



July-August 2006  
**TFTM** news  
The Tucson Friends of Traditional Music

## PICKIN' IN THE PINES

Bluegrass and Acoustic Music Festival

**F**lagstaff Friends of Traditional Music is going full steam ahead with the **First Annual Pickin' in the Pines Bluegrass and Acoustic Music Festival**, September 15, 16 and 17.

The 3-day festival will be held at the newly built **Pine Mountain Amphitheater** in Ft. Tuthill County Park at the County Fair Grounds in Flagstaff, Arizona.

The lineup of talent includes Grammy nominee and International Bluegrass Music Association (IBMA) two-time female vocalist winner, **Laurie Lewis**, and her all-star band, *The Right Hands*; Pacific Northwest mandolin heavyweight, **John Reischman & The Jaybirds**; Flagstaff's hero **Peter McLaughlin** (National Flatpicking Champion); brilliant songwriter/multi-instrumentalist, **Chris Brashear**; and **Heidi Clare** with *Atagallop*.

In addition to these seasoned stars, the Telluride Band Contest winners *Badly Bent* and *The Burnett Family Bluegrass Band* will perform.

Newcomers, *The Sons & Brothers Band* from Westcliffe, Colorado, will delight audiences with their impeccable musicianship and tight family harmonies.

Many of the performers will be hosting workshops throughout the festival.

There will be a band contest for cash prizes, a children's show on Saturday, and



*Continued on page 2*

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*Continued from page 1, PIP Flagstaff*

a Sunday morning gospel hour concert with the *Sons and Brother's Band*.

In addition to these performers, the Friday night kickoff will offer audiences an opportunity to listen to local and regional favorites.

There will be a Contra Dance Saturday Night with **Heidi Claire** and *Atagallup*. The Contra Dance is included in the festival pass admission.

The campground is surrounded by old-growth Ponderosas and is equipped with large cooking grills, fire rings and picnic tables. There are some hookups, but it's mostly dry camping.

The setting is spectacular and it's a perfect chance to "Pick in the Pines," visit with family and friends, and experience great performances at the Amphitheater.

Tickets are available at [www.PickinInThePines.org](http://www.PickinInThePines.org) or contact Julie Sullivan at (928)556-9123.

Early bird passes for 3 days (camping is separate) are \$60. (\$35 per day.) Some additional fees apply.

## IN THE SPOTLIGHT: KATHI HUHTALUHTA

**T**FTM member Kathi Huhtaluhta a third-generation American musician of Finnish heritage. She recently discovered her roots on visit to "inland and the Lapland."

In her music, Kathi combines guitars and Native American instruments like flutes and drums



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

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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](http://www.tftm.org), or call us at 520-408-6181.

[www.PickinInThePines.org](http://www.PickinInThePines.org)

## CD REVIEW: AIRDANCE, CLOUD NINE

by Russ Healy

Great Meadow Music is a good source for contra music, such as this CD, the third from Airdance. Airdance is a New England all-star band; the members

originally came together to record music for a film about contra dancing, but thankfully, they've continued their collaboration.

The band consists of **Rodney Miller**, fiddle; **David Surette**, guitar and mandolin; **Mary Cay Brass**, piano and piano accordion; **Marko Packard**, flute, saxophone, tin whistle and guitar; **Stuart Kenny** upright bass and banjo; and **Sam Zucchini**, percussion.

The tunes are beautifully played, with an interesting variety of styles and instruments. Many of them feature deft interplay between Miller's fiddle and Surette's guitar or mandolin.

Some feature the vamping piano I've come to expect from Brass. There are also some nice surprises, such as Packard's sax on "Jigermyster."

I sometimes find sax a poor fit for contra music, but the sax on this cut is muted, mellow and rich, adding an undercurrent that contributes to the flow of the melody.

Another pleasant surprise was



Brass's versatility on the accordion. She seems equally comfortable whether taking the lead, as she does on "Cleveland Park," or providing back-up with her smooth bellows, as on "Bubble Pop," and she frequently forsakes her trademark piano for accordion on this CD.

Zucchini's percussion was also a revelation. As one who came by my love of contra music through Celtic, I'd generally rather hear a bodhran or no percussion at all. But Zucchini's percussion, often played on snare, is almost always tasteful and enriching.

