



HOLIDAY ISSUE

NOV/DEC 2005

TFTM *news*

The Tucson Friends of Traditional Music

FAREWELL

by Marilyn Cleavinger

Time flies by as it always does, and I realize that I've been on the TFTM board, in one position or another, for the past five years. About the time I became President two years ago, the management structure of TFTM was changing from having a paid managing director to having a volunteer board responsible for managing the organization. This transition was more difficult than I expected and we still miss having **Becky Nankivell** to rely on for knowledge about the organization.

I think we've finally made a successful transition,

and I'd especially like to thank **Dale Tersey** and **Steve Richard** who saw that whole process through with me. Along the way we acquired some new board members (**Omer Claiborne**, **Lorien Tersey**, **June Pitts** and **Claire Zucker**) who also continue to carry out significant duties within TFTM in addition to serving on the



Celebrate New Year's Eve TFTM Dance

Cabaret Theater Upstairs
Temple of Music and Art

330 S. Scott Avenue

8:30-Midnight

Admission: \$8, \$7, \$6

Small Gallery: potluck of

Finger Food, Snacks and Sweets

Midnight Cider Toast

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TFTM Board Members *

*President	Dale Tersey	president@tftm.org	520-906-0352
*Treasurer	Steve Richards	treasurer@tftm.org	520-882-3068
*Secretary	Cheryl Andersen	secretary@tftm.org	
*Website	Omer Claiborne	website@tftm.org	520-321-4298
*Dance	Lorien Tersey	contradance@tftm.org	520-591-2432
*Bookkeeper	June Pitts	pitts7@aol.com	520-751-2502
Newsletter	Jorga Riegenbach	newsletter@tftm.org	520-749-2710

BOARD BUSINESS

by Marilyn Clevinger

TFTM's annual business meeting was held October 15, 2005, at the Third Saturday Dance. The Board of Directors was elected, and officers were appointed later during the October 24, 2005, board meeting. The current board members are: **Dale Tersey, President. Cheryl Andersen, Secretary. Steve Richard, Treasurer. Lorien Tersey, Omer Claiborne, June Pitts, and Marilyn Clevinger** are also board members.

This year marked the Tenth Anniversary of Dance in the Desert (DID), our weekend dance camp. Dancers from all over the U.S. and abroad attend.

Claire Zucker directed camp this year and succeeded in recruiting a number of excellent volunteers. Claire, with the organizational skills of a four-star general, coordinated and organized the camp volunteers, which ensured that the event was a triumph.

One of the camp's trademarks is a 2500-square-foot portable dance floor,

which was recently refinished and rehoused after the purchase of a new storage shed.

Dance attendance has been very good this year, thanks to **Lorien Tersey** and her dance committee. They attend to the programming and other details and the result is superb dances. Lorien has been working to increase the number of contra dances in Tucson. In 2006, TFTM will begin producing one additional dance each month.

Last year we were notified that our insurance policy, as an affiliate of Country Dance and Song Society, would have major cutbacks to

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The Tucson Friends of Traditional Music
Newsletter is Published
Ten Times a Year By:

The Tucson Friends of Traditional Music
PO Box 40654, Tucson, AZ 85717-0654

Tucson Friends of Traditional Music (TFTM) is dedicated to keeping the traditions of community music and dance alive and growing in Tucson. TFTM sponsors and promotes concerts, dances, workshops, and informal music sessions. Through these activities and a newsletter publication, TFTM builds awareness, educates, and fosters diversity in music and dance in the Tucson community.

Tucson Friends of Traditional Music is incorporated in the state of Arizona as a 501(c)(3) non-profit corporation.

For more info, visit www.tftm.org.
or call us at 520-408-6181.

CAMP, IT DOESN'T JUST HAPPEN

by Jorga Riggenschach

Camp conjures up images of s'mores, campfires, and sing-alongs. Camp is one of those things we leave behind with our childhood. Unless, of course, you happen to be a dedicated contra dancer. For the serious contra dancer, dance camps are the central events around which the year is planned.

TFTM hosts its own unique dance camp at the Oracle YMCA. The process leading up to the camp is amazingly complex. This year's Camp Commander, the inimitable **Claire Zucker**, did a spectacular job. Claire, in addition to her leadership role in the TFTM, works full-time as a Project Planner for the Pima County Council of Governments.

Trained as a structural geologist, Claire is the mother of two talented daughters and she's the wife of TFTM's favorite soundman, **Steve Richard**. Claire plays the bodran and sings with popular local band, **Round the House**, and she's a contra caller. You know that someone with a life that full has to be an organizational whiz, and watching her pull together this year's Dance in the Desert confirms that.

