

APRIL 2006

TFTM *news*

The Tucson Friends of Traditional Music

JUMPIN' THE BROOM WITH MARK AND SALLY

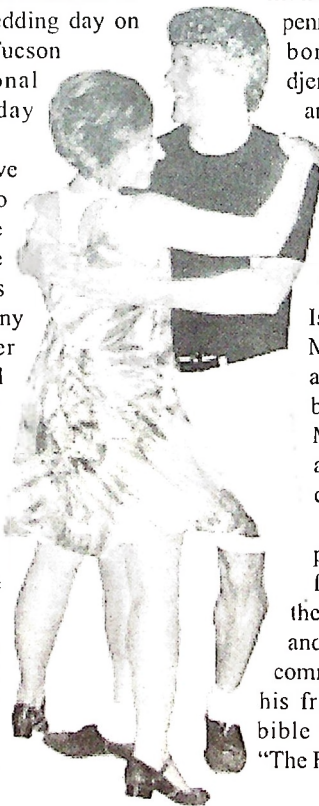
This is your invitation to join Tucson contra dancers Sally Rein'l and Mark Bautista as they celebrate their wedding day on May 6, 2006, at the Tucson Friends of Traditional Music's First Saturday contra dance.

Sally and Mark have invited Nils Fredland to call at this special dance and music will be provided by Tucson's own Privy Tippers. Many of you may remember Nils from his calling and music in both Tucson and Phoenix. There will be wedding cake and refreshments. Mark and Sally are looking forward to seeing everyone on their festive day.

In advance of their wedding, let's get to know Mark and Sally as individuals.

Mark is a long-time water quality scientist.

Nowadays he's in the healthcare profession and he's looking forward to starting nursing school soon. Mark is a lifetime music-lover and musician; his instruments include guitar, mandolin, wood flute, pennywhistle, didgeridoo, bones, trumpet, and djembe. He loves to sing, and Mark and Sally and



arc members of the Southside Presbyterian Church choir and the Tucson Arizona Mass choir. While living on Long Island in the early 80s, Mark learned to appreciate folk music by listening to Molly Mason, Lynn Hardy, and Jay Unger in concert.

Under the patient guidance of friends, Mark learned the music, the dancing, and how to build a dance community. For Mark and his friends, their musical bible was Ralph Sweet's "The Fifer's Delight." Mark

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IN THE SPOTLIGHT: JENNIFER SORDYL

Jennifer lives in historic Tumacacori, Arizona, about 50 miles south of Tucson. She teaches fiddle and violin to students at two rural Montessori Charter Schools in Santa Cruz County: Patagonia Community Montessori and Montessori de Santa Cruz in Tubac. "Both schools," Jennifer explained, "are parent-run and serve families with children from Preschool through 8th grade. These Charter Schools have a unique program in that all kindergartners take one year of violin. This is the optimal time to get young people going on music."

"I am also running the gardening program at Montessori de Santa Cruz. We have kindergartners, first, second and third graders learning how to make compost, grow organic veggies, herbs and flowers. In addition, I am teaching penny whistle to the six to nine-year-old children.

"I have a studio with 24 private students. I also work with *Bridges Across Borders* in their Orphanage

project in Imuris, Sonora, Mexico. I teach violin to the kids there once a month. And, of course, I'm a proud member of the new local band, *The Jumping Chollas*. Is that a great name for a contra dance band or what?

"I have two wonderful children, Abbice, 15, and Jonathan, 13. They were educated in the Montessori Schools. The kids have been hanging out with me at contra dances for the last five years. I must to say, they're grateful that they're getting old enough to make their own plans on Saturday nights. Abbice plays mandolin, and Jonathan plays video games.

"In the summer, I teach beginning

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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.

went on to call dances, lug around sound systems, and several produce dance series.

He had the pleasure of starting the band "Cat's Cradle" with Susan Songer (Co-author of "The Portland Collection. Mark contributed a few tunes.), Lanny Martin and Maria Falasca.

During her childhood, Sally loved roller coasters, dolls, climbing huge trees, ballet, and piano. As a young adult, she left her dolls and started a family. Sally said, "I rode the emotional roller coasters that make up the life's journey. I had music but no dance."

Eight years ago, Sally went to her first Barn Dance in Kansas. "It helped bring me back to my roots." "I knew it was something for me, even though I'd never heard of contra dancing before."

