



February 2008

TFM *news*

Tucson Friends of Traditional Music
Volume 8, Number 1



One Caller's Journey:

New England to Arizona

Part II

By Tod Whittemore

SAVE THE DATE!

Sunday, March 9

Workshops with Donna Hebert,
Jane Rothfield, & Max Cohen.

Potluck and Dance.

Called by Tod Whittemore

Details Inside!

One day, Jack O'Connor told me that he had played for a wedding at the Cambridge VFW Hall. He waxed on and on about what a great dance venue. Obviously, I had to go check it out. He was right. The hall had a sprung wood floor, with a perfect stage, the hall was wider than long, there was an ante room to put your clothing etc or you could listen to the music without getting crushed, plenty of parking, a bar and the lights could be dimmed. What was missing? Nothing. I negotiated with the VFW guys; the dance moved and began at 8 p.m. It took awhile for the VFW guys to get used the folksy hippie light drinking crowd. They came to love us and I am sure they loved the rent.

I ran the dance at the VFW for 10 years. I called alternate weeks, Rod Miller played once a month, first with his brother, then with Peter Barnes (life is rough!). The other weeks were many outstanding musicians and callers, local to very far away. Finding a suitable measure of success is always elusive. It is hard to describe the energy and vitality the series engendered for a number of years. Continued on page 11

FIRST 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.

Feb. 2 - Rare Olde Times(Russ & Liz Healy & Richard Baker) with J.P. & Don Calling

Feb. 16 - Open band with J.P.

Feb. 23 - Hands Four with Becky

Mar. 1 - The Jumping Chollas with Laila

Sun. Mar. 9 - Donna Hebert & Friends with Tod Whittemore Special Dance 6:30

Mar. 15 - Open band with Don and Laila

Mar. 22 - Round the House with Claire

Mar. 29 - Hands Four with Peg Hesley from Phoenix

Apr. 5 - The Privy Tippers with Deb Comly from Flagstaff

Apr. 19 - Round the House & guest musician George Fowler, Caller TBA

Apr. 26 - Open Band, caller TBA

NEW BARN DANCE IN ORACLE

Friday, February 8

7:30 Instruction

8:00 -11:00 Dance

Oracle Community Center

Oracle, Arizona

Caller: Becky Nankivell

Open Band

\$5.00 per person

Refreshments for purchase to benefit Oracle
Community Center.



Sandia Hots to Perform at House Concert

Please welcome The Sandia Hots to Tucson as they pass through town for an intimate House Concert. From the Albuquerque area, The Sandia Hots are Liz Stevens on fiddle, Michael Gallagher, five string and tenor banjos, fiddle and button accordion, Scott Mathis on mandolins and harmonica, and Linda Askew on guitar and vihuela. Their musical repertoire consists of lively Southern Appalachian dance tunes and songs, cowboy and early 20th century swing numbers and songs, and dance tunes from New Mexico, Mexico and Southern Arizona. Their strong vocals and dynamic instrumental virtuosity guarantee the listener a favorable musical experience!

The House Concert in Tucson will be a home near 1st Avenue and Roger. It takes place on Sunday, February 10, 2008 at 2:00 p.m. \$10 donation. Call Jerry at (520) 731-6001 to reserve a seat and for directions.

AquaVita

Natural Foods Market

WWW.AQUAVITASTORE.COM

2801 North Country Club Road
Northwest Corner of Glenn and Country Club
(520) 293-7770

8 a.m. - 8 p.m. Monday - Saturday

10 a.m. - 6 p.m. Sunday

A Funny Thing Happened on the Way from the Dance Camp

This past November's Dance in the Desert had some newer dancers attend the Thursday Early Bird Dance which is open to the public.

Fiddler Jennifer Sordyl encouraged a few of her friends to attend. Jennifer, who lives in the Green Valley area and is often with the open band at our dances, spends her weekends in Oracle.

Everyone had a great time. Sarah Hardin, another Oracle area fiddler had attended a camp earlier in the year and learned more about old time music. The result? Well, of course, form a new contradance!

The first Oracle Barn Dance will be held Friday, February 8 at the Oracle Community Center. Our own Becky Nankivell will be the caller. Becky has lots of experience with teaching to larger numbers of new dancers such as at schools or churches. Jennifer will help organize the musicians.