The CD includes a generous selection of jigs and reels. Most are Celtic-flavored, but Kenney's reel "Arigana Highway," has an old-time feel featuring banjo interlaced with some tasty tin whistle. There are three waltzes, all by Miller.

My favorite is "Chance Creek," a blend of mostly piano, guitar and fiddle that reminded me of Jay Ungar and Molly Mason. My only gripe is that I'd have preferred just those instruments; the drum and banjo detract from the waltz's simple elegance. Mostly, though, Airdance gets it all just right.

The CD, and the entire Great Meadow catalogue, are available online at [www.greatmeadowmusic.com](http://www.greatmeadowmusic.com).

## THOMSON'S TUNE OF THE MONTH

BruceThomson  
(bthomson@unm.edu)

### MORE THEORY

*Q: What do you get when you drop a piano on an army base?*

*A: A flat major.*

In the last column we talked a bit about the major scales used in fiddle music, the Ionian (white keys on the piano in the key of C) and the Mixolydian scale (same as the Ionian but with a flatted seventh or Bb note).

*Q: What do you get when you drop a piano down a mine shaft?*

*A: A flat minor.*

Though there are many minor scales in music theory, the Acolian is by far the most common in Western fiddle music. It is called a natural minor scale because it uses the same notes as its relative major scale but starts on the sixth note of the major scale. Thus, playing an octave scale using the white notes on the piano but beginning at A generates an A minor scale, while beginning at C creates a C major scale. B minor is the relative minor of D major, E minor is the relative minor of G major and so forth. Minor scales are characterized by having a flatted third (in the key of

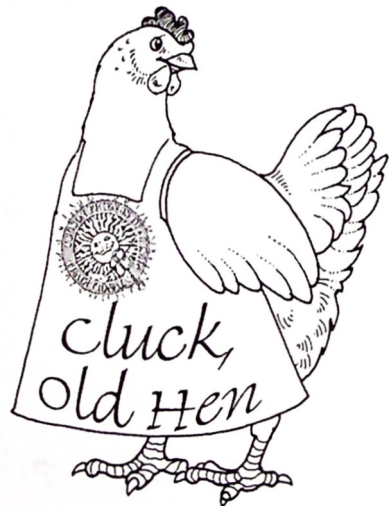
C this means C and Eb instead of C and E).

A special case of both major and minor scales are Pentatonic scales, which are sometimes called synthetic scales. These scales use five notes in an octave scale instead of eight. The Pentatonic minor scale is created by dropping the second and sixth note from the Acolian scale.

Pentatonic scales are used extensively in blues and rock and roll, and to a lesser extent in traditional American music, especially the older stuff. Because they have fewer notes, tunes using this scale are often sparse and haunting. Many of the old ballads from the southern mountains use Pentatonic scales. The combination of primitive recordings and a bluesy tune sung by someone who's lived a hard-scrabble life in the backwoods make this music very powerful.



BruceThomson playing his fiddle



ABC Notation

X:58

T:Cluck Old Hen

M:4/4

L:1/8

N:Transcribed by Bruce Thomson

N:Example of a pentatonic tune

K:Am

|: "A"e2a2"G"g4|"A"e2a2"G"d4|"A"e2a2"G"g2ag|"E"edc2"A"A4:|

|: "A"A2A2"C"[e4c4]|"A"A2A2"G"G4|"A"A2A2c2d2|"E"edc2"A"A4:|

### Cluck Old Hen

Musical notation for "Cluck Old Hen" in Am, 4/4 time. The melody is on a treble clef staff with a key signature of one flat. The bass line is on a bass clef staff. The melody notes are A, G, A, G, A, G, E, A. The bass line notes are A, C, A, G, A, E, A.



Q: "How many callers does it take to change a lightbulb?"

A: "One. She holds the lightbulb, and the world revolves around her."

### Five Cardinal Rules of Calling

1. It's always the caller's fault.
2. Yes, always.
3. The dancers are there to dance, and not to listen to the caller talk.
4. Shut up as quickly as possible.
5. (see rule #4.)

From Laila Lewis



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(NW Corner of Glenn and County Club)

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The Water That  
Keeps Us Dancing!