Planing for the next year's dance begins as the current camp ends. The pace is leisurely until the last few months before the dance. Gradually,

inexorably, the pressure intensifies. Working with Claire are many talented TFTM members.

In the weeks before the camp, Claire and her blue ribbon volunteers handle the complexities of dance camp: Last minute changes of musicians, details of contracts, organizing and coordinating tasks and volunteers and scholarship recipients, figuring out menus and the logistics of keeping 180+ people happy and safe for two or three days.

Finally, it's time to move the whole show up to the camp at Oracle. The floor is loaded, food is packed, paper work is readied and boxes of decorations are crammed into vehicles. Everyone works at a frantic pace. Are the T-shirts and buttons ready? Where are the banners? Who'll drive the truck up and help bring the floor back?

Continued on page 4

TFTM ADVERTISEMENTS

TFTM members, put your free ad here. Larger ads, good rates. Inquire at newsletter @TFTM.org

Wanted: Artistic Dancers to help with NYE Hall decoration. Contact Lorien at 520-591-2432

Wanted: New Year's Eve TFTM dance caller. Contact Lorien at 520-591-2432

Fiddle & Mountain Dulcimer Lessons: Beginners welcome. Bob Hauth, 520-743-3392

Scottish Highland Bagpipes. Private instruction or public performance. Call William Don Carlos at 520-907-4460 or email pipes-are-loud@wdoncarlos.com

In addition to brain power, getting everything ready for camp requires brawn. It's physically demanding work. It's a good thing dancers are in such good shape.

A group goes up to camp on Thursday to get everything prepared. Bathrooms are checked. Does the electricity work in all the cabins? Are the signs up? The floor has to be installed. After a day of hard work, how do these amazing people reward themselves? Why, they have a dance, of course.

Friday dawns cool and clear and the higher altitude means there is a real nip in the air. Final preparations are made. Raffle and registration tables are set up and decorating is finished. There's time for a dance and the caller Susan Michaels and several others, including Dave Firestine, end up with whipped cream pies in their faces. It has something to do with how long it takes Susan to teach a dance.

Around 4:00, the campers start to arrive. They register and get their packets, name tags, T-shirts and work assignments. Everyone races off to claim a favorite cabin or set up a camp.

Dance campers are a big family

and occasions like Dance in the Desert are reunions, as friends greet each other and catch up on what has been happening.

There's a Friday night dance and jam. Everybody is up bright and early for breakfast on Saturday. Saturday is the big day. There are a few grumbles about sleeping in hard bunk beds or on the ground. It was a cold night, but everyone is remarkably cheerful. Saturday is a busy day filled with dance and music workshops, followed by the big dance.

Walking between the various venues in the cool sunshine, the sound of music and laughter carries gently through the clear, fresh air. Musicians find little out-of-the-way places for impromptu jams and kids joyfully race from one hiding place to another.

The volunteers are working in the background to make sure the snack tables and water jugs are full and all the problems are taken

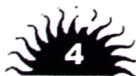
care of.

There's a steady stream of clients for a massage and campers take a brief break from the activities for a nature walk or a quick nap. Everyone is excited about the raffle after dinner and the big dance.

The raffle table is loaded and it looks like there will be many winners.



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IN THE SPOTLIGHT: JENNIFER METZLER

A TFTM member for four years and a contra dancer for 4 ½ years, Jennifer Metzler dances with such grace and ease that she looks like she has been contra dancing forever.

A third grade teacher, Jennifer has also been a foster parent since January of 2005. "I give most of my energy to teaching and parenting," Jennifer said, "but I like to make homemade soap on the weekends as a hobby. I enjoy traveling, hiking, gardening, home repair and reading."

"Being a parent has been a new adventure for me. My foster child and I traveled to Maine and Idaho last summer. I always thought I was sensitive and understanding to the parents of my students. However, now that I have some experience under my belt, I feel a new empathy for parents, especially single parents. I'm thankful that I can still contra dance and that my foster child attends sometimes. I enjoyed my independence and now I appreciate the valuable, new gifts I have been given.

"I grew up in a conservative home where our faith did not encourage dancing. Thank goodness, while attending college, I was involved in a

liturgical dance group that helped heal that misunderstanding between the faith I grew up with and dance.

Friends invited me to my first contra dance in 2000. A few months later, I went to a dance at the downtown YMCA and I have attended every dance I possibly could since then.