"Now," Sally said, "my dolls are my pediatric patients and my grandchildren. My music is singing in black gospel choirs. My roller coaster is more like a hike in the rolling Sonoran desert. I'm still on a journey, but now I have dance!"

So, how did this contra couple meet? "After a long and inadvertent hiatus from dancing," Mark said, "I decided to dive back in and attended the April, 2003 Third-Saturday dance, where I met Karen Collins and Sally Rein'l. As she danced up the line, Sally immediately caught my attention. I think Karen picked up on my attraction

to Sally right away. For me, our relationship started in earnest at the 2003 May Madness dance in Prescott."

"Sally and I met dancing, and it continues to be an important recreational and social outlet. I love the live music, the dance movement, and the fellowship that contradancing fosters."

According to Sally, "Contra dancing is a way to express myself and have fun. It has a wonderfully warm atmosphere, live music and it's smoke-free."

"Along with our church community," Mark said, "particularly the choirs we sing in, I consider the contra dance community to be the folks I like to share with and be a part of."

"As with any social situation," Mark explained, "I strive to be a friendly and good listener first, and concentrate on what I can bring to a community, rather than what I can get. I have found that folks in the contra dance community generally share similar values and beliefs."

"I've heard it said," Mark recalled, "that contra dancing is the most fun you can have with your clothes on. I know that early on, the dances I attended, especially weekend and all-night dances, had a magical combination of community and intimacy. Those were mesmerizing times of learning how to gaze deeply into your partner's eyes as you held each other during a dizzying swing."

"While most contra dancers are

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D'Agony of D'Feet

by Jorga Riggenbach

Oh yes, you grin and bear it, but we know you're out there. You get home after a lovely night of dancing, ease yourself into a comfortable chair and ruefully regard those two aching appendages at the end of your legs.

So, is there anything new on the foot front? I decided to check in with Sid Hirsch, owner of Hirsch's Shoes/Dance Store at 2934 E Broadway Blvd. The store, in the same location since 1954, was started by Sid's mother. When she opened the doors fifty-two years ago, the store, near the southwest corner of Broadway and Tucson Boulevard, was way out on the edge of Tucson.

According to Sid, if you have good legs and good feet, you can wear almost anything. The rest of us have to be more careful. "It's difficult to make

generalizations." Sid said, "Each person needs to be evaluated and fitted individually." Having said that, Sid remarked that dancers tend to want shoes that fit tightly and the result is often toes that bump painfully against the front of the shoe and ultimately the dancer may end up with a hematoma and/or injured nail bed. Sid said you need a space, about the width of your thumb, between the end of your longest toe and the end of the shoe. Also, Sid remarked that dancers often forget that their feet will swell during an evening of dancing and shoes must be sized with that in mind.

Contra dancers wear a wide variety of shoes, from soft, glove-like jazz shoes to more structured footwear. Some dancers even wear athletic or hiking shoes. Although sports shoes are

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extremely comfortable for walking, they aren't so good for dancing because the soles are specifically made to grip—not to slip—and contra dancing requires pivoting/turning on the toe and foot, especially in swinging. If the foot and leg aren't moving easily and at the same pace, pain and injury in the knee, hip and back can result.

After looking at everything from ghillies to a variety of leather and suede soled dance shoes, Sid showed me a pair of Bloch Dance Sneakers. I confess, I was flabbergasted. A c o m f o r t a b l e , lightweight, flexible shoe with arch support?

Yes. These split-sole shoes have a variable lacing system and a high density ployurethane pivot point for 360 degree movement. They use something called Dynamic Resistance Technology in the heel for maximum shock absorption. That's probably not a great feature for cloggers, but for clumpers like me, it sounds heavenly. They come in several colors, including pink and blue that can be special-ordered, or you can, as I did, get a pair in good old basic black.

A n o t h e r debate among



contra dancers is socks-or-no-socks. This seems to be a female issue. Guys wear socks. Sid agreed that socks are generally a good idea for contra dancers. Current studies indicate that all-cotton socks are not the best choice. They caused more blisters than a cotton-synthetic mix and an all-synthetic sock.

Socks/stockings come in many styles from anklets (crew socks) to footies (they just cover your foot) and tights. In a hot desert climate, dancing an active dance like contra, you want a sock that is highly "wickable." In other words, it actively draws moisture away from the foot. Some socks have extra padding at stress points to absorb shock and to protect the foot.