Oracle resident Lynn Perez-Hewitt is gathering all the forces to make the dance a monthly event. Intended to be held the second Saturday of each month, this first dance will be on a Friday as the Barn is not yet ready.

The Barn is being developed through RLD Oracle Arts at the Rancho Linda Vista art colony. Second generation Rancho Linda Vista artists, Maggie Rush Miller (daughter of Andy Rush) and Shelley McGrew (daughter of Joy Fox McGrew) are developing the performance and gallery space for area artists.

Oracle had been somewhat isolated from Tucson being on "the other side" of the mountains. It developed as a mining and ranching community of close knit folks. It has in recent years experienced an influx of development and new residents. Lynn felt that a community barn dance would help unite the "old" residents with the new in a social, fun atmosphere.

The February 8 dance will begin with lessons at 7:30 and dancing from 8 p.m. To 11 p.m. Refreshments will be available as a fund raiser for the Oracle Community Center. Cost of admissions is \$5.00.

The Oracle Community Center is located on American Avenue near the Old Stone Church. For Dance in the Desert goes, that is on the right hand side just prior to the turn off the road that takes you toward camp. It would be fun for carpools of Tucson dancers to attend and help the new dancers get started on this great activity.

Tune of the Month

By Bruce Thomson
(LibTNov1@aol.com)

Caller and Band Synergy

Several years ago I wrote a couple of columns about the interactions between a dance caller and the band. It's a topic worth revisiting from time to time as callers, bands and the dance scene evolves. I've discussed these topics with many callers, but would especially like to thank Merri Rudd from Albuquerque (www.merridancing.com) and Wendy Graham from Durango for their help. If you ever pass up a chance to dance to one of these ladies you've missed an evening of great fun.

I suggest that the issues between callers and bands fall into two categories 1) communication, and 2) music.

Communication is clearly the most important aspect of caller-band interactions, and there are two types (this seems to be evolving into a binary column!): 1) discussions before the evening begins, and 2) discussions before each dance. Once the music starts and pandemonium breaks out, opportunities for dialog disappear. Before the evening begins, there should be discussion about the style of music needed, a bit about tempos, how many dances will be called, and whether the caller has any special requests such as tunes that are

either especially appropriate or inappropriate. If they haven't worked together, the caller should know the band's instrumentation, a bit about their repertoire, and who's in charge. Because you can't hear anything once a dance starts, it's a good idea to discuss hand signals for communicating things like tempo adjustments, changing tunes, and stopping.

Before each dance, the band needs guidance from the caller regarding tune selection and perhaps most importantly the tempo. The band needs tune ideas for the next dance as soon as each dance ends because it takes a while to figure out what'll work best and retune the banjo. Thus, though it's hard to remember, the caller should let the band know what's coming before starting to teach the next dance.

Tempo is, in my mind, the most important single musical contributor to success or failure of a dance or a musical performance – one of these days I'm going to write a whole column on nothing but tempos. Right before each dance starts, Doc Litchman, one of the best callers anywhere, gets right in the band's face and, using his arm as a metronome, sets the tempo. For the whole band. No questions asked. Every dance. Better not foul up. It's great.

For whatever reason, most bands seem to rush, especially when playing reels. Sometimes that's o.k., but most times it's not, and may lead to catastrophe on the dance floor. The whole band has

got to watch the caller for tempo cues throughout the evening, and not stare at the cutest young thing out there bouncing around the dance floor (Mama told me it's not polite to stare). A cue to the band to slow down does little good if only one person sees it.

It's important for the band and caller to figure out how to address the "oops factor" – what to do when there's a foul up. Keeping with the binary theme, there are two types of band mistakes: 1) picking a wrong tune, and 2) general foul ups. At a couple of dances recently the band picked tunes that just didn't go with the dance; they were too notey, or had a balance-&-swing in the wrong place or whatever. Both the band and the caller saw the problem and the band was able to switch to a more appropriate tune on the fly.

