

TUCSON FRIENDS OF TRADITIONAL MUSIC

10¢

NEWSLETTER

February, 1976
Vol. 25 No. 2

David Page

of

Co. Dublin,
Ireland.

Uilleann
Piper

in
a program
of

Irish Music

at

The Basement Cafe

March 6

sponsored by
IFIM and

The Seven Pipers Society



DAVID PAGE

IRISH MUSIC

Mr. Page is a native of Dublin County, Ireland. He emigrated to the U.S. about 25 years ago, and worked in Chicago until his retirement about 5 years ago. In Ireland, as a young man, he became a skilled tinwhistler, and came under the influence of Leo Rowsome, the greatest Uilleann piper of his time. Mr. Rowsome trained Mr. Page as an Uilleann Piper for the requisite 7 years, and included him in his performing group.

Mr. Page competed in the championships at the Fleadh Ceol and National Preachtas and placed highly on several occasions. He is a master performer of the ancient slow airs, laments, and classical music (Ceol Mor) for the pipes, and plays jigs, hornpipes, set dances, slip jigs, and reels with great skill.

THE UILLEANN PIPES

The Uilleann pipes are one of the two traditional bagpipes in use in Ireland; the other being the military or warpipes familiar to all as band instruments in modern times.

The Uilleann pipes are a fairly soft, sweet, bellows-blown "parlor" pipe, meant primarily for indoor play. They were developed from the warpipe in the late 14th century, and were slowly perfected over the next 200 years, finally taking their present form about 1800.

They are made up of a bag, a bellows which is buckled on and pumped by the right arm; a set of 3 drone pipes which sound a constant drone note; a set of so-called "regulator" pipes in the form of 3 stopped donres which are fitted with 19 keys and double reeds, and which are used for chordal accompaniment of the melody; and finally the chanter, a double reeded pipe with 8 open holes and four keys upon which the melody is played. The modern chanters have a modal scale vaguely equivalent to a D major key and have a range of 2-1/2 octaves. Mr. Page's set are Concert Pipes made by Kennedy of Cork.

Dave O'Day

PICKIN WITH COUSIN WINESAP

Back in 1947, there was a slapstick comedian who could be seen performing on stage with the Stanley Brothers. He blacked out some of his teeth and wore a costume which included oversized shoes which slapped on the floor as he walked. Cousin Winesap told jokes and stories and sang comedy songs. When not in costume, he played fiddle with the Stanleys.

Today this performer lives in Tucson and is better known as Leslie Keith. Leslie did his Cousin Winesap routine for a short period during a musical career which has spanned 40 years and is still going strong.

Keith was born in 1906 in Pulaski Co., Virginia. He began playing fiddle when 11 year old and banjo a short time later. He is self-taught on both instruments. His skill and reputation as a fiddler grew over the next two decades, during which time he played at various fiddlers' conventions and contests. This led to a series of six contests between 1938 and 1941 in which he competed against the well-known Arthur

Smith who was then National Fiddle Champion. Leslie won five of those competitions.

In 1939, Leslie joined Joe Woods and his Harmony Band which worked out of Bluefield, West Va. The group did a twice-daily radio program as well as tours through the region. Next came a job playing with the Stafford Brothers, after which the intrusion of World War II found Leslie in the Army, and stationed in North Africa. When his musical talents became known, he and a guitar playing friend were transferred from the infantry to Special Services where his job was to entertain troops. He did this at large open-air theaters and in military hospitals.

By 1947, Leslie Keith was again playing in the Southeastern U.S. He was asked by Carter and Ralph Stanley, on the advice of their father, to join their newly formed band. Lee Stanley wanted Les to teach his sons about stage performing and arranging tunes. Leslie stayed with the Stanley Brothers for 2 years and can be heard on many of their early recordings.

In 1972, Leslie moved to Tucson from California where he had been living. He has appeared at the Armory Park fiddle contest for several years and won the Arizona Senior Fiddling Championship at Payson last September. He also makes an annual guest appearance at Ralph Stanley's bluegrass festival in Virginia.