That can be a mixed

blessing. As long as there is a seamless transition to the padded area, they can work but after an hour or two of dancing, you will become painfully aware if there is the slightest transition or seam rubbing your toes or feet.

My casual observation is that the better dancers wear socks. Some dancers go to great lengths to wear colorful and/or decorated socks. Peg Hesley, a Phoenix caller and dancer was my cabin mate at the 2005 Dance in the Desert. She opened my eyes to a



Sid Hirsh

Continued on page 6

Continued from page 5 - D'Agony

whole new world of sock-ibilities. She had a wildly colorful sock/stocking collection. She and her equally good-looking and dynamic husband, Joe, often debated about optimal combinations for the evening dance. While I admire this artistry in Peggy, I can barely make it out the door fully dressed, let alone color coordinated down to my socks.

Comfort is the main thing. It doesn't matter how cute your shoes are or how much they cost. If you aren't comfortable, dancing won't be fun. Do some research. Ask fellow dancers what they wear and what they suggest. Try on various shoes.

If you do come home with sore feet, massage them by gently rolling a tennis ball under each foot. Also, there's the good old standby: If your feet are intact, no blisters or open wounds, soak your feet in a warm-water solution of one cup of Epsom salts to three gallons of water.

Continued from page 2 - Sordyl

fiddle to folks of all ages, at the Rocky Mountain Fiddle Camp in Estes Park, Colorado. I'll be there for my sixth time this August. It's a privilege to take classes with musical greats such as Bruce Molsky, Alan Jabbour, Seamus Connolly and Grey Larsen. I've also learned the Southwest Guachi Tunes from Larry Edelman.

"I started coming to the TFTM dances sometime in 2001 and became a member after that.

"My first experience with contra dancing was the summer of 1988, when I was working in upstate New York for the summer. A friend took me to the dance in Ithaca, New York. I felt as if I had done that kind of dancing all my life.

I moved to Portland, Oregon in 1989 and I began attending dances in the old Multnomah Hall. I wonder if that old building is still there? I have been to the Folk Life Music Festival in Seattle, Washington (over Memorial Day Weekend) for the last three years. The contra dance hall holds 600 people

Continued on page 10

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APRIL 2006

6

Volume 31, Number 4

**ONGOING ACTIVITIES of
Traditional Music and Dance.**
These are not TFTM events.

Irish Jam Session at O'Malley's: Traditional Irish jam session on the second and fourth Thursdays at 7 pm at O'Malley's, 247 N. 4th Avenue. Info: 520-623-8600.

Scottish Country Dancing: Thursdays, 7:30 pm, First United Methodist Church, 915 E. 4th St. Info: 520-299-5566.

Celtic & Old-Time Jam: Open Jam session on the first and third Tuesdays, 8-10 pm, Rincon Market, 6th St. at Tucson Blvd. Set up in the Deli area. Tunes from the TFTM Tune Book and some other sources.

Shape Note Singing: First and third Saturdays, 3-5 pm, Sonora Cohousing Common Room, 501 E. Roger Rd. Info: 682-6201.

TFTM ADVERTISEMENTS

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Shaking Off the Acorns

Repeat 3 times

G

G

G

Amix

A

A

The image shows three staves of musical notation for the piece 'Shaking Off the Acorns'. The first staff is labeled 'Amix' and starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The second and third staves are labeled 'A' and also start with a treble clef, a key signature of one sharp, and a common time signature. The notation consists of eighth and sixteenth notes with stems, and some notes are beamed together. There are also some rests and dynamic markings. The piece is intended to be repeated three times, as indicated by the text 'Repeat 3 times' at the top.



FOLK MUSIC RESOURCES ON THE WEB

by Bruce Thomson, bthomson@unm.edu

Last time we started this column with a discussion of abc music notation which is a method of transcribing tunes on the computer very efficiently. Best of all, this notation allows simple posting and sharing of tunes electronically. I mentioned a couple of web sites containing shareware and freeware that will convert abc files to sheet music. This brings up the issue of the web. If you do Google searches using key words like "old time music" you get a million hits, though many are of limited interest.

Now, I am not addicted to the Internet, seldom visit blogs, and update my web site about as often as I clean my house (once every 5 years whether it needs it or not). So, I don't necessarily know the best, most current, and cleverest web sites. But my list includes several sites that have a wealth of information and are of general interest. If you have favorites, please, let me know.