General band foul ups consist of either 1) forgetting the tune, especially the second or third tune in a medley, or 2) playing one part of a tune too many or too few times. To recover from the first type of problem the band should keep a few old chestnuts in reserve that everybody knows without hesitation. Most folks can play tunes like Soldier's Joy or Blackberry Blossom without thinking about them, and they'll fit most dances in a pinch. The second type of mistakes is harder to recognize and recover from. While the caller's teaching a tune it's a

good idea for the band to learn the moves at the beginning of the dance, then watch for them. If that doesn't correspond to the first A part in a tune something's wrong. At the same time, the caller should be paying enough attention to the tune to recognize the A part and know that if it doesn't coincide with the right moves, disaster is near. Once the problem's recognized it's a matter of getting the band back on track by playing an extra part or one less part as needed. Getting off track is embarrassing, but it happens to all of us, including the very best musicians I know.

So, once everything gets going how do you stop it? My preference is for the caller to let the band know to play through two more times by holding up two fingers during the B part of the tune. And the last time around hold up one finger (caller's choice of fingers). Make sure the whole band sees it (make 'em stop staring at that cute young thing out there). A few months ago we played for a caller who gave us cues for "four more times." Sorry, I'm a binary kind of person and can't count higher than two. This column is a reflection of that part of my brain.

Next time we'll talk about the music, things like tune personalities (Merri's term) matching tunes to dances, jigs vs. reels, transitions, arrangements and such.

Hawks and Eagles

Hawks and Eagles is a traditional tune originally with only an "A" part played twice down low then twice up an octave to fit a dance. Bill Northcutt, an old friend from TX, found a "B" part somewhere that makes it a much better tune. In NM, the high and low "A" parts are often alternated making it a 4-part dance tune, but because they're essentially the same parts - different octave, it can be played for a regular contra dance.

ABC Notation

X:82

T:Hawks and Eagles

N:Transcribed by Bruce Thomson

N:Alternate the variations for the "A" part to make a 4-part tune.

M:4/4

L:1/8

K:D

[: "D" D3" _A part viation

1"DD2(D2|D2)D2(3B,DB,A,2|"A"[A3E3][AE][A2E2]([A2E2][AE])DEF

EDB,A,|

"D"d3DD2(D2|D2)D2(3B,DB,A,2|"A"A3AA2AB|[1AFEC"D"D2(3A,B,C:|[2

AFECD2(3ABc|]

[: "D"d2A2d2e2|f3g fede|f2a2gfe2|"G"[e6B6]cd|"A"edcB ABcd|

edcB ABcd|e2c2(3BcBA2|[1"D"d3dd2(3ABc:|[2"D"d3dd4|]

[: "D"d3" _A part viation 2"dd2(d2|d2)d2(3BdBA2|"A"e3ee2(e2|e)def ed-

BA|

"D"d3dd2(d2|d2)d2(3BdBA2|-"A"a3aa2ab|afec"D"d4:|

A Memorial For Fred Rose

To All Contra Dancers Who Knew Fred Rose

There will be a Memorial Service for Fred on Saturday, February 2nd at Vicky Roberts home. The celebration of Fred's life begins at 3:00 p.m.

At sundown we will be releasing balloons with messages in them from those wishing to send a message into the air for Fred. Linda, Fred's widow, wishes to decoupage Fred's ashes urn so if you have anything special that you would like to decoupage onto the urn, please bring it with you when you come.

Directions to Vicky's: 635 North Via Lucia Drive. Go west on Speedway past Silverbell and past Camino de Oeste and when you see the Wildlife Museum go 3/10th of a mile past it and take a right onto Via Roma. After turning onto Via Roma, you will immediately come to a fork in the road; take the left-hand fork all the way to 635 on top of hill.

Please park on the street and walk to house. When you see a large motor home and balloons you are there. Walk up drive. If you need assistance call Vicky at 884-8555 and she will arrange for your vehicle to be able to drive up to house. Vicky would also like to know how many people to expect.

Your Opinion Please:

There has been recent discussion as to whether to take the TFTM newsletter into an electronic format.

The TFTM website, which has been sorely neglected in the past will be revamped.

Printing costs, postage costs, and keeping an ever changing

mailing list up-to-date are the issues. Meeting the 200 minimum for bulk rate mail is also a concern.

Need we mention the "green" option of not using paper.

What are your thoughts on this?

Send to susiet66@hotmail.com

Special Musicians' Workshop, Potluck, and Conradance Sunday, March 9, 2008

"A veritable storm of music" is how Pennsylvania caller, Ron Buchanan described the Groovemamas.

