formed "The New Lynchburg Ferry Old Time String Band and Patent Medicine Company" (Bill's choice of names) and played mostly old time music at festivals and other events near Houston and Austin. At one event some old fellow from South Texas came up to us after the show and said "say, I didn't know they had a new ferry down there at Lynchburg," and Bill couldn't have been more tickled!

Bill recorded two records for Stoneway Records. "Cattle in the Cane" was on the first ("Old Time Hoedown", Sty 103). Another recording was by Sam Bush & Alan Munde ("Sam & Alan Together Again for the First Time", RRR 0007) and my version is sort of an amalgamation of the two. It's a notey tune, but is very cool. The A part is in A-minor, and the B part is in A-mixolydian; I have no idea how a banjo player would tune for it.

ABC Notation

X:76

T:Cattle in the Cane

N:From Bill Northcutt "Old Time Hoedown," Stoneway
STY 103

N:and "Sam Bush & Alan Munde: Together Again for
the First Time," RRR0007

N:Transcribed by Bruce Thomson

M:4/4

L:1/8

K:Am

z6(3e^f^g|:"Am"a2z2A,2zB,|CEDC A,G,A,B,|"C"CB,CD
EGAB|cBcd edcA|

"Am"cdea gbag|ege_e dcAG|"C"EGcG "G"BcAG|[1"
Em"ECDC "Am"A,2(3e^f^g:|[2" Em"ECDC "Am"A,4|]

K:Amix

|:"A"ABcd ecea|(3gag ed (3=cdc AG|"G"BAB=c
dedB|GBeB dBAG|

"A"(3ABc e2 efed|cAc d eafa|(3gag ed "G"(3=cdc AG|"
Em"(3EFGA2"A"A4:|



Save these dates October 12, 13 and 14. From midday to late evening you will have many opportunities to enjoy yourself immensely!

This annual event is chock full of displays, crafts, dance, song, music, and FOOD from all over the world. The Tucson Meet Yourself festival has brought together many ethnic groups that reside in and around Tucson. This international fest gets better every year and this year looks to be a winner too.

Among the performers "connected" with TFTM performing on Friday, the Privy Tippers and the Arthritis Brothers; on Saturday, the Arizona Balalaika Orchestra, Seven Pipers Society, Round the House, Batucaxe (a Brazilian band that Susie plays with) and the Maguire Academy of Irish Dance. Sunday features the Southern Arizona Old Time Fiddlers Association and Celtic Jam w/McGrory and Friends.

There are over 96 artists involved in the festival. Check the website, www.tucsonmeetyourself.org and look for the updated performance listing in the Tucson Citizen closer to the dates of the event. The Tucson Citizen is a presenting sponsor along with the Cultural Exchange Council.

Tucson Area Slow Session - Celtic: Open jam on the second and fourth Tuesdays, 7 to 10 pm at 2035 N. Sahuara. Learn Irish Session Tunes by ear or "dot". Beginners welcome. Tunes played about half speed or slower. Contact 722-9485, or sharonsmalley@webtv.net

The Changing Scene in Contradance or How You May Never Be Able to Go Back to Your Home Dance Again!

By Susie Tomlinson

Second in a Series of Dance Gypsy Chronicles

I became aware of contradance almost thirty years ago while living in Western Massachusetts. I lived outside Greenfield and within a 90 miles radius, I could dance every night of the week...and in four states! My "contraheart" will always belong to caller/fiddler David Kaynor for his clear instructions, good humor and dedication to this traditional form of dance. I had found my passion.

Over the years I have seen many changes in style of dance from the "proper dance" to the now more popular "improper dance"; from the very traditional tunes to newly written tunes you may not even recognize as "contradanceable!" Each community dance I visited or dance camp I attended had its own local flavor.

But the Greenfield dances are the standard by which many other dances are measured. They are well attended; the local callers are the same ones other communities

hire for their dance camps; the musicians all know each other and are part of multiple bands. It's sort of like "contra Mecca." No dance gypsy visits Massachusetts and misses a Greenfield dance.

So it was with great anticipation that I brought my sweetie, Doug, to the Friday and Saturday night Greenfield dances just about a year ago. I had used up all my bragging rights telling him how most of the dancers were "dance camp" quality. But I did warn him about the "centerline syndrome." Centerline syndrome is where experienced dancers refuse to dance in any line other than the centerline right in front of the caller. Often they only change partners within the line so as to be as exclusive as possible!

