



New Mexico Folk Music & Dance Society

FolkMADS Calendar and Notes



January-February 2009 P.O. Box 40421, Albuquerque, New Mexico 87196-0421 Volume 12, Issue 1

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

Santa Fe Dances 2nd and 4th Saturday contra dances and some 5th 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 3rd Saturdays, 7:30-10:00 p.m., San Geronimo Lodge, 1101 Witt Road, in Taos. call for details, 776-1580.

Albuquerque Megaband practice is held the Tuesday before the 3rd Saturday dance. Bruce Thomson, 268-6003. All musicians welcome. Check www.folkmads.org for location.

Santa Fe Jam Sessions: Santa Fe Community Band practice at the Odd Fellows Hall on (1st and 3rd) 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: 898-2565;
Jane Phillips heyjane@yahoo.com

Board members: folkmadboard@yahoo.com

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5th Saturday Concert and Dance featuring Round Mountain January 31, in Santa Fe

7:30-10:30 at OddFellows Hall, Santa Fe
\$8, \$7 for Members

See flyer included in this mailing!

Hey all you Albuquerqueans

– take the train to Santa Fe!!

The last Southbound train leaves the South Capital Station (across Cerrillos from the Odd Fellows Hall) at 11:19 pm on Saturdays! How much more convenient could it be?!



* * * * *

Please Note Location change for January 3 ABQ dance!

The 1st dance of the new year will be held at
The Dance Studio
4217 San Mateo NE, just so. of Montgomery

Caller's Corner

Hey Folks,

I really appreciated the opportunity to call the Nov. 1 dance at the Heights. Though I was really tired by the end, I had fun being on the stage with the Virginia Creepers and enjoyed the responses from the dancers. The comments I heard were: "It was a fun dance; some of the dances in the first part were a little too long; a fun variety of dances; and it all worked." On the evaluations - thank you for providing me with your feedback. I take all of this to mean that it was a successful dance and that the dancers would like me to keep calling.

One thing all of the community should recognize about callers, and not just me, is the time and effort callers put into the dances. It's hard work being up there on the stage, keeping the dancers dancing and the musicians jiving out those fantastic tunes that they have lined up with the caller especially for our listening and dancing pleasure. Not only does calling involve the time on the stage, but the time to choose a dance program that will be different, enjoyable and rock the hall with enthusiastic power. Those hoots and hollers really spark up the band and the caller. Keep 'em comin'. The caller engages in hours practicing the dances beforehand to make sure they work, and to hopefully correct any kinks in the calls that may lead to confusion on the floor during the walk-through, and more hours working out the timing and memorizing the dances.

Besides dancing and having fun, dancers have another job out there on the floor - to be helpful to beginners. As a dancer, and as a caller, I am constantly seeing a lot of the experienced dancers dancing mostly with the other experienced dancers. We should take it upon ourselves to stray from our normal partners and dancing friends now and then; we should split up the beginners, who learn best when they are physically brought into our fold, and when we help them by dancing with them. Sometimes, my partner and I will offer to separate new couples so they can dance with more enjoyment and satisfaction and learn from experienced dancers. While you're dancing with them, give these newcomers a tip on swinging, the do-sa-do, allemanding or eye contact for a gypsy meltdown. Usually, these newbie couples are glad to get the suggestion and they won't take it as an affront to their dancing. They know they need all the help they can get.

Keep on dancin'.

Linda Starr



A Note from Michael Combs

Funny how, while the average folk dancer grows ever longer in tooth, our sets are rather short lately..... I've been around long enough to see seasons of ebb and flow in the dance halls, and am confident we'll see longer sets again. But unless we attract and keep younger dancers, we are headed the direction of dinosaurs, bell bottoms, and the square dance clubs.

I started contra-dancing in 1987, in my early thirties, in Puget Sound. I'd sit on the outer fringe of the mega-band in Ballard's Golden Melody Tavern, and while the fiddling excited me more than the dancing at first, I've become an enthusiastic dancer. Much later I began to call, and studied some history of folk dancing in our part of the world.

In the 40's another "revivalist"-type American Folk dance movement gained momentum, and by the 60's there were thousands of dance clubs around the country. At some of these outdoors dances, up to 15,000 dancers would dance to a single caller! But today, the median age of these club dancers is in their eighties. Like the Kiwanis, Lions, Optimists, Odd-Fellows and Masons, they had their day, but failed to inspire young people. Was it just due to the "generation gap" of that day, or is it an ongoing challenge that we --now older ourselves--(oh, once-rebellious youth of yesteryear!) must now face?