Contra dance is structured as it is called, but there are opportunities to express oneself through eye contact, swings and extra twirls.

In contra dancing, I like the movement, the connection, the safety of being among friends. The mathematician in me loves it when everything works out right. The teacher in me loves to guide and instruct (I'm sorry if I've ever over-explained something to someone.), and the learner in me loves the challenge of a zesty caller. The athlete in me enjoys the workout and

the introvert in me loves connecting with folks without having to use words to earn their trust.

As I have attended more contra dance camps, I'm starting to recognize more dancers outside of Arizona. It's a rich blessing to have dancing friends from around the world.

I'm always sad when the dance is over and everyone goes home.



IN THE SPOTLIGHT: ROHN ALAN BROWN

Rohn, known to many of us as “The Saint of the Dance Floor,” has recently distinguished himself by leading the effort to refinish the dance camp floor. Although it seems like that would be enough to consume all his time, he loves to spend his non-working hours high above the ground in a sail plane.

His profession as a consulting and contract mechanical engineer lends itself well to his lofty avocation. For more than 25 years as a private pilot, Rohn enjoyed the freedom of the sky. Nowadays, in his Standard Cirrus sailplane, he sails high above the humdrum life on the ground supported by the 50-foot wingspan of his sailplane. “The sail ratio,” he explains, “is 40 to 1, so if you are a mile high you can go 40 miles.” Rohn uses air tow which achieves higher altitudes. “It’s not as quiet as you might imagine,” Rohn said,

“because you need convection and it’s rough.”

A five-year TFTM member and contra dancer, he likes dancing, as well as camping. He finds that contra dancing fits in well with an active, outdoor lifestyle. They are both free, open and spontaneous.

Rohn’s favorite music is jazz, so he can get tired of the contra-style music. As a general rule though, he likes any band that Dave Firestone is playing in.

One thing that Rohn finds uncomfortable is that occasionally new dancers hold on too tight and it’s dangerous and painful. “It’s impossible to turn and maneuver with somebody holding you in a death grip. It seems like the newer the dancer is,” Rohn said, “the harder they hold on.”

Ron is currently working on a robotic project. All he’ll reveal at this point is that it will perform a home task. He’s currently patenting it, so he won’t tell us what it is. We’ll give you an update down the line. (Let’s hope it scrubs toilets and washes windows.)

How many country & western singers does it take to change a light bulb?

Three. One to change the bulb and two to sing about the old one.



Liz and Russ

IN THE SPOTLIGHT: BILL GANOE

Residing in mid-town Tucson near Alvernon and Speedway, TFTM member, Bill Ganoe considers the intriguing field of "Industrial Archeology" as his main interest outside of his day job as a Computer Network Manager at the UofA for the Systems Engineering Department.

Bill enjoys learning about, practicing, and preserving crafts and skills of past ages. "In my case," Bill said, "that lead to being an amateur machinist, amateur blacksmith, and a model railroader. One of my goals is to build a live steam locomotive that I can ride on."



"But it's not just machines and tools," Bill explained, "This sort of thing leads quite naturally to an interest in folk arts, including folk and traditional dancing and music."

Bill is a science fiction fan and he likes a good American, English or Roman history book. He likes the group, E Muzeki, a duo playing latter-day arrangements of gypsy songs and themes.

"Contra dancing," according to Bill, "is good fun. I like the music. I like to move to the music, and it's great when you get the steps right. Okay, trying to get them right is challenging, but not too challenging. You have allow yourself the freedom to stumble and keep trying. And, you meet many interesting people."



Turn your favorite pair of comfortable shoes into dancing shoes! Purchase some shoe leather (try Rocking J Leather on Grant next to Kelly Paper), trace the bottom of your shoe and cut the leather to the exact size. Put contact cement, like Barge Cement on the sole of your shoe (clean it first) and on the rough side of the new, leather sole. Let the glue dry for a few minutes and then carefully put on your new soles on your old, comfortable shoes.

Canned music is like
audible wallpaper.

Alistair Cooke



ABOUT BRUCE HAMILTON

In the last issue, Californian Bruce Hamilton's article was entitled "Teaching Courtesy." In this issue he tackles "Receiving Help."

Bruce, a well-known teacher and dancer, began his traditional dance odyssey in the mid-60s with international folk dancing at Swarthmore College. After grad school, he focused on English and Scottish dancing because the dancers were sociable.

