



Dec 07/Jan 08

TFTM *news*

Tucson Friends of Traditional Music
Volume 7, Number 10



Rodney Miller and Tod Whittemore, circa 1980

One Caller's Journey: New England to Arizona

By Tod Whittemore

A couple of weeks ago I ran into Russ and Liz Healy at the YMCA. Russ invited me to join Tucson Open Band group. I am grateful to be part of the group and Russ for remembering my email address. I know a few dancers and musicians in Tucson but I think that an introduction may be in order. It is kind of long...

My first recollection of a Country Dance was at the Ark at the base of Mt Monadnock (NH). I don't know how old I was or what we did. Gene Gowing was the caller. I think my parents brought us to save a few babysitting bucks. I found out later that my Dad was a caller too, maybe he was showing us off.

Fast forward about 20 years to the Monadnock Region; Dudley Laufman was popular throughout Southern New Hampshire and Duke Miller was gaining popularity at the Saturday Night Fitzwilliam Dances in the summer. My mother, sister and cousin were regulars. After many hours of conniving and convincing I reluctantly tagged along. My cousin dragged me out to the number one position in a square. *Continued on Pg Seven*

FOURTH QUARTER DANCE SCHEDULE

Location: First United Methodist Church, 915 4th Street.,

Time: 7:30 Free Introductory Lesson 8:00 Dance

Cost: \$8 public; \$7 TFTM members; \$6 Student

First Timers?: Receive a Second Dance Free card.

- Dec. 1 **The Jumping Chollas with
Donna Howell**
(how many dancers remember Donna?)
- Dec. 15 **Round the House and Claire Zucker**
- Dec. 22 **Hands Four with Becky Nankivel**
- Dec. 29 **NO DANCE**
- Dec. 31 **NEW YEAR'S EVE DANCE!**
Open Band and Callers

SPECIAL NOTE: New Year's Dance at the First United Methodist Church this year, NOT at the Temple of Music and Art

JANUARY DANCES

- Jan. 5 **Privy Tippers, caller TBA**
- Jan. 19 **Open Band, caller TBA**
- Jan. 26 **Round the House, caller TBA**

We thank all our local callers, Claire, Becky, Tod, Laila, J.P., Don, with Peg from Phoenix, and Deb from Flagstaff for calling our dances in 2007!

COTTONWOOD CAPER - A NEW CONTRADANCE WEEKEND JANUARY 18 - 19, 2008

Callers: New Mexico's Richard Wilson
Arizona's Claire Zucker and Deb Comley
Bands: The Privy Tippers, Updraft, and
Round the House

Info @ 623-979-4875 judy.norman@juno.com
Check flyer table at dances for registration forms

One Man's Dance In the Desert

by Russ Healy

You had to be there.

Of course, many of you were, and that's one of many things that made the 12th annual Dance in the Desert so much fun.

The music, provided by Rodney Miller and Airdance, as well as local talent Round the House, The Privy Tippers and Hands Four was a dancer's dream. Besides Rodney on fiddle, Airdance included his daughter, Elvie Miller, on piano and accordion; Michael Ayles on flute, banjo and feet; and Owen Morrison on guitar and mandolin. All were as friendly as they are talented.

The workshops were fun, too. I never realized foot percussion was so strenuous until I tapped my way through Michael's workshop. It was more strenuous than those aerobic machines I pay to use at the "Y," which are rumored to have had their genesis in the Spanish Inquisition. After only a minute, I was sweating and breathing hard. Michael assured us that you have to work up to it.

Rodney Miller's "Fiddlin' through the Ages" workshop was fasci-

nating. Many camp attendees know a great deal about the history of contra dance, and there was an abundance of anecdotal information on this subject, as well as discussion of some of the recent "greats" who contributed to the contra dance revival of the sixties and seventies, interwoven with Rodney's fiddling. I found myself growing increasingly interested in the history of contra dance in America—the tunes, the dances, the dance halls, the callers, the instrumentation, the musicians...