Last month Leslie performed at a well-received concert at the Basement Cafe. The enthusiasm he generates on stage is felt by supporting musicians and audience alike, and one can easily feel his love of old time country and bluegrass music.

Leslie Keith can be heard on a recent release on the Briar label, as well as with the Stanley Brothers and with Curley King on Rich-R-Tone, and with the Blue Sky Boys on RCA.

Mike Wallner



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LOCAL NOTES

Diamond Studs has started up again. If you haven't seen it, you should definitely go. If you have seen it don't expect to see the same extravaganza that that Old-Tucson put on - some parts have been written out and some of the best people have had to leave the cast because ACT is only paying a fraction of the salary that Old Tucson payed (despite higher admission charge). Still, no one else is producing anything like it right now and it's worth seeing.

The Annual Fiddle Context at Amory Park is coming up quite soon (Feb. 22??). In past years the contest has been notorious for bad judging, and don't expect to hear "old-timey" music but there have always been some good contestants and lots of informal jamming somewhere off in the distance (not quite far enough in the distance, in the park polices' opinion, usually).

Anne Schmitt anticipates finally gettin things together for her folk-music-bluegrass-club-restaurant-bar. It will be at Traildust Town - a new place to go for far east-siders. Should be nice. Annie also says there is a possibility a TFTM group could be in the Rodeo parade riding a Traildust Town wagon, playing instruments, etc. Contact her if interested.

Pima college was a little optimistic about its banjo course -- enough folks enrolled to keep one instructor busy, but not two, so Mike Wallner bowed out to keep up his school work and Robert Freeman took over the group alone. Jim Griffiths' class at the UofA has been doing well and is reported to be quite interesting - just as we'd expect from Jim.

Folks at Basement Cafe have been doing quite well on some of their special nights. Vague rumors suggest they may have some really great news for bluegrass and blues fans in the near future. Keep alert for news.

Don't forget - David Page & Friends - great Irish music - March 6th.

FOLK ACCORDION!

Most of us probably associate accordion with sequined high school kids playing "Lady of Spain" on TV talent programs. Wrong! Accordion is a powerful folk instrument nearly as widespread as the guitar. Not only that, but in some sections of the country many tunes considered traditional fiddle tunes actually are played in versions which originated with JJ Kimmel an accordion player who recorded hundreds of cylinders in the first few years of the 20th century. Anyway, dust off that old accordion, anybody, and listen to some of these good albums of virtuoso playing, solidly in the folk tradition.

Phillippe Bruneau Philo 2003 is the master of the French-Canadian style on both single row diatonic and three row accordions. Very impressive clogs, reels and waltzes, Quebec style with piano accompaniment.

Nathan Abshire Swallow 6014 features a short chubby man who has an energy level on stage roughly equivalent to the best nights of James Brown. His record captures a little of that Louisiana Cajun madness.

Dudly Laufman, Bob McQuillen and a number of others for the Canterbury Country Dance Orchestra, F&W Records F72FW3. There is a distinctly New England sound to these tunes, more relaxed and flowing than the southern versions.

The Irish are great ones for accordion. Joe Burke is the Master to end all Masters. His record with superstar fiddler Sean McGuire -- Two Champions Outlet SOLP 1014 is virtuoso reels, hornpipes, and jigs at their best. A whole different accordion-based sound is found on the records of Ceilidh (pronounced Kay-lee) bands. Kilfenora Ceili Band TransAtlantic TRA283 is a good example, with accordion and fiddle joined by drums, electric bass and etc. The difference is about equivalent to Kenny Baker playing with a guitar accompaniment vs. the Hee-Haw Review.

Chicken Scratch with Mike Enis Canyon C6085 is Indian music with accordion as played right out at San Xavier Reservation. Or try Chicken Scratch with Elvin Kelly y Los Reyes Canyon 6093.