THOMSON'S TUNE OF THE MONTH

This month's tune of the month is "Shaking off the Acorns" recorded by Mike Seeger with the L-7s on Mike's Rounder CD "Third Annual Farewell Reunion" (Rounder CE 03131). The L-7s consisted of Bruce Molsky, Rafe Stefanini, Dirk Powell, and Dave Grant on bass. You couldn't use the tune in a dance because the 4 measure A part of the tune is repeated 3 times, but play it 4 times through and it becomes a great dance tune. Perhaps the best part of the recording is the bass accompaniment – it's superb.

abc Notation

X:15

T:Shaking Off the Acorns

M:C

L:1/8

N:Transcribed by Bruce Thomson

N:L-7s & Mike Seeger on Third Annual Farewell Reunion

N:Rounder CD03131

Z:Amix

```
|:"Amix" A3G EDEG|A3G EDEG|A3Bc2Bc|"G"dcBA "Repeat 3 times"GABG:|
|:"A"e3fe2ef|edBA GABd|"G"g3ag2f2|edBA GABd|
|:"A"e3ee2ef|edBA GAef|"G"gaba g2e2|dcBA GABG:|
```

Continued from page 3 - Mark and Sally

unabashed flirts," Mark said, "the majority of dancers I've known exercise respectful boundaries. Are there contradance heartbreaks, snubs, and divorces? Sure, but I don't feel there are more than in any other social circles. Personal responsibility, humor, and a good dose of respect goes a long way in creating the safe and fun atmosphere of fellowship that fosters friendships and close relationships."



Name	Address	Comments
Periodicals		
Old Time Music Herald	www.oldtimeherald.org/	
Banjo Newsletter	www.banjonews.com/	75% bluegrass
Fiddler Magazine	www.fiddle.com	
Fiddle On Magazine	www.fiddleon.co.uk/	Focus on the UK
Lyrics		
The Mudcat Café	www.mudcat.org	Best site for lyrics
Max Hunter Collection	www.smsu.edu/folksong/maxhunter/index.html	1600 Ozark Mountain folk songs
ABC Tunes & Software		
ABC Music Home Page	http://staffweb.cms.gre.ac.uk/~wc06/abc/	THE starting place for abc music
Ceolas	www.ceolas.org/ceolas.html	One of best sites for Celtic music
Hetzlersfakebook.com	hetzler.homestead.com/music_2.html	~500 tunes in MIDI format
ABC2Win	abc2win.com	ABC shareware for PCs
Barfly	www.barfly.dial.pipex.com	ABC shareware for Macs
Amazing Slow Downer	www.ronimusic.com	Slow music without changing pitch
Slow Gold	www.slowgold.com	Slow music without changing pitch
General		
Old Time Music Home Page	www.oldtimemusic.com/	News & links, directory with 4 names from NM
Friends of American Old-Time Music and Dance	www.foaotmad.org.uk	Lots of Links
Fiddlers.Org	www.fiddlers.org	Lots of links

GENE HUBERT, DANCER

I can't count the number of times I've heard a caller announce, "This next dance was written my Gene Hubert." I didn't know who Hubert was, but he obviously was an excellent and prolific contra dance writer. Somewhere, in the back of my mind, I assumed he was an old-time guy, perhaps of the Lloyd Shaw generation.

When I read that Gene William Hubert, 51, had died in Durham, NC on Monday, March 6, 2006 following a brief illness, I felt a real sense of loss. I could have interviewed him. I could have met him at a dance. I could have taken a photograph of Gene, with one arm around his wife, Jenny, and his other arm around his five-year-old son, Macon John.

The only way I'll ever know Hubert is through his dances and, based on that information, he must have been a fine man.

Gene was a computer programmer with Duke Technology Health Solutions at Duke Medical Center. He was born on December 27, 1954 in Mexico, Missouri. He earned a masters degree in Chemical Engineering from the University of Missouri and worked for a time in Overland Park,

While living in Columbia,

Missouri, during the early 1980s, Gene began square dancing at Stevens College. Music and dance became an abiding interest and passion in his life. He taught himself to play the dulcimer and English concertina.

He was introduced to contra dancing and became completely fascinated by the dance form. His understanding and appreciation of dance music and his delight in the social aspects of dance enabled him to write many dances. He was known in the dance community as the "king of flow" because his dances were so well designed. Gene published three volumes of what he called *Dizzy Dances*.

Gene became a superlative caller, a role in dancing that is crucial to keeping the dancers working in harmony on the dance floor. Gene was a careful, patient teacher and was always eager to introduce new dancers to dancing.