Alas, I missed the raffle. But people seemed to feel Dave Firestine's stand-up routine was worth the price of admission. My excuse is that Elvie had asked me to bring 'round my accordion to play some accordion duets, and I couldn't pass up such a gracious invitation. She showed me how to play a nice run on the "B" part of "Haste to the Wedding." We played a couple of tunes and were joined by Buz Lloyd for a couple more.

Perhaps what I liked best though, was the sense of community I felt with the participants, united in our common interest, especially after having worked throughout the year to make this happen. People were very supportive of and grateful for the efforts of the DITD organizers. I know I am. *Continued Pg 11*

Tune of the Month

by Bruce Thomson
(LibTNov1@aol.com)

Band Dynamics

Recently Hydrophoby Adobe, our dry clean Adobe Brother, and his wife the lovely Anita Preisczech had an opportunity to move to the land of chiggers, fire ants, scorpions, venomous snakes, and Texicans. Hydrophoby'd been one of the Adobe Brothers since before I can remember so it was very traumatic to see him and Ms. Preisczech load up the U-Fool truck and head out of town. Not only were they wonderful musicians (they still are), they're also great friends. This got the rest of the Brothers to thinking about what makes a good band, and could we, or should we replace him?

I'm sure I'm not the first person to observe that being in a band is like being married. It requires working together at a very personal level to develop your style of music, build a repertoire and stage presence, and then lay out your hard work, your heart and your soul to the cruel heartless public who, nine times out of ten, can't tell a banjo from a baño. Furthermore, if you're doing any touring you wind up living closer together for days or weeks on end

than most married folks. All without the benefit (or distraction) of conjugal relations (well, sometimes ... no ... let's just not go there).

Following the analogy between a band and a marriage, I'm not the guy to give much guidance on how to form a band or add a new member. (Aside: I've always thought that the Asian Indian tradition of arranged marriages makes a lot more sense than the American way based on hormones as I'm convinced I've got a better perspective on the male species than my teenaged daughter had.) Nevertheless, it seems to me that there are two principal factors you must consider when forming a band or adding a new member: musical strengths and personal characteristics.

The Musical strengths that are involved include what instrument they play, whether they sing and what parts, and their level of proficiency. A special bonus, rarely found, is a potential member's composing ability. Every group would like to have the best musicians possible, but when you go looking for a guitar player who likes old timey and/or bluegrass music, sings like Ricky Skaggs, plays like Tony Rice, lives in the valley, and might be interested in joining your band, well, the problem becomes over constrained. The search parameters expand somewhat if you've got a

Continued next page

super group that's making lots of money, and we all know of bands that have members who live all over the country and get together only to record or tour. But few of us can offer this opportunity to potential band mates.

For me, the second factor, personal characteristics, is much more important. Some of these considerations include age, gender, politics, and personal hygiene. These can be summarized in one word – "compatibility." Following the marriage analogy, when forming a band you're creating a relationship and the enjoyment and satisfaction depend more on who you're sharing the experience with than whether you make piles of money. I played with one band for a while whose motto was "We play for fun – the more money we make the more fun it is." After a while for me it

wasn't much fun anymore, even though the money was nice.

So Hydrophoby's moved on. One of the attractions for him in Texas was the opportunity to join Alan Munde's Gazette, a wonderful bluegrass band. They offered him the job because he's a great musician who will turbocharge their band. And though I don't know for certain, I suspect also because he's a great guy. As for the Adobes, we discussed our situation for months and then found a new brother just down the street. He'll be terrific.

This month's tune is "Cowboy's Dream" from an old Mac Benford album. Mac started out in the Califrisco area 40 years ago with the Fat City Stringband, which morphed into the Highlands Stringband. He's moved back east and has continued to be a very influential old timey musician.

Cowboy's Dream

The musical score for "Cowboy's Dream" is written in G major (one sharp) and 4/4 time. It consists of four staves of music. Above the notes, guitar chord diagrams are provided for each measure. The chords are: D, A, D, A; D, A, G, | A, D, | EA, D; D, A, D; A, | | D, | E, D.