Maybe someone from the Polish Club can fill us in on some other good sources. Any ideas?
matt

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SHAPE-NOTE SINGING

This tune, written by Daniel Read in 1786, is one of hundreds that were published in collections of sacred songs used by singing societies and church groups in the U.S. during the 19th century. More next month on what "shape-note" means and the state of the art among revival singers on the two coasts.

MORTALITY L.M.

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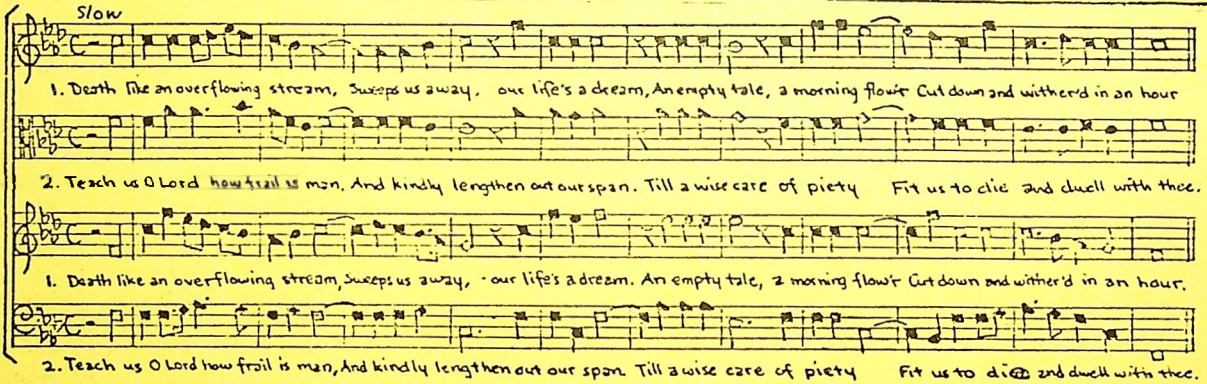


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1. Death like an overflowing stream, Sweeps us away, our life's a dream, An empty tale, a morning flower Cut down and withered in an hour

2. Teach us O Lord how frail is man, And kindly lengthen out our span. Till a wise care of piety Fit us to die and dwell with thee.

1. Death like an overflowing stream, Sweeps us away, our life's a dream, An empty tale, a morning flower Cut down and withered in an hour.

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Sun.	mon.	tues.	wed.	thurs.	fri.	sat.
FEbruary RADIO 11:00-12:00 AM 1550 GREAT OLD TIME MUSIC		OLD-TIMEY JAM SESSIONS BASEMENT CAFE	OPEN STAGE BASEMENT CAFE		BASEMENT 13 GRAND OPENING FREE OF CHARGE 7:00 LUCY BILLING 9:00 KING FAMILY 11:00 ROB FREEMAN	14 FREE OF CHARGE 7:00 GROMBECKI 4:00 KATHY ROSE 11:00 JOHN Mc BRIDE (DULCIMER)
BASEMENT 15 11:00 S.G. DANCE 9:00 LUCKEY & SWEENEY 11:00 LISA & RACHEL BLUES	16 SINGLES SQUARE DANCE TUCSON HIGH 8-10	17 FOLK DANCES V/A WOMEN'S PE BLD PIMA COLLEGE BANJO LESSONS	18 RANDOLPH PK BANJO LESSONS 7:30 PM	19 BASEMENT - FOLK MEDICINE REVIVAL	20 BASEMENT - FOLK MEDICINE REVIVAL	21 BASEMENT - LATE & FAMILY DULCIMER WORK- SHOP CALL 526-5210
22 OXBOW - SUMMERDOG	23	24 BARBERSHOP QUARTET FOR WOMEN TUCSON INN 8 PM	25	26 BASEMENT - KEN TUCKER BLUES & RAGTIME GUITAR	27 BASEMENT - KEN TUCKER	28 BASEMENT KEN TUCKER RANDOLPH PARK SCOTTISH SOC. 6:00 POTLUCK & HARRY LAUDER RECORDINGS
29 SP'INTER BROS. 3:00 JAZZ DALE MORRIS QUARTET	MARCH 1	2 BASEMENT CAFE 3 COUNTRY GAZETTE HOT PROGRESSIVE BLUE GRASS 2 PERFS - 8 & 10 PM TICKETS - 3.50 ADV 7.00 AT DOOR	4	5 SUP COFFEE HOUSE OPEN STAGE	6 BASEMENT - TFM PRESENTS DAVID PAGE LAISA MUSIC TICKETS 12. 1/2 PRILET P.M.	7 CLASSICAL GUITAR SOC. BEGINNER'S DAY 1:00 SCH MUSIC RM 110
	8 BASEMENT CAFE 9 JOHN LEE HOOKER TICKETS \$4.00 ADV BLUES 4.50 AT DOOR 2 PERFS 8 & 10 PM		10	11 BASEMENT - LOCOMOTIVE BLUEGRASS \$4.00 COVER	12 BASEMENT - LOCOMOTIVE	13 BASEMENT - BOB SAYERS OLD TIMEY