Tucson is fortunate to have members of Groovemama stop here to present a workshop and play at a Conradance as part of their South-west tour.

Band leader Donna Hebert has played at more than 1000 dances. Donna served an apprenticeship under Dudley Laufman's Canterbury Country Dance Orchestra. She went on to form Boston's seminal Yankee Ingenuity with Tony Parkes, caller and contra choreographer. The author of Fiddling Demystified Donna is well known for her teaching skills and leads the Great Groove Band for young musicians at the Old Songs (in NY state) and Philadelphia Folk Festivals.

It is said of Jane Rothfield that her quality of being able to instantly morph into another rhythm on a tune, makes her a sought-after playing partner for dances. She is able to play New England, Scots, Appalachian old time music as well as a grooving bango. Jane is also a singer.

Max Cohen' is an accomplished fingerstyle guitarist who has been called "among the most musically complete players we have seen," by Guitar for the Practicing Musician.

Don't miss this great opportunity to learn, play and dance with Groovemama. Calling by Tod Whittemore.

Workshop location TBA 2 to 5 p.m.

(tod1950@yahoo.com).

Potluck 5:30-6:30 and dance 6:30-9:30

1st United Methodist Church, 914 4th St.



Donna Hebert



Jane Rothfield



Max Cohen



Cara

Friday, March 7, 8:00pm
Berger Performing Arts Center,
1200 W. Speedway at ASDB

We at In Concert! consider Cara the finest and most original band in Celtic music to emerge this decade. A five-piece band formed in 2003, they play Irish traditional with a drive few Irish bands have, plus play Breton (Celtic from Brittany, France) and original music, and very inventive and powerful vocal arrangements. . . Fine vocal harmonies on songs by two women, Gudrun Walther and Sandra Steinort. Other members are Claus Steinort, Juren Tayz and Rolf Wagels.

They play flute and whistles in duets, fiddle, uilleann pipes, concertina, piano, button accordion, guitars and bodhran (Irish drum). Cara is known for a witty, delightful stage presence. The

band hails from Germany and is popular in Ireland, and at festivals all over Europe.

For Cara, March 7 is their Tucson premiere, and only Arizona appearance. More band info at www.cara-music.com

Championship and world qualifying level Irish dancers from the Maguire Academy of Irish Dance will dance at the show, as a fine prelude to St. Patrick's Day activities.

All reserved seating: \$20, \$18 seniors. Tickets with seat selection available at www.inconcerttucson.com.

Phone orders at 800-595-4849. Tickets also available at Antigone Books, 411 N. 4th Avenue and at the Folk Shop, 2525 N. Campbell, hours Tues-Fri. 11-6pm, Sat 10:30-5 pm. No fee at outlets. Students with ID receive the \$2 discount at outlets!

Door tickets \$3 more: \$23 and \$21 .Disability seats and further info: 981-1475. Presented by In Concert!,

CONTINUED FROM PG 1

One night Johnny & Phil Cunningham played, as sit in musicians! Maybe that is enough of a hint.

In 1990, I decided it was time for me to turn the dance over to others. More accurately, I was burned-out and quit. An interested consortium of dancers, callers and musicians took over management and dance lives on. I digress; when getting ready to step aside I realized that over 400 unique musicians had played, 80,000 dancers had attended and, the most important at least 20 couples had met at the Thursday Night Dance in Cambridge and later married. One couple never even danced!

In the meantime, the Contra Dance Revival was booming. In the early 80's I was staff at numerous dance weeks, weekends and special events, mostly on the Atlantic coast with regular excursions to the Northwest. I had the particular good fortune to attend Ralph Page's Dance Camps that last two years that he held them. I hired him to call at the Thursday Night Dances. He was an old curmudgeon, with 50 years of experience and no restraint for expressing himself. After I got over it, I learned a lot. On the other extreme, Larry Jennings was a dear friend and mutual fan. We were very different. Larry was a nuclear physicist by training with extraordinary attention to detail, recognized talents in others that he did not possess, allowed for possibilities and possessed an unwavering sense of honesty and fairness. He was always looking for different dance

combinations and improving the dancer's skills. I, on the other hand, felt that every time you did a dance, it was inherently different by virtue of changing partners and sets. There was then, and now, in my opinion, no great need for complex dance sequences.