Lady of the Lake Dance Camp

By Laila Lewis

*Fourth Installment of the Dance
Gypsy Chronicles*

With the holiday season fast approaching, summer may seem a long ways off! But in my opinion, it's never too soon to start thinking about Lady of the Lake June Camp. I've attended this week-long camp on the shores of Coeur d'Alene Lake, Idaho 3 or 4 times now, and I've regretted every one I've missed. Why? Well, let's see...a whole week of dancing and other contra-related activities with wonderful people in a beautiful wooded setting...what's not to love?

You think all contra dancers are friendly? You ain't seen nothin' yet -- the Lady of the Lake crowd are incredibly friendly, warm, and welcoming, even when compared to the high standard set by the contra dance community in general! Another neat aspect is that the teens and young adults are comfortable dancing, but also with going off and doing their own thing. They integrate nicely into the crowd when they want to, and are self-sufficient when they don't.

Speaking of the people at Lady of the Lake, I do have to warn you about the Canote brothers. These young-at-heart twins are rascals who rival even the Privy Tippers with their outlandish stunts and

jokes. They lead the camp in "Rendezvous" -- a nightly get-together where campers show off their talents...or lack thereof. Bad jokes and songs are welcomed as much as good ones, and are often more memorable in their hilarious absurdity than the serious acts.

It's possible to overdo it at any dance camp, as many of us know. If you've never been to a week-long camp, you might approach Lady of the Lake with the "gotta-dance-every-dance-or-die-trying" attitude so prevalent at weekend camps. That does NOT work for a week-long camp. Most experienced Lady of the Lakers deliberately schedule a "nap period" or a "dip-in-the-lake period" or a "hang-out period" into their day. Yes, you could be dancing (contra or otherwise), making music (instrumental or vocal), practicing calling, etc. almost every waking hour. But when you have a whole week to look forward to, why burn yourself out right away?

June Camp 2008 goes June 22-28 (Sunday through Saturday). There is also a Family Camp and a Fall Camp, but I've never been to either, so I don't know too much about them. For more info, check out the website: www.ladyofthelake.org

To continue the Dance Gypsy Chronicles series, we are looking for YOUR experiences. Please submit your article for February issue and beyond to: susiet66@hotmail.com.

One Caller's Journey Cont. From Page One

There I was, ready, kind of. The music started and I was off, where is the instruction? I remember vaguely getting gently pushed and shoved through the dance and then; there were two more. Turned out not to be too hard and the folks were great. Bob McQuillen was playing accordion with a fiddle and piano player. I thought they played the same tune all night. Even so, I was hooked.

For the next two years I went to every dance I could find. Boston had some dances in the Winter, but they were pretty tame. I lived for summer in New Hampshire. One Saturday I rode my bicycle from Boston to Fitzwilliam only to find the dance was sold out. I went with my family to the Fitzwilliam Inn, had one drink and promptly fell asleep.

About this time, Country Dance Society in Boston decided to restructure the Tuesday Night Dance. Changing from a variety of callers and musicians with a random schedule to Ted Sannella and Tony Parkes alternating every Tuesday, with Donna Hinds (now Hebert) playing fiddle, Tony Parkes playing piano when not calling and a new kid playing piano when Tony was calling, Peter Barnes. The dance series took off. The YWCA was packed, including me every possible night.

My mother, Jim Kennedy, the sponsor of the Fitzwilliam dances, and some folks in central New Hampshire were encouraging me to learn to call. I did a dance or two here

and there during an evening. Then, as luck would have it, I volunteered to do an entire evening. It went pretty well, especially since the crowd had very low expectations. From there I was asked to do more. Ted Sannella invited me to come to some of his private dances. Wow, that was an eye opener. We did 3 hours of almost nothing, at least to my inexperienced eye. Lucky for me, because one of the first dances I called was for the Woodsman Team at UNH. Do-si-do was the most complex figure of the evening and everyone had a ball, who would have thought?