## Natural Foods Market

**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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## COOL SUMMER ENTERTAINMENT

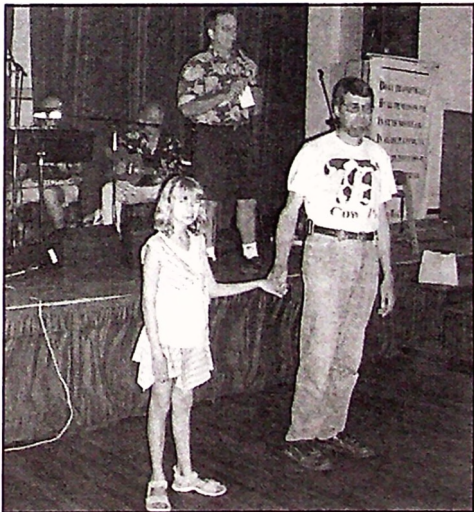
by Don Copler

Every Thursday the Determined Luddites host a show at the Hut (305 N 4<sup>th</sup> Ave) featuring a different guest band each week. \$3 cover charge and someone usually is there cooking burgers and hot dogs.

### Upcoming Guest Artists at the Hut:

- ◆ *June 22, Mitzi Cowell.*  
[www.mitziowell.com](http://www.mitziowell.com)
- ◆ *June 29, Loren Dirks and Al Perry.*
- ◆ *July 13, Linda Lou and The Desert Drifters.*
- ◆ *July 29, The Balalaika Orchestra.*  
[www.azbalalaika.org](http://www.azbalalaika.org)

And remember, the fun continues in August.



Don Copler dancing with daughter, Gracie.

**DON'T  
MISS  
THIS  
CONCERT**



## **OLD BLIND DOGS**

**Saturday, Sept 9, 8:00 pm**

**Berger Performing Arts Center**

**O**ld Blind Dogs play traditional music with modern percussion and every previous Tucson performance was a hit.

One of Scotland's finest fiddlers, **Jonny Hardie**, is an original member of the Dogs. Jonny played in Tucson 10-years-ago at their first performance in the Old Pueblo.

You'll enjoy **Jonny Hardie** on fiddle, **Aaron Jones** on lead vocals and cittern, **Rory Campbell** on pipes, flute, whistles and back-up vocals and **Fraser Stone** on various percussion instruments.

All seats are reserved and tickets are \$20 in advance, \$23 at the door.

Advance tickets to TFTM members are \$18 at Antigone Books, 411 N. 4th Avenue, or CD City, 2890 N. Campbell at Glenn. Membership ID is required. If you don't have a membership card, bring your July-August 2006 newsletter and show your mailing label as proof of membership.

**Tickets can be purchased on line with a \$3/ticket fee, at [www.inconcerttucson.com](http://www.inconcerttucson.com).**

**They can also be purchased by phone at 1-800-595-4849.**

**Co-sponsored by In Concert! and TFTM.**

## **CD REVIEW: OLD BLIND DOGS PLAY LIVE**

by Jim McConnell

**O**ld Blind Dogs has a long history of successful performances all over the world and especially in this country.

On this CD, they are doing the thing that has kept them in front of big audiences for more than twenty years. Listening to this production will give you insight into the reasons they continue to captivate audiences and expand their fan base.

The music is traditional Celtic from Scotland, Ireland, Brittany and Galicia. Some of the music is ancient, and some of it is contemporary. The moods and colors of this CD cover a wide spectrum. There are echoes of **Fairport Convention** as exemplified by the just-right percussion furnished by Fraser Stone.

The ensemble vocal sounds are reminiscent of **Steeleye Span** but the timbre is overlain with the sound of solo vocalist, Jim Malcolm, who left the Old Blind Dogs as of August, 2006.

Locations of the recording sites are not specified except to say they were mostly done in Chicago and Tulsa.

The cuts are live and they sound like it. I thought at first the saloon sound would put me off but after two songs I forgot about it. It amazes me that in two concerts you could get that many really fine performances.

Most of the cuts on this recording



are covers of studio recordings but it doesn't matter. Live performances can have a zing that the studio almost never captures.

Two of the many that got to me were *The Battle of Harlaw* and *A Man's A Man for A' That*. The first is a deceptively jocular little tune about an inter-clan fight in 1412 that according to the song cost the lives of about forty-thousand Scotsmen.