Our folk dancing roots evolved in a time when our forbears' lives were so very different from our

own: Isolated, with limited opportunities for socializing and courting, they typically worked and lived amongst the same small group of relatives and neighbors. Conditions could be grueling. The infrequent festivals & feast-days were a tremendous outlet of pent-up energy. Stories of dances till dawn and sometimes later, babies sleeping in another room, still survive.

Today we're more likely to be overly-socialized, frazzled, world-weary, and with a bewildering range of choices at night. Add in Netflix, You-Tube, airline travel, cell-phones, hectic traffic, and it is clear that we're dealing with a different mammal altogether.

Can folk dance and folk music survive in the face of the annihilation of genuine folk life? With mobility, quick-fried relationships, a roster of "places that I've lived" that can look like a well-punched dance card, modular, take-apart lives where any component—mate, work, home—is subject to instant replacement, separated or estranged from families, neighbors and co-workers, how can a non-microwaveable activity like traditional dance and music continue? And should it, and if so, why?

I've heard that in Portland, Ore, Austin, Tx, and Ashville, N.C. that the dances are still attracting young blood. How can we avoid following the New Mexican Whooping Cranes, the square dance club, and the Fraternal Order of Elks and Mooses?

Is there something we're doing that we'd better stop doing, or is there something we're not doing that we'd sure better hop to it and start doing?

Dating and courting is an integral part of dance, always will be. For one thing, if whippersnappers have the choice to contra dance with people their grandparents' age or swing dance with youngsters, guess which they'll choose?

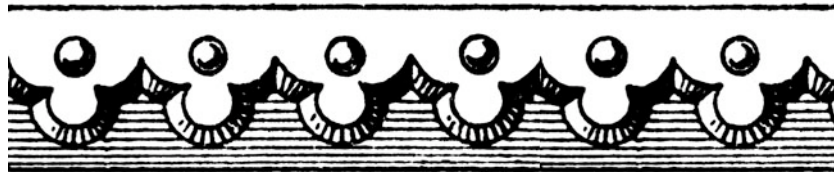
Do we go out of our way to welcome newcomers of whatever age to our halls, especially trying to make them feel at home, perhaps introducing them to someone else? Or do we hustle over to chew the fat with our buddies, leaving newbies to find their own way?

As a caller, can I modify my program for the evening, regardless of how excited I was about calling some new, hotshot, challenging dances, when I spot a good-sized batch of beginners? Am I willing to live with the glares of "expert" dancers, who want something more vigorous & flashy?

Isn't dancing more about connecting with each other anyway? Would we be "pushing the river" to try to attract people who, if left alone, may come home, wagging their tails?

One great aspect of the dance-bands where I got introduced that I would love to see here: While the "main course" musician(s) were hired and miked, they were *nearly always* accompanied by a mega-band of sorts. Those of us new to this type of music located ourselves at the fringes, while closer to the "big man" musicians were their invited friends, people who'd been playing with them for years and knew their repertoire, knew how to work together musically. This arrangement added tons of dynamism and energy to the dances there, and I never once saw a sloppy beginner musician throw off or disturb the dance music.

Well, the deadline for articles is today so I'll have to grind this axe another day. Please share thoughts with me on this topic, e-mail me at combsj michael@yahoo.com .



Tune of the Month

Bruce Thomson
(LibTNov1@aol.com)

Paddy On The Hardwood

We played a house concert in Las Cruces, NM a couple of weeks ago and spent some time with musicians from the Deming Fusiliers (a great name for a band that, as near as I know, has nothing to do with Deming or with fusilading). The Fusiliers is a terrific old time band, which is great to listen to and even more fun to hang out with. Their fiddler is Rus Bradburd (www.rusbradburd.com) who has one of the more unusual backgrounds of any musician I've known.

Rus got interested in old time music while living in the Midwest. But he also had a passion for basketball, and played NCAA Division III college ball. After college he got into coaching and spent 14 years as a Division I assistant coach under two of the best head coaches in the business, Don Haskins at University of Texas at El Paso and Lou Henson at New Mexico State University. While at NMSU he became interested in writing and eventually enrolled in an MFA program in creative writing from that school.