For over two decade you could find Duke Miller calling a dance every Summer Saturday night at the Fitzwilliam Town Hall. I discovered him late in this run. A revival was taking hold. The dance was full every night with dancers of all ages. In the winters Duke was a physical education teacher in New York. He was connected to the Club Dance scene as well. He put together a great program over the years. You could pretty much tell time by the dance he was calling because he called the same dances all the time; there was rarely any instruction.

On the odd evening when he tried something new, instruction was pretty sketchy. Besides, dancers were so familiar with his repertoire that no one really listened. New dances were quite an experience. Duke would often call with his eyes closed and the entire floor would be in chaos and he would be blissfully unawares. Usually the dancers fig-

ured it out and restarted successfully. Maybe not looking was a teaching tactic, I never thought of that!

Duke's enthusiasm was infectious. If you did not know that he had called in the Fitzwilliam Town Hall, the same dances, to the same tunes with the same musicians, you would be convinced that it was his first night, with dances he had just learned and musicians he had just met. It was a remarkable feat. Fortunately he chose good dances. We always had a good time.

In the beginning I modeled my programs on material I learned from Ralph Page and Duke Miller. As the revival picked up steam, I gathered new material from the monthly NEFFA Contra Dance and CDS dances led by Ted Sannella and Tony Parkes. Over time my programming evolved to include singing squares, contra dances with distinctive characteristics that I learned by dancing. With the hundreds of new dances appearing all the time, I felt that I could eliminate any dance that had an awkward transition, a glitch or simply nothing to differentiate it from another similar dance. My personal experience and 'taste' led me to believe that any dance would be different on any night by virtue of the different dances, music and location. Since then I have learned that many do not share this view.

A 'coming out' dance is what I needed. To that end, I arranged a dance with an excellent Irish band featuring Kathleen Collins on fiddle. I

thought, heck, dancers may not know me, but they might come to hear the music. As luck would have it, less than a week before the dance, Kathleen Collins called and cancelled. She had a plausible excuse, but now that I think about it, more likely she did not want to come to Boston without a bigger guarantee. Several people mentioned the Miller Brothers as a suitable replacement. I contacted them and they agreed to play. The dance went well as I recall. Peter Colby recorded the music and called me the next day. He said you have to hear this tape. He made me a copy. I was in heaven. The tape of that dance lived in my cassette player for the next 18 months.

Remember the CDS Dance? It was so popular and so crowded, CDS decided that an over-flow' dance on Thursdays was in order. In February of 1977, the CDS Thursday Night Dance was born. It was an hour and 45 minutes long (there was a yoga class in the hall till 9). CDS asked Roger Whynot and me to alternate Thursdays calling. New England Tradition (April Limber, Peter Colby and Bob McQuillen) played for 'my' Thursday. CDS was out on a limb with me. I was inexperienced though very enthusiastic. I guess they thought the damage would be minimized with such a short period of time. Summer dances moved north. In September, CDS announced the Tuesday night dance would be at the Brimmer & May School Gym. The hall was huge, the overflow was covered.

Next Page .

Continued from Pg 8

Thanks Roger & Tod; off the payroll

We danced at Brimmer & May though the fall. It was fun, but something was missing. Every night was ground hog dance, it was as if no one knew anything.

I started thinking about the Thursday Night Dances and all the fun we had. Some of the dancers were talking to me about the Thursday Night Dance, what happened to it, can we do it again. Finally I decided I would resurrect the Thursday Night Dances at The YWCA in Cambridge. Rodney and Randy Miller agreed to play regularly, so I set up a schedule with me alternating weekly with other callers.

As you remember, we only had an hour and 45 minutes for the whole

dance. So, I decided that I would teach very little and just call dances. The format was successful. We would do as many dances on Thursday as were done on Tuesday, a three-hour dance. I remember one night announcing the dance Rory O'More and asking for a show of hands of those who did not know it. One hand went up, it was my sister's boss. I pointed out that she would know it shortly and the music started. She did just fine, as did everyone else. Oh yeah, it was the highest priced dance in town too, \$2.00!

Make sure you attend the next dance Tod calls. He brings a wealth of experience and his Boston accent is like a "trip back to New England". Stay tuned for part II of "One Caller's Journey: New England to Arizona" in the February TFTM Newsletter.