RADIO

Some fine shows coming up.
 KUAT AM 1550 will have (noon Sundays):
 Feb. 15, 22 - National Guitar Flat-Picking Contest, Winfield, Kansas
 March 1 - Smithsonian Festival of American Folk Life highlights
 March 7 San Francisco Blues Festival
 March 14 Battleground Old-Time Music Fest.
 KUAT FM 90.5, Saturdays 12:05pm
 Feb 28 Songs about
 March 6 Crime and Punishment

THAT OLD TIME MUSIC...

Only rarely can we see performances of old-time Appalachian Mountain Music. I wish very much I had been at the scene when recordings of the mountain musicians were made. But for now and for the future we must listen to the recordings that have been made in the field and in city studios by both the professional and part time musicians. While the fidelity might be poor (many date from the 20's and the 30's) the recordings are worthwhile and a good thing.

There are several anthologies and reissues of old recordings, notably those on the Folkways, County, and Rounder labels. Rounder has recently released The Songs of Dick Burnett and Leonard Rutherford, compiled from 78 rpm recordings of the Kentuckians made in the 20's & 30's. For old time fingerpick-strum banjo and fiddle duets, Burnett and Rutherford are best. Both men fiddle and sing well. With the record there is a booklet which includes some of an entertaining and informative interview with blind Dick Burnett (who is over 90 now), some information on and words to the songs, and a complete Burnett and Rutherford discography.

An excellent collection of fairly recent field recordings is Folkways Mountain Music of Kentucky. Several good banjo players with interesting and unusual picking styles can be heard. The good intense singer, banjo and guitar picker Roscoe Holcomb does several songs. There is a booklet with biographical information, words to the songs, and photos by the record's editor, John Cohen, a New Lost City Rambler. Rounder's recent field record Shaking Down the Acorns: Trad. Music of Pocahontas and Greenbriar Co.s, West Virginia features nothing fancy but good mountain fiddling and frailing banjo by Mose Coffman and Burl Hammons, and nice sweet singing by an elderly woman, Maggie Hammons Parker. Except for the stories and talking stuck in between the songs, this record is good for many listenings. It too has an informative booklet.

Robert Freeman

WANT TO JOIN TFTM?

Thinking about joining TFTM (Tucson Friends of Traditional Music)? It's easy. You pay us \$5 (family \$8) then we give you a membership card. So, then what? Then you get to come to TFTM parties, workshops, you get a discount at Min-gust Guitars, at Guitar Workshop, Modern Times Book-store (which has a fine selection of music material) you get a newsletter, and you get to meet and play with the 100 other TFTM members, listen to jam sessions, get involved in making music happen in Tucson. That's what! If you are a musician or just a good listener, we want you. Contact Bill Bowman at 624-2815 or any of the other directors listed in the newsletter or write TFTM c/o 224 E. 2nd St., Tucson, Arizona 85705

FRANCIS JAMES CHILD

Francis James Child was born in Boston in 1825. He apparently had a bit of intellect, and was always at the head of the class, absorbing and assimilating with lightening speed. He graduated from Harvard in 1846, at the age of 21, and immediately joined the faculty. From 1849 till 1851 he traveled and studied in Germany, rejoining the Harvard faculty upon his return, and never going abroad again. In all he spend fifty years on the Harvard faculty and correspondence was his chief means of collecting for the collection of English and Scottish Popular Ballads. In addition to the E&SB, Child published a work on Spenser, and one on Chaucer.