He danced and taught morris, longsword, rapper, and English and Scottish country dancing, all over the place. "In the last few years," Bruce said, "my legs made me give up the morris and sword." In addition to serving on the boards of local dance organizations, he has run demo teams, organized workshops and organized balls. He is currently on the board of the CDSS and he's the secretary of the teachers' committee of his RSCDS branch.

"In teaching dancing these days, I try to bring together as many elements—music, history, body mechanics, wit, choreography and fun—as I can. I have a great time discovering, experimenting, and watching my students blossom."

Oh, by the way, Bruce also has a day job as a research computer scientist with Agilent Technologies, working on distributed, real-time measurement and control. You can reach Bruce at BruceHamilton@macconnect.com.

RECEIVING HELP

by Bruce Hamilton

Receiving help is just as much a skill as giving help. I could go on for hours, but callers are supposed to be brief, right? Let me try:

1. When there is a mistake, recognize that you are curious about it: Who made it? Was it me? What did I do? What should I have done? What must everyone be thinking of me? Et cetera. Recognize also that none of this is helping and the dance is still going on while you wonder these things.

2. Train your mind not to go backward to the mistake, but forward to the recovery. Spend one-tenth of a second saying darn-it and then focus on this question: If this figure had gone properly, where would it leave me? Go there, and wait for the music to come around for the next figure. The purpose of "Darn!" is to vent the frustration that you typically feel in this situation. Ignoring the past frees your mind of "chatter." If the mind is quiet, free, functioning and working on the problem of "where do I go," it is receptive to help of all sorts.

Sometimes the question is easy. For example, if the figure is one that leaves you where you started. Sometimes it's difficult: its a complex figure, your partner

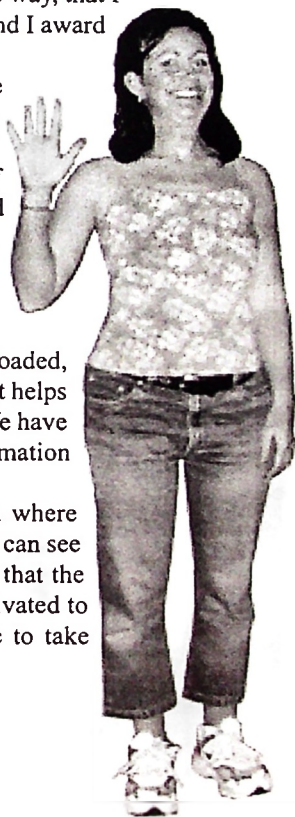
is pursuing a different recovery strategy from yours. In those cases you may need to think two or three figures ahead. Sometimes it's best to bag the whole round of the dance: move to progressed places, get opposite our partners and carry on from there.

This is so counter to human nature that it needs a lot of reinforcement. As a caller, my approach is to focus on the dancers' recoveries. When a mistake occurs, I cheerfully and immediately shout "Recover!" I praise good recoveries and grumble at awkward ones; I award verbal bronze, silver or gold stars for smooth recoveries. I don't award stars for anything else: If you want a star, you have to make a mistake. No joke. Sometimes, when the dance is over, I facilitate a short discussion about what recovery options the dancers had and which ones they chose. I never discuss what the mistake was, who made it, or how not to make it. I only concentrate how to recover (if a mistake is widespread or keeps happening then I review the figure). Notice, by the way, that I think recoveries are the responsibility of the set, and I award stars to the set.

This does a good job of helping people decide that recoveries are important, so they learn to think of figures in terms of "where does this leave me?" It also teaches that mistakes are a normal part of learning a skill. This makes it easier to keep the mind from drifting back to the mistake, it keeps people less uptight and I think it helps, when they become experienced dancers, to treat other people's mistakes lightly.

When dancers are lost, they are typically overloaded, so adding information of any sort hurts more than it helps (that's why I tell helpers to be silent and gentle). We have to do something that doesn't involve shoving information down their throats.

We want to get people's eyes up to the level where help is, and get their focus out far enough that they can see the help. We want to calm their emotions enough that the help can come in. Then we want to get them motivated to use whatever comes in. We want to train people to take responsibility for getting themselves out of jams.



DIS FOR DULCIMER

The word comes from the 15th century French word *doulcemer*, perhaps from Latin *dulcis* "sweet," plus *melos* "song."

The dulcimer, one of the ancestors of the piano, originated in the Middle East, possibly as the Persian *santir*. It was known in Spain by the 12th century and by about 1800, it had reached China, where it is called *yangqin* ("foreign zither").