I recommend having the included text in hand when you listen.

The second is a paean to the equality and worth of all people, written by Robbie Burns. The words are accessible to most of us on this cut and it sounds like Old Blind Dogs understand and care passionately about the subject.

#### Talent on the CD:

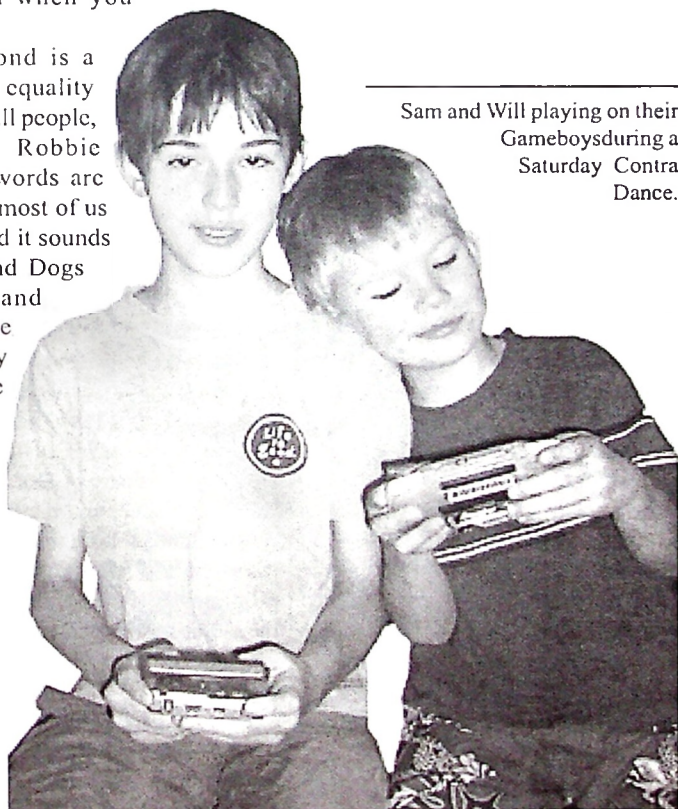
**Rory Campbell:** Low whistle, border pipes, Galician Gaita, backing vocals

**Jonny Hardie:** Fiddle, backing Vocal

**Aaren Jones:** Bass, bouzouki, backing vocals

**Jim Malcolm:** Guitar, harmonica, lead vocals

**Fraser Stone:** Percussion



Sam and Will playing on their Gameboys during a Saturday Contra Dance.

**S**o, you think you'd like to be a caller? How difficult can it be, right?

You know, it is generally thought that mathematicians or people with so-called mathematical minds make the best contra choreographers and callers. On the other hand, there's a general consensus that the best callers are also excellent dancers. Let's find out what established callers have to say on the subject becoming a contra caller.

Don Copler started calling at 4-H dances because nobody else wanted to do it. "Hey," he thought, "I can do that."

Having the desire to call a dance and the confidence to get up there on the stage is certainly a big step in becoming a caller.

"Calling contra dances," according to Claire Zucker, "is a mixture of being organized before-hand, understanding how the music and the dance moves fit together, and communicating effectively with the dancers and band."

Laila Lewis, an up-and-coming young caller said, "As a caller, you have to be able to handle stress, and it's better if you like being onstage

(although there are plenty of famous callers who say they get stage fright).

"A sense of timing and the ability to teach well can be learned, but probably only to some extent. Above all is a commitment to giving the dancers the maximum fun you can."

"Calling," Claire said, "is really a multi-sensory experience. You have to take a lot of information in and process it quickly and then make decisions. You also need to understand innately how the music and dance go together.

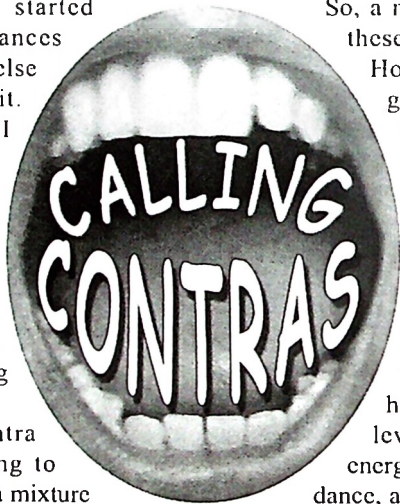
So, a natural ability to do these things is helpful.