Gene was a self-reliant, quiet, kind, modest, and gentle man and he always welcomed challenge as an avenue for growth—intellectually, emotionally, and spiritually. With loving support from his wife, friends and family, Gene was able to continue to work productively and enjoy his home, garden, and family until his final days. His passing was peaceful and graceful.



and they have a different band every hour, on the hour, from 11:00 am until midnight for four days. What fun it is—all the best musicians in the Pacific Northwest, and beyond are there.

What I love best about contra dancing is the connection we all have with the music and the movement. There's something so wonderful and transcendent about 'grooving' to the tunes and moving with such joy and abandon. There is a point where the music dances me, it's not me dancing to the music. It's a natural high and great exercise too.

I'm single, and sometimes there just aren't enough partners to dance with, so I'd rather be on stage playing the fiddle when that's the case. I'm fortunate I can enjoy the best of both worlds—dancing and playing.

"As seasoned dancers I think it's our job to make newbies feel welcome

and to help them figure out the steps and where they're supposed to be.

We were all new to the dances at some point. I appreciate all those folks who were so helpful and kind to me when I started contra dancing.

"There are a some things I have struggled with in contra dancing. I think I can say I finally mastered a "hey" without messing it up too badly.

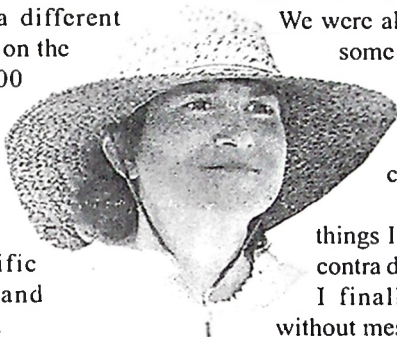
I would like to get better at doing a balance and swing so that my knees didn't take so much stress.

When my partner is a confident dancer, I appreciate being able to relax and trust him to guide me.

It's my mission in life to infect as many folks as possible with the love of fiddle and dance. We're taking the Jumping Chollas out into the rural areas, too. We had a dance in Dragoon and one in Patagonia this spring. We have our sights set on doing a dance in Arivaca, too. We always have a Family Dance in Tubac in December and the folks down there are getting right good at the steps now. It's great seeing the kids grow up and get better at dancing year after year.

Musicians don't retire; they stop when there's no more music in them.

Louis Armstrong



REVIEW: THE LEGACY OF THE SCOTTISH FIDDLE (VOL. 1)

by Jim McConnell,
jmcconn100@earthlink.net

Giving a recording a title such as this one has, implies a claim that is not easy to fulfill. The title, connected with the name of Alasdair Fraser however, suggests questions that are more about practical matters such as how many CDs it will take to complete the project. As far as questions about the artistry are concerned the answer pretty much has to be; "If not Fraser, then who?"

The title also sounds more like that of an article written for academia than for someone who just likes good fiddle

music. You would be misled if you thought that. It is actually a collection of tunes (there are no vocals) that are beautifully played by Fraser, accompanied by Paul Machlis who provides thoughtful, sensitive support that is neither too much, nor too little. They are so Scottish you can smell the peat fire when you listen.

The CD has 21 cuts, most of which have two or three tunes by writers who go back to Niel Gow, born 1727. Gow wrote scores of tunes during the 80 years of his life. Shetlander, Tom Anderson, is another of the song writers represented on the album. Tom died in 1991. He wrote "Da Slockit Light" and many others.

The tunes on the CD are mostly used these days as dance tunes and they serve that purpose wonderfully well but Fraser looks for other gold in them. He plays some at faster or slower tempos, which seem just as appropriate as the more familiar dance tempos.

I have one niggling comment about Fraser's playing: He is such a master of his craft that at times, some listeners, accustomed to the folksiness of many dance musicians may find his ultra-facile playing to be off-putting. I did not.

ALASDAIR FRASER AND PAUL MACHLIS



Friday, April 21, 2006
8:00 p.m.

Berger Performing Arts Center

Fraser wrote the liner notes and they give some insight into his approach to the music. They are also very informative about the writers and their lives and about the Fraser and Machlis collaboration.

One final comment: Volume II in this series has been recorded and is scheduled to be released this fall. I can't wait.