The Appalachian dulcimer, or mountain dulcimer as it is sometimes called, is a fretted zither with three, four, or six metal strings stretched along the length of its body. Melodies are played on the first string, while the others function as drones. Although dulcimers were never widespread throughout the Appalachians, many

appeared among families and communities cut off from modern civilization. The instrument was introduced to national audiences by folk revival musicians in the 1950s.

In the U.S. it is often called a hammered dulcimer, to differentiate it from the Appalachian dulcimer (see Zither), which is plucked.

"Zither" is the family name of all instruments which have strings stretched across a box. They are popular in central Europe. In addition to the melody strings, the Concert Zither has a guitar type fretboard (similar to the *epinette des vosges*), and other models have strings grouped together in chords.

Epinette des Vosges is a French instrument of the dulcimer family. It is oblong, often with 7 strings, 3 of which are fretted.



Steve and Lorien

UPCOMING DANCES

Location	Date	Time	Band	Caller	Cost
First United Methodist Church 915 E 4th St	Sat. Dec 3	Lesson 7:30 pm Dance 8-11pm	PRIVY TIPPERS	J.P. THOM-GRONACHAN & KEN COOPER	\$7 Public \$6 TFTM \$5 Student
First United Methodist Church 915 E 4th St	Sat. Dec. 17	Lesson 7:30 pm Dance 8-11pm	ROUND THE HOUSE	BECKY NANKIVELL	\$7 Public \$6 TFTM \$5 Student
Cabaret Temple of Music & Art 330 S. Scott	Sat. Dec 31	Dance 8:30-Midnight	OPEN BAND	New Year's Eve TBA	\$8 Public \$7 TFTM \$6 Student
First United Methodist Church 915 E 4th St	Sat. Jan. 7	Lesson 7:30 pm Dance 8-11pm	TBA	TBA	\$7 Public \$6 TFTM \$5 Student
First United Methodist Church 915 E 4th St	Sat. Jan 21	Lesson 7:30 pm Dance 8-11pm	OPEN BAND	TBA	\$7 Public \$6 TFTM \$5 Student
First United Methodist Church 915 E 4th St	Sat. ☺ Jan. 28 ☺☺☺☺☺	Lesson 7:30 pm Dance 8-11pm	New, Fourth Saturday Dance! TBA	TBA	\$7 Public \$6 TFTM \$5 Student
First United Methodist Church 915 E 4th St	Sat. Feb 4	Lesson 7:30 pm Dance 8-11pm	TBA	TBA	\$7 Public \$6 TFTM \$5 Student

A musician must make music, an artist must paint, a poet must write, if she is to be ultimately at peace with herself. What one can be, one must be.

Abraham Maslow



CAMP, Continued from page 4

The Saturday dance is a huge success. The bands and callers are fabulous and everyone dances until a state of sweaty nirvana is achieved. There's a jam afterward and parties here and there.

On Sunday morning the exhausted dancers trickle in for breakfast. Claire gets up on her chair to make announcements. Everyone has gotten used to Claire getting up on the chair and organizing the troops.

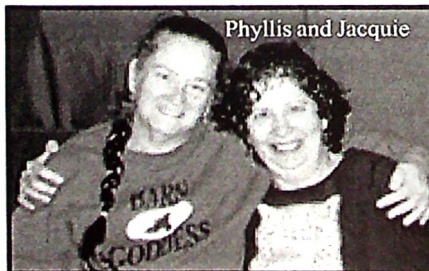
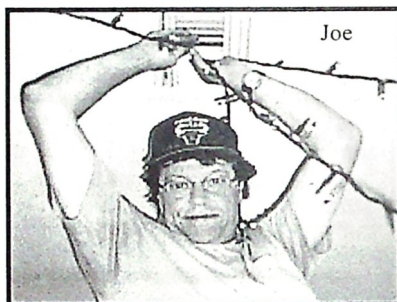
At one meal, she was a little late and a general feeling of anxiety settled over the dining hall. There was a sigh of relief when she finally ascended her chair.

Volunteers are thanked and final instructions are given. Campers are encouraged to stay until the end of the dance to help pick up the floor and haul out everything that was hauled in a few days before.

Cheeks are kissed and many hugs are given. Promises are made to keep in touch.

Claire and her crew use their last reserves of energy to complete the final tasks before dragging themselves back to Tucson.

I hope they all rested well in the knowledge that they did an amazing job and this Tenth Anniversary Dance in the Desert Camp was one of the best camps ever.



FOLK SHOP

MUSICAL TREASURES

One of Tucson's fascinating attractions is The Folk Shop, 2525 N. Campbell Avenue.