In terms of preparation and qualifications, Child was perfectly suited to collect and edit the E&SB. He was fantastically well-versed in folk-lore and literature, and was also a dedicated researcher. Not only did he record every variant he could find of any ballad he had access to, but he also recorded all its relatives, near and far, not in full, of course, but so that anyone else with that kind of time and inclination could find them. His bibliographies are monumental, his indexes amazing--and the glossary is a party. Unfortunately, probably because of his own personal limitations to Mass., Child recorded only few melodies.

As mentioned above, Child never went collecting himself--he collected other people's collections. He felt pretty sure that he'd gotten a hold of every manuscript extant, except Wm. Tytler's Brown MS -- and it is interesting to hear occasional pieces or variants that sound as though they should have been in there somewhere but weren't, as Bruton Town, Crooked Baabee, and Laird o' the Dainty Doonbye.

Continued next month...

J. Laing

The GUITAR WORKSHOP

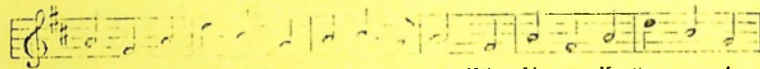
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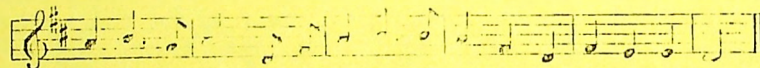
Repairs by
Bill Bland & Carolyn Cooper



It was on last Sun-day morn-ing, Of June the eighth day, When



Hen-ry K. Saw-yer From home went a-way, When Hen-ry K. Saw-yer, A



man of re-nown, Took a seat on the ten-der, to ride to Old-town.

Henry K. Sawyer

The Freedom Train was great fun. we want to remember that rail-roading, romantic as it was, was a dangerous and risky occupation. Lots of the railroad songs we know best (Casey Jones, The Wreck of the Old '97, The FFV, etc) deal with heroic but mangled trainmen. This song is the second oldest song of railroad life and is right in the mainstream of that tradition. Flanders collected the words in Vermont from Orlon Merrill in the 1930's. The song deals with a historic event, the death of the superintendent of repairs on the Bangor and Piscataquis Canal and Railroad Co. (popularly known as the "General Veazie" RR, according to Flanders) on June 8, 1848.

It was on last sunday, of June the eighth day, when Henry K. Sawyer from home went away, when Henry K. Sawyer, a man of renown, took a seat on the tender to ride to Oldtown. 'Twas down near Stillwater, they ran off the track, the wood on the tender struck him on the back. The engine capsized, and sad to relate, which placed this poor man in a horrible state. The weight of the engine, confined him down. While steam and hot water gave him his death wound, in this situation, thirty minutes he lay, til at length they released him by digging away. And when they survived him, brought tears to their eyes, his shrieks met the air, his poor groans met the skies, he cries, "God have mercy, and suffer my life, and suffer me once more to see my dear wife..." (for the exciting conclusion, see the New Green Mountain Songster HH Flanders, Yale U. Press, 1939.

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to Matt McConeghy

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Dear TFTM Friends:
Because of my taking on
a new job, I no longer
have enough time to do
the editing job that the
newsletter deserves and
must resign. Many thanks
to Sandy, Sue, Bill and
the other 25 or so people
who have made the news-
letter possible. Best
wishes to the next
editor.

Matt McConeghy