However, talent only goes so far—you have to prepare, prepare, prepare.

"It's about facilitation: Creating synergy between dance, dancer, and music and doing it with ease. To do this, you have to match the level of dancing, the energy of the dancers, the dance, and the placement of the dance within the program. You must continue doing this for a whole program. When it has been done right, the caller has helped the dancers have a wonderful, memorable, exhilarating evening."

### **The Deep End**

For the sake of this article, let's assume you have the desire to call contras and you are fairly certain you



won't collapse in a dead faint the minute your talented twinkle-toes touch the stage. So, how do you make that transition from "wanna bc" to a listing on the "upcoming Dances" page?

One of the first things you'll have to do is learn the language. Dances are written in a form of mystical shorthand. Callers collect the dances they like and commit these gems of instruction to 3x5 cards. This card system makes it easier to lay out a program of dances focused on a particular occasion and group of dancers.

The Internet is an excellent resource while you are in the language-learning stage. Claire also recommends Tony Parkes *Contra Dance Calling—A Basic Text* and Larry Jennings' books *Zesty Dancing* and *Give-and-Take*.

When you've mastered the lingo: "Attend a caller's workshop at a dance camp," said Laila. "It's a nice way to test the waters without any pressure to continue if you decide you don't like it. Alternatively, talk to a local caller whose style you like, and ask if they'd mind showing you the ropes."

"Start by reading about calling and finding a few simple dances that you would like to call," Claire suggested. "Write up cards, practice on your own (including how to teach the dance and timing your call with the music correctly), and then try it with a crowd. It helps to get some tips by talking to a more experienced

caller and you can get suggestions for the type of dance to start with from them. It is also really helpful to start with a simple dance and call it within an evening called by someone else. Then build up to half a dance and finally try a full dance.

"Teaching the introductory lesson is also very useful for honing your communication skills. Even an experienced dancer/caller may find it difficult to describe a dance movement or sequence in terms that beginners understand. This is probably one of the most difficult aspects of calling."

Don Copley uses chess pieces to run through dances he's not familiar with. There are also programs on the Web with which you can animate a dance. Don also suggests inviting eight

*Continued on page 12*

About the cover: Our beautiful cover person this month is Yale sophomore, Eliza Jane "Lieza" Crawford. She was in town visiting her grandmother, Dorothy Crawford (right).



Dorothy, who lives on Mt. Lemon, brought her daughter and granddaughter to the dance.

That goes to show you that Dorothy knows how to have fun on a Saturday evening.

Continued from page 11, *CALLING*

friends over to practice on. You usually have to feed them, but it will give you some valuable practice.

### The Down Side

As with everything else, there are some things about calling that can be unpleasant. Laila said, "One of the worst things is berating yourself after a less-than-splendid evening of calling. From what I've observed, callers tend to be perfectionists more often than not."

"The worst thing," according to Claire, "is when things spin out of control because you are too tired to mentally handle the variety of snags that can turn an evening upside-down. As a beginning caller, nothing but intensive preparation will ward off this possibility.

"This spin-out-of-control scenario is less likely to happen to an advanced caller unless you find yourself calling at a dance where something is very wrong. For instance, the dance level is very different from what you are used to or the band is really not up to the task. Losing control of the dance is less likely to happen as you gain experience."

Claire has written a handout entitled "Contra Dance Calling—An Introduction." Email her at [roundthehouse@att.net](mailto:roundthehouse@att.net) for a copy. In the subject line, please write, "Request Contra Calling Handout."

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Continued from page 2, *HUHTALUHITA*

with vocals.

According to Kathi, the connection between Native American music of the Sonoran Desert and Finnish music may seem wild, but in combination it became clear to her that these worlds are musically closer than she had initially thought. Although oceans separate the two cultures physically, the musical styles blend effortlessly to create a harmonious and unique type of music.

Kathi has three albums available: *Beyond Love*, *Golden Wings*, and *White Reindeer*. She is currently working on a fourth album, *Take me to Madrid*, a musical memoir of her

childhood in Madrid, Spain.