As his interest in basketball was being replaced by his interest in writing, Rus quit coaching at NMSU and took a position as head coach of the Tralee Tigers in the Irish Super League. His goal was to take a breather from the pressures of coaching US college basketball and spend time on his writing and learning to play Celtic fiddle. He stayed for two years and evidently had a wonderful adventure. The tale is captured in his book Paddy on the Hardwood (UNM Press, 2006).

The story alternates between the challenges of coaching a semi-professional basketball team in Ireland (Irish players are not paid, while each team is limited to two American players who are) and his travels through the world of Celtic traditional music. Let me confirm that those two Venn diagrams don't intersect in Ireland any more than they do in the U.S. (trying to imagine Shaquille O'Neal playing claw hammer banjo gives me a headache).

Rus eventually hooked up with Paddy Jones, a master fiddler who has dedicated his life to playing, teaching and preserving traditional music from County Kerry. He also figured out how to navigate his way through the Irish pub scene and would race home from basketball games and practice to get to the pubs in time to join the local seissun each night. They'd play music all night and the local pub denizens would compensate the musicians by keeping them supplied with ale. Hmmm – great music and free Guinness – what a civilized country!

The book is a fun read whether you're a fan of basketball, modern Irish culture or Celtic music. Rus' story is told from the perspective of an outsider trying to understand and break into all three. It's a great tale. Rus eventually completed his MFA degree and is currently an Assistant Professor at NMSU in their creative writing program while not out playing with the Fusiliers.

A couple of years ago Rus brought Paddy Jones to the US and they played some concerts and festivals together. There's a YouTube video of the two of them playing a nice couple of Kerry slides which are jigs in 12/8 time signature (Google Paddy Jones on YouTube). There're very pretty and would work well for a dance if the caller (or banjoist) will let you play jigs. The first is The Cat Jumped Into the Mouse's Hole and is included here.

ABC Notation

X:187

T:Cat Jumped Into the Mouse's Hole, The

N:From the playing of Paddy Jones and Rus Bradburd

N:Transcribed by Bruce Thomson

R:Slide

L:1/8

M:12/8

K:Amix

g2f: "A"e2A ABd e2dB2d|e2A ABA "G"G2A Bcd|

"A"e2A ABde2dB3|[1 "G"dBA GAB "A"A3g2f:[2 " G"eBA GAB"A"A6|

|:"A"e3 efe aba g2e|"G"d2B d2Bd2B d3|

"A"e3efe aba g2e|"G"dBA GAB "A"A6|

Cat Jumped Into the Mouse's Hole, The

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(FolkMADS)**

P.O. Box 40421
Albuquerque, NM 87196-0421

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<input type="checkbox"/> New Member ? <input type="checkbox"/> Renewal ? <input type="checkbox"/> Renewal of Lapsed Membership?	1 year <input type="checkbox"/> \$10 Individual <input type="checkbox"/> \$15 Family 3 years <input type="checkbox"/> \$25 Individual <input type="checkbox"/> \$40 Family	Change of Address/Info? <input type="checkbox"/> Yes <input type="checkbox"/> No	
Adult 1	<input style="width: 100%; height: 15px;" type="text"/>		
Adult 2	<input style="width: 100%; height: 15px;" type="text"/>		
Children's Names	<input style="width: 100%; height: 15px;" type="text"/>		
Address	<input style="width: 100%; height: 15px;" type="text"/>		
City	<input style="width: 80%; height: 15px;" type="text"/>	ST	<input style="width: 10%; height: 15px;" type="text"/>
Home phone	<input style="width: 15%; height: 15px;" type="text"/> <input style="width: 15%; height: 15px;" type="text"/> <input style="width: 15%; height: 15px;" type="text"/>	Cell phone	<input style="width: 15%; height: 15px;" type="text"/> <input style="width: 15%; height: 15px;" type="text"/> <input style="width: 15%; height: 15px;" type="text"/>
Email	<input style="width: 100%; height: 15px;" type="text"/>		
Email Preferences: <input type="checkbox"/> Do NOT include my email address on the FolkMADS mailing list			
Directory Listing Preference: <i>(Your information will be included, unless you indicate otherwise.)</i> Leave out <input type="checkbox"/> address <input type="checkbox"/> home phone/work phone <input type="checkbox"/>			
Questions about your membership? Contact Rob Campbell at (505) 243-2225 or robanddeb@yahoo.com			