Fraser and Machlis will be performing in Tucson Friday, March 31, 8:00 p.m. and The Berger Performing Arts Center. Reserved seating is \$18 in advance, \$16 for seniors (60+ years) online at www.inconcerttucson.com. Tickets by phone come with a \$3.50 ticket fee. Call 800-595-4849. Tickets in selected rows are available at Antigone Books, 411 N. 4th Ave and CD City, 2890 N. Campbell at Glenn. No fee is charged at outlets. Door tickets are \$20; \$18 seniors. Info: 981-1475.



sure that the shoe's pivot point and your pivot point are the same. Susan commented that she takes ballroom dancing lessons and all her instructors wear dance sneakers. Joe Hesley said that he is very happy with his sneakers and wears them often.

I also tested many pairs of socks. Just for the record, Thorlos, from the Walking Store, were the only ones I liked. They had the most cushioning, stayed the driest and fit the best.

The photo is a picture of one of my mother's feet. The deformities are the result of wearing high-heeled and poorly fitted shoes. She hasn't had surgery and still gets around well. She permitted me to take the photo in the hope that it will make everybody who sees it be nicer to their own feet.

FOOTNOTES

In regard to the story on page 4, I finished my very subjective research by wearing my new pair of dance sneakers to the April 1, 2006, dance. I'm happy to report that they were every bit as comfortable as advertised. With my newfound shoedar, I spotted three other pairs of dance sneakers on the floor. They were all Blochs and all three dancers, Debra, Susan and Joe, had been wearing their sneakers for more than a year.

Debra Thorn said to check to make

UPCOMING DANCES

Location	Date	Time	Band	Caller	Cost
Caberet Temple of Music & Art 330 S. Scott	Sat. Apr 15	Lesson 7:30 pm Dance 8-11 pm	ROUND THE HOUSE	J.P. THOM-GRONACHAN	\$7 Public \$6 TFTM \$5 Student
First United Methodist Church 915 E 4th St	Sat. Apr 22	Lesson 7:30 pm Dance 8-11 pm	HANDS FOUR	DON & LAILA	\$7 Public \$6 TFTM \$5 Student
First United Methodist Church 915 E 4th St	Sat. Apr 29	Lesson 7:30 pm Dance 8-11 pm	OPEN BAND	J.P. THOM-GRONACHAN	\$8 Public \$7 TFTM \$6 Student
First United Methodist Church 915 E 4th St	Sat. ☺ May 6	Lesson 7:30 pm Dance 8-11 pm	Mark & Sally Wed PRIVY TIPPERS	NILS FREDLAND	\$7 Public \$6 TFTM \$5 Student
First United Methodist Church 915 E 4th St	Sat. May 20	Lesson 7:30 pm Dance 8-11 pm	OPEN BAND	BECKY NANKIVEL	\$7 Public \$6 TFTM \$5 Student
First United Methodist Church 915 E 4th St	Sat. May 27	Lesson 7:30 pm Dance 8-11 pm	ROUND THE HOUSE	Claire Zucker	\$7 Public \$6 TFTM \$5 Student
TBA	Sat. Jun 3	Lesson 7:30 pm Dance 8-11 pm	OPEN BAND	Don & Ken	\$7 Public \$6 TFTM \$5 Student
TBA	Sat. Jun 17	Lesson 7:30 pm Dance 8-11 pm	PRIVY TIPPERS	Claire Zucker	\$7 Public \$6 TFTM \$5 Student
First United Methodist Church 915 E 4th St	Sat. Jun 24	Lesson 7:30 pm Dance 8-11 pm	HANDS FOUR	Peg Hesley	\$7 Public \$6 TFTM \$5 Student

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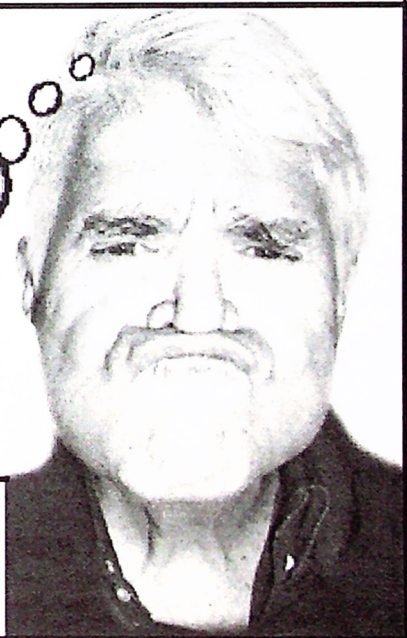
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