On July 26-30, 2006, Kathi and Tom Warcloud will be performing three days at the FinnFest USA '06 in Naselle, WA. ([www.finnfest2006.org](http://www.finnfest2006.org))

According to the Web site, the Columbia River is like a salmon because it has Finns of both sides.

In case you didn't know, Naselle is on the north side of the Columbia River and Astoria, Oregon, is on the south side—apparently both towns are hotbeds of Finnishness.

You can find more info about Kathi's CDs at [www.samirecords.com](http://www.samirecords.com).

FLAGSTAFF FRIENDS OF TRADITIONAL MUSIC

# PICKIN' IN THE PINES BLUEGRASS ACOUSTIC MUSIC FESTIVAL

**TFTM**

**15**  
**16**  
**17**

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Julie Sullivan for More Information at  
**(928) 556-9123**

TFTM Info 520-408-6181



**WWW.TFTM.ORG**

# UPCOMING DANCES

| Location                                      | Date                         | Time  | Band                   | Caller                 | Cost                                  |
|---|------------------------------|---|------------------------|------------------------|---------------------------------------|
| First United Methodist Church<br>915 E 4th St | <b>Sat.</b><br><b>Jul 22</b> | Lesson<br>7:30 pm<br>Dance<br>8-11 pm                   | <b>OPEN BAND</b>       | JP Thom-<br>gronachan  | \$7 Public<br>\$6 TFTM<br>\$5 Student |
| First United Methodist Church<br>915 E 4th St | <b>Sat.</b><br><b>Jul 29</b> | Lesson<br>7:30 pm<br>Dance<br>8-11 pm                   | <b>PRIVY TIPPERS</b>   | <b>Peg Hesley</b>      | \$7 Public<br>\$6 TFTM<br>\$5 Student |
| First United Methodist Church<br>915 E 4th St | <b>Sat.</b><br><b>Aug 5</b>  | Lesson<br>7:30 pm<br>Dance<br>8-11 pm                   | <b>HANDS FOUR</b>      | JP Thom-<br>gronachan  | \$7 Public<br>\$6 TFTM<br>\$5 Student |
| First United Methodist Church<br>915 E 4th St | <b>Sat.</b><br><b>Aug 19</b> | Annual Meeting<br>Lesson<br>7:30 pm<br>Dance<br>8-11 pm | <b>OPEN BAND</b>       | <b>Don &amp; Ken</b>   | \$7 Public<br>\$6 TFTM<br>\$5 Student |
| First United Methodist Church<br>915 E 4th St | <b>Sat.</b><br><b>Aug 26</b> | Lesson<br>7:30 pm<br>Dance<br>8-11 pm                   | <b>ROUND THE HOUSE</b> | <b>Peg Hesley</b>      | \$7 Public<br>\$6 TFTM<br>\$5 Student |
| First United Methodist Church<br>915 E 4th St | <b>Sat.</b><br><b>Sep 2</b>  | Lesson<br>7:30 pm<br>Dance<br>8-11 pm                   | <b>OPEN BAND</b>       | <b>Becky Nankivell</b> | \$7 Public<br>\$6 TFTM<br>\$5 Student |
| First United Methodist Church<br>915 E 4th St | <b>Sat.</b><br><b>Sep 16</b> | Lesson<br>7:30 pm<br>Dance<br>8-11 pm                   | <b>HANDS FOUR</b>      | <b>Tod Whittemore</b>  | \$7 Public<br>\$6 TFTM<br>\$5 Student |
| First United Methodist Church<br>915 E 4th St | <b>Sat.</b><br><b>Sep 23</b> | Lesson<br>7:30 pm<br>Dance<br>8-11 pm                   | <b>JUMPING CHOLLAS</b> | <b>Claire Zucker</b>   | \$7 Public<br>\$6 TFTM<br>\$5 Student |
| First United Methodist Church<br>915 E 4th St | <b>Sat.</b><br><b>Sep 30</b> | Lesson<br>7:30 pm<br>Dance<br>8-11 pm                   | <b>ROUND THE HOUSE</b> | <b>Becky Nankivell</b> | \$7 Public<br>\$6 TFTM<br>\$5 Student |



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

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