Save the Date!

March 9, 2008

The TFTM is sponsoring a music and dance event on March 9, 2008. Donna Hebert, Jane Rothfeld and Max Cohen, a subset of Groovemama will be in Tucson for a music workshop, potluck and dance. The potluck and dance will be in the regular hall. The location of the music workshop is to be decided.

Donna is one the premier dance fiddlers in the country. With 30 years of experience playing for dances and many years teaching fiddle, she is really dynamite. Jane and Max are regulars in Donna's band. The music will be extraordinary. Tod Whitemore will be calling the dance.

"Donna and I have been friends since the dance revival in Cambridge in the late 70's," says Tod. More about Donna can be found at <http://www.dhebert.com/groovemama.html>.

B. O. 101

by Jackie Newlove

Sweat and body odor go hand-in-hand with contra dancing. If you want to know how to stay sweet-smelling—and how to keep your fellow dancers happy—read on!

Sweat isn't smelly?

Nope. Sweat itself is—surprise!—odorless. It comes from two kinds of glands. The first, eccrine glands, are all over your body. They secrete sweat that's mostly water and salt, which helps to regulate your body temperature. Apocrine glands are the ones to worry about. They're in hairy areas like the scalp, armpits and groin. The oily sweat they emit attracts bacteria, and it's the bacteria that cause odor.

Why do I sweat more than my cousin Ernie?

Nobody knows why some people sweat more than others. It might be heredity. Hot beverages, caffeine, alcohol, spicy foods, medications, menopause, low levels of testosterone in men, low blood sugar, overactive thyroid and some kinds of cancer cause people to sweat. If you sweat so much that it's a problem, check with your doctor.

Why don't I notice that I don't smell so good?

That's a mercy—for you! Our noses adapt to odors rapidly so that we can continue to scan the air for new smells. It's called olfactory adaptation. Ask a trusted friend if you have B.O. If they say yes, read on!

What can I do about it?

The most important preventive for body odor is washing, at least once a day and certainly before a dance. A washcloth with soap is more effective than soap and bare hands. Deodorant soaps (like Dial and Hibidens) work well. Remember to wash your clothes often, too, and wear freshly washed clothes to a dance. Artificial fibers trap odors so choose fibers such as cotton or linen—they allow more air flow, which slows bacterial growth. You'll stay cooler and more comfortable, too!

How about deodorants?

Deodorants camouflage odor. Antiperspirants reduce the amount of sweat. If you prefer not to use either one, here are some folk remedies people swear by. First wash your underarms, then wipe them with a cotton ball dipped in any of the following:

- hydrogen peroxide solution (1 tsp peroxide in a glass of water)
- rubbing alcohol
- vinegar (apple cider or white)
- radish juice (juice 2 dozen radishes, add ¼ tsp glycerine)
- rosemary oil solution (8-10 drops of rosemary oil in 1 oz water)
- tea tree oil solution (2 drops tea tree oil in 1 oz water)
- lime juice
- chunk peanut butter (applied before bed, I kid you not!)

Cont. From Page 3 - DITD

On Sunday, Lorien Tersey presented Liz Healy with a card of gratitude, signed by many, and enough money taken by collection to get a serious massage. She was overwhelmed and murmured her thanks. Upon returning to our table after a hasty retreat, she turned to me and said something like, "I should have thanked everybody

who helped, especially those who got this dance camp started and nurtured it through the years."

I'd like to offer that thanks now on behalf of both of us. Thanks, all of you, for a really great time, and for that sense of community that lingers on. I look forward to seeing you throughout the year and at next year's Dance in the Desert.

B.O. 101 Continued from pg 10

My hands-down favorite recipe was supplied by a Peruvian whose grandfather had powerful B.O. "First you mix 1 cup maple syrup with 2 Tbsp lemon juice. Then crush about ten fireflies up and dump them in the mixture. Apply the paste to your armpits—works well if you put a piece of Saran wrap over your armpit after application. Leave this on for about 30 minutes—then shower. This remedy only needs repeating four times a year. Be sure to catch some fireflies in a jar and save them for the winter months if you have trouble with B.O. during that time."