Friday night was David Kaynor's dance. And the centerline syndrome was spreading its germs. David Kaynor was sort of cool about it. First he encouraged an additional line to form. Dancers ignored him. Later he asked the "centerliners" to move to the left a bit; since he changed his position, they all shifted to line up with him. Then David invited other dancers to "form a line in front of me" as he shifted back toward the center of the state...hence a new centerline. I admired him for that. The danc-

ers were a real mix of generations and I was heartened to see a goodly number of teens or college age dancers. It was a nice dance with a lot of people.

Saturday night at the Greenfield Grange was another story. In my experience and memory the Saturday dances were always packed. This particular Saturday night was sparsely attended in comparison to the Friday dance. Some of the band members, such as our favorite bass player Stuart Kenney, played both nights. Stuart's young son even played drums...wow, I thought, how cool is that! New generation band members! What was most apparent was that the dancers were all on the young side; nary a 40 year old gray hair among them. And the centerline syndrome was incurable!

Picture this...a large hall, about a hundred dancers ALL in the centerline and the centerline literally curving at the down hall side sort of like the letter J. What is wrong with that picture?

Well, we ended up feeling real bad for the Canadian guest caller (I never got her name). That centerline would not budge if her life depended on it. She

actually stopped calling and said, "what will it take to get you to move?" I suggested from the left line where there were only three couples, that she just stop calling.... I was embarrassed for her at the rudeness of the dancers. When I commented to Doug on how rude it was, one of the other "rogue" dancers in our set said, "We're Greenfield, we're supposed to be rude!"

Ok, so if I accept the self-proclaimed bad mannered reputation, then I feel OK about judging that the Saturday night dancers were also poor dancers. It was at first surprising to see mostly young dancers...but then it became apparent why the older dancers were not in attendance. This contradance was less a community social event than an aerobic free for all. Form? Not at this dance...that tight knit center line was helter skelter all over the dance floor as couples left the line to flourish and twirl so much to either the right or left, that they rarely got back to place in time to keep the flow of the dance going. It looked like a combination of jitterbug movements set to something sort of familiar to contradance music. For sure a caller wasn't needed!

Changing Contra Scene cont.

The musicians were extremely innovative and introduced the new form of music as "contrafusion." Well, ok, now I know where all the older, more traditional dancers were...home watching a movie.

We want to pass on our traditions, and of course, all traditions change as new generations interpret them through their own filters (at what point do they become innovations and no longer traditions?). We have all experienced new instruments and instrumentation to dance to that usually get the dancers all excited. But hope-

fully that centerline syndrome in the extreme will be quarantined to Greenfield's Saturday night dance. It should be called the "Saturday Night UCSD (ultimate centerline syndrome dance) in Greenfield."

Let's hope the Ultimate Centerline Syndrome has not spread too far or wide.

(Do you have a dance gypsy experience either while traveling or at a dance camp that you would like to tell others about...can be uplifting or disappointing...a few travel tips, or dance moves not done here...this is your newsletter, submit articles to susiet66@hotmail.com)

TFTM

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Cattle in the Cane

ENGLISH & SCOTTISH COUNTRY DANCES TO RESUME SEASON

Come learn a bit of history and dance at the TFTM/"Seven Pipers Society" Country Dances.

The dances will take place at the United Methodist Church hall at 915 E. 4th St, adjacent to The University of Arizona. No experience or dance partner is needed. All dances begin at 7 p.m. with instruction throughout. Refreshments are served. A donation of \$5 per person is appreciated.

These are the schedule dance parties for the season:

October 25:	Halloween party, - costumes optional.
December 20:	Christmas party,
February 14:	Valentine's Day Party
April 3:	Tartan Day Party

The music will be provided by a new ensemble called "The Silver Lining"
 Fiddle: William W. Don Carlos; Piano & Recorders: Dr. Janne E. Irvine;
 Piano Accompaniment: Dr. Stephanie Don Carlos; Callers: TBA
 Refreshment Arrangements and other details: TBA

The Turquoise Valley Old Time Music Festival

Southern Cochise County

**Sunday: Oct. 7th - 10 a.m. - 5 p.m. and
7:30 - Midnight Contra dance with
Claire Zucker calling**

Contras, Squares, and Cajun Dancing

Monday: October 8th - 9 a.m. - 5 p.m.

featuring

Tom Sauber Fiddle/Banjo/Guitar
Appalachian/Cajun/Bluegrass

Bayou Seco Fiddle/Concertina/Guitar
Cajun/Old Time/New Mexican/O'odham

Privy Tippers Fiddle/Guitar/Bass/Mandolin
Appalachian/Contra/Celtic/Eastern European

Thompson and Landes

Cittern/Bouzouki/Mandolin
Celto-Appalachian/Folk/Early Music

With the Legendary Big Jim Griffith

Advanced Tickets: Both days \$25.*, Sunday \$15.*,
Dance \$5., Monday \$10.