Proprietors **Paul Blumentritt** and **Brenda Hendricson** rule over a fascinating and unusual magical kingdom of music. Lest you suppose from this description that Paul and Brenda are a tiny couple akin to Mr. and Mrs. Santa Claus, let me disabuse you of that idea.

Good looking and gregarious, they are the trend-setting center of the local acoustical music scene.

Local, national, and international musicians are drawn to The Folk Shop to purchase the highest quality



instruments, have repairs made and to jam. It's not unusual to walk into a Folk Shop jam and hear some of the most incredible music you can imagine.

In upcoming months, we'll check in with Paul and Brenda and find out what's hot in folk and traditional music.

This month, Paul says that 17-year-old Sabino High School senior, **Kelsey Cox** is red-hot. "Kelsey came into the shop and bought a violin, her first instrument," Paul said. Her talent has just exploded from there. She started playing the mandolin and there is no stopping her. She's incredibly talented. I am so happy to see someone her age with so much talent and drive."

"I started playing violin when I was nine," Kelsey said, "at school in fourth grade. I did it because I was curious and my friend wanted to play the cello so we could play together. I was looking for my own violin when my parents, my sister and I went to the Folk Shop. My mom had been there before, but it was my first time. Brenda helped me find a violin that I liked.

"I started playing bluegrass because I went to an orchestra rehearsal on Saturday mornings and on the way there and back, my mom turned on KXCI's bluegrass show on the radio. She also bought me Nickel Creek's first CD, and I fell in love with the mandolin. I ended up buying both of my mandolins at the Folk Shop, because I had such luck finding my violin there.

"I don't play the violin anymore, but

Continued on page 14

I really love the mandolin. It sounds so sweet and I'm always happy when I play it. Even when I'm having a terrible day, playing my mandolin makes me feel content and relaxed. It's cathartic.

"Music is my passion because it's a way to express myself. It's not evil or bad or mean-spirited. Making music is a labor of love, and it's always sincere. That really appeals to me. It's become a huge part of my life and I can't imagine not making music. It's with me everywhere I go. It's portable happiness.

"Music benefits me because it gives me something that a lot of people my age don't have: something positive to focus on that I really love. I have something concrete and substantial that really matters to me and I wouldn't do anything to jeopardize that.

"I want to go to college and study music. I'm also looking at vocal performance because there's nowhere nearby that I could study mandolin.

"I don't have any concerts scheduled in the near future, unless you count school choir concerts. No competitions either, since I'm not all that competitive. One of the reasons I quit playing violin was because it was too competitive. I like jamming with people without having to worry about who's better."

*The Phoenix Friends Of Old-Time Music
Presents A Waltz Workshop
December 10, 2005, Kenilworth th School
Workshop Fee: \$5.00 - Questions: E-mail
phoenixcontradancer@cox.net*



Deena Fishbein and Ted Morris

DANCE CAMP DEBRIEFING MEETING NOTICE: Saturday, December 3, 2005, 2 p.m. at Claire and Steve's home. It's a potluck. Anyone who went to dance camp this year is encouraged to attend. Call 520-882-3068 for more information.

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Yes, include me in the TFTM contact email listing

I am interested in helping with: Newsletter Sound

Dance Camp Contra Dances Special Events

BOARD BUSINESS. Continued from page 2

coverage. This necessitated an extensive search to find a carrier to provide coverage for our dances and other special events. Recently we found a new carrier. Partly due to this lack of coverage, we didn't sponsor many special events in 2004/2005, except the 2004 *Cherish the Ladies* concert.

TFTM can only continue to accomplish its mission through the generous financial support of its membership and the contributions of time and energy of its volunteers. I want to thank all of you who have actively participated in the TFTM during 2005.

The next board meeting will be held at the Tersey's home on Monday, November 28, 2005 at 7:00 pm.

FAREWELL, Continued from page 1

board.

Because they all do their jobs so well, it might appear that it doesn't take much work to make all these great TFTM events happen, but that isn't the case. These volunteers are an especially dedicated group of individuals who spend a lot of time and energy working to keep TFTM going.

I'd like to thank them on behalf of all of us for their hard work and support of TFTM.

I know that your new president, **Dale Tersey**, will continue to keep great things happening in TFTM and I wish him all the best.

I hope to see all of you on the dance floor.



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.....
• Best Wishes for a Healthy, Happy Holiday Season and •
• a New Year Replete with Music, Merriment, and Dance! •
.....