Hmmm...how about supplements, instead?

Try one of these suggestions:

- chlorophyll (one or two tablets or liquid with each meal)

- magnesium (200-500 mg, be careful, also a stool softener)
- high potency B vitamins plus magnesium
- zinc plus magnesium (start with 15 mg. of zinc)
- parsley or alfalfa (chewed)
- sage tea (1/2 tsp dried sage in a cup of hot water)
- tomato juice (12 ounces daily for a week, then as needed)

Homeopaths recommend dissolving three 6X tablets of the tissue salt *Silicea* under the tongue each morning and evening to knock out odor.

So dance your heart out, sweat up a storm, and if you suspect the smell emanating from your armpits might send your partners reeling, try some of the above suggestions. See you at contra dancing!

Newsletter Deadline: the deadline for articles, announcements, ads, upcoming dances, events and reviews is the 18th of month before publication month. Please email your articles to susiet66@hotmail.com -

NEXT ISSUE IS FEBRUARY 2008

ENGLISH & SCOTTISH COUNTRY DANCES

Sponsored by TFTM/"Seven Pipers Society" Country Dances. At the United Methodist Church hall at 915 E. 4th St. No experience or dance partner is needed. All dances begin at 7 p.m. with instruction throughout. Refreshments are served. A donation of \$5 per person is appreciated. These are the schedule dance parties for the season:

December 20: Christmas party,
February 14: Valentine's Day Party
April 3: Tartan Day Party

The music will be provided by a new ensemble called "The Silver Lining"
Fiddle: William W. Don Carlos; Piano & Recorders: Dr. Janne E. Irvine;
Piano Accompaniment: Dr. Stephanie Don Carlos

Registration is open for May Madness 2008

May 16-18.

CALLERS: Robert Cromartie and Deb Comly

BANDS: JAX from California and AZ's own Privy Tippers

REG.: \$110.00 per person.

Info email Judy.norman@juno.com Or visit website
www.folkhappens.org

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Ongoing Activities Of Traditional Music and Dance

Irish Jam Session at the Auld Dubliner, 800 E. University Blvd (Southeast corner of Euclid and University): Traditional Irish jam session every Sunday from 4-8 PM. First hour is for beginners/intermediate. Tunelist can be found at (www.tucsonirishsession.org) Info: (520) 206-0323

Scottish Country Dancing: Thursday, 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. Rincon Market, 6th St. At Tucson Blvd. Set up in the Deli area

Slow Jam from 7-8 PM. Contact : Vivian MacKinnon, (v_mackinnon@yahoo.com).

Fast jam from 8-10 PM. Contact Dave Firestine 440-4716. Tunes from the TFTM Tune Book and some other sources.

Shape Note Singing: First and third Saturdays, 3-5 PM, Sonoran Co-Housing Common Room, 501 E. Roger Rd. Info: (520) 682-6201

Open Band Rehearsals -2nd, 4th, and maybe 5th Tuesday of each month. 7 - 9:30 pm. 3227 E. Glenn St., (520) 906-0352. (JOIN: <http://groups.google.com/group/tucson-open-band>)

Monthly Pot Lucks (for TFTM members and friends) - 4 pm-9pm, typically 1st Sundays, but sometimes on the 2nd Sunday. 3227 E. Glenn St., 906-0352.

Tucson Area Slow Session - Celtic: Open jam on the second and fourth Tuesdays, 7 to 10 pm at 2035 N. Sahuara. Learn Irish Session Tunes by ear or "dot". Beginners welcome. Tunes played about half speed or slower. Contact 722-9485, or (sharonsmalley@webtv.net)

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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.

Send this form and your check to: TFTM, P.O. Box 40654, Tucson, AZ 85717-0654

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TFTMnews

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**The Tucson Friends of Traditional Music
Newsletter is Published Ten Times a Year By
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P.O. 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 organization.

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

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