At the Gate: Both days \$30., Sunday \$18., Dance \$5.,
Monday, \$12.50

*Includes Dance

TICKETS AVAILABLE at **THE FOLK SHOP ON CAMPBELL**
OR BY CALLING 520-266-0697 arthritisbrothers@powerc.net or
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New TFTM Fundraiser

Tucson Friends of Traditional Music is an all-volunteer organization with non-profit status. It runs rather "lean and mean." While there may not be labor costs involved in the administration of the organization, there are costs involved in putting on dances (rent, set bands, callers, insurance, etc) and communications (newsletter) not to mention the huge expense of the annual Dance in the Desert.

The Board attempts to keep costs down and hates to raise either membership dues or dance admissions. But it's a fine line to make ends meet.

Each year a raffle is held at the Dance in the Desert to offset the camper scholarship fund. Camper scholarship recipients also must put in a certain amount of work hours at camp (at times losing out on some of the dances or other workshops time) to earn their keep.

This year an additional basket of "gently used and new" CDs will be made up to entice additional raffle ticket purchases.

But the CD sale will not end with the basket or Dance in the Desert. As an on-going fundraiser, members and others are asked to bring CDs in good condition to the dances. Your donations of no-longer-listened-to CDs will enable TFTM to augment the scholarship fund. It will also allow you to clear more space in your own personal collection for the newer CDs you have wanted to purchase.

Please, no bootlegged or burned CDs. This is not a trade you one event, the donated CDs will be for purchase at extremely reasonable prices with all proceeds benefiting the Campership Fund. Each dance should have a new selection of CDs for you to peruse and purchase. Deborah Thorn has volunteered to keep track of this fundraiser and the donated CDs.

COTTONWOOD CAPER - A NEW CONTRADANCE WEEKEND

JANUARY 18 - 19, 2008

**Callers: New Mexico's Richard Wilson
Arizona's Claire Zucker and Deb Comley**

Bands: The Privy Tippers, Updraft, and Round the House

Info @ 623-979-4875 judy.norman@juno.com

Check flyer table at dances for registration forms

TFTM Classified Ads

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Call **William Don Carlos** at
520-907-4460 or email
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ANYONE WANT TO DANCE IN LAS CRUCES?

Michelle Newton is going to the
October 19 contradance in Las
Cruces and would like to find other
dancers to share driving.

Leave Tucson about 1 p.m.
Stay with Las Cruces dancers at
their homes over night.

If interested, contact Michelle at
threestooges@theriver.com the
first week in October so housing
can be arranged.

Las Cruces, New Mexico is about
a four -hour drive from Tucson.



A Dance Gypsy's Visit

Steve Holland, a caller and
dance organizer from New Ha-
ven, CT used the website,
cdss.org, to find our local dance
schedule. Steve arrived a day
earlier than he originally
planned so he could attend our
Sept. 15 dance.

JOIN TUCSON FRIENDS OF TRADITIONAL MUSIC!

Membership benefits include: Discounts on many events, including all TFTM events, plus a subscription to this newsletter and free classified listings in the newsletter.

Send this form and your check to:

TFTM, P.O. Box 40654, Tucson, AZ 85717-0654

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ADDRESS CHANGE (snail or email!)

Yes, Include me in the TFTM contact email listing

I am a multi-talented individual with a friendly personality and willing heart to help with:

Dance Camp Newsletter Sound Website
 Contra Dances Special Events
 FUNd Raising

TFTM is a solely volunteer motivated and run, non-profit organization dedicated to having a great deal of fun. Please do what you can to partake in all the fun and to add to the enjoyment of fellow members, dancers and music lovers!



TFTM*news*

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Newsletter Deadline: the deadline for articles, announcements, ads, upcoming dances, events and reviews is the 18th of each month. Please email your articles to susiet66@hotmail.com