As 1990 approached, I was beginning to acknowledge that the contra dance scene had changed over the prior 12 years and I was not keeping up very well. My fascination with the west led me to Wyoming the summer of 1990. I met Lorraine, my wife, on a cattle drive, very City Slickerish. In 1991 we moved to Tucson.

When I arrived here, the contra dance group was experiencing upheaval. The burn on my contra dance psyche moved me to retreat, after all, if contra dance and calling was a priority, I would have stayed in New England. Lorraine and I bought a home, acquired a herd of horses, peak was 7, and we are at 5 now. We adopted 3 children and hosted 4 AFS exchange students. Like everyone else, we had a full life.

The kids are older now. I have had several good dance experiences in the past few years, in Tucson and in New England. I am playing music occasionally. I find that I am looking forward to playing more in the Open Band and with luck bringing positive energy and outlook to endeavor.

Letter From the Editor

By Susie Tomlinson

New Year Resolutions

I am personally sensing sort of a "status quo" mentality throughout our organization from the members to the board. Having studied community organization (it is actually my degree) I know that "status quo" is not a real healthy state. Fresh ideas, new energy, and new influx of active members and volunteers are always needed in any non-profit organization to stay healthy and responsive to its members.

As newsletter editor, I seem to be thought of as a sounding board. I get lots of "ear time" from folks who would like to see something changed, something added, feel more attention should be paid to musicians, would like refreshments at the dances, complain about attitudes of others, etc. I'm never sure exactly why these comments come my way. I generally am happy to listen, perhaps encourage people to be part of the solution to the problem they perceive, or suggest they write an article for the newsletter if they feel strongly about something. Technically, I am not a member of the board, so do not have that influence or decision making ability. I also feel that if a problem or requests needs to be brought to the board, then the person who seems most concerned about it should take the responsibility to do so...in other words, its not my job.

As with any non-profit organization without a grant-writing professional on staff, TFTM depends on support-

ing itself through membership dues, dance admissions, and the dance camp. The dances don't always support themselves; dwindling attendance does not mean the set bands, caller and rental of the hall don't get paid, it just means the general fund depletes a bit. Dance In the Desert is fairly self-supporting, but upfront monies have to be expended, portable dance floor fixed, guarantees made, before all the registrations are in and some years are better than others are. In other words, it takes money to run a non-profit.

So here are the resolutions I am suggesting:

1. Become a member. If you have attended more than one dance, or are learning to become a better musician through jams, then you truly should be a member. If you have been a member and can't exactly remember when you last paid, you are probably due or overdue. Membership form is the last page of the newsletter!
2. Volunteer. Be part of the fun, be part of a solution. Our form of dancing and music is seldom done solo. We enjoy community and communities function best when all members are givers as well as takers. Seriously think of heading a committee that you feel is needed, or become a candidate for the board. Make sure that the board is truly representative of all facets of our organization. Fresh ideas, new energy is always invigorating to an organization.(pg 14)

OTHER AREA EVENTS:

CONSIDER CARPOOLING TO OTHER DANCES!

PHOENIX - all dances at Kenilworth School

February 8-9, 2008 **"Some Like It Hot MiniFest"** – Concert, Traveling Waltz Workshop & Contra Dance featuring Sandia Hots from New Mexico with Peg Hesley calling.

March 8th, 2008 The renowned caller Tod Whittemore will be calling to the music of Donna Hebert & Groovemama of New England.

April 11-12, 2008 **"Dancewich Delirium"** – Concert, Challenging Contras Workshop & regular Contra Dance featuring Round The House from Tucson with Susan Petrick from Reno, Nevada calling.

COTTONWOOD - Cottonwood Civic Center

Bill's Big Birthday Bash - Bill Norman will be 75!

Feb 16th 2008

5:30pm potluck-main dish, cake and beverages provided.

Bring a side dish.

6:30- 7 lesson 7-10 Contra dance.

DURANGO, CO

February 2 - CONTRADANCE, POTLUCK & CONCERT!

In Conjunction with **Snowdown** at the VFW, 1550 Main Street., in Durango

5:00 p.m. Medieval Madness Potluck open to all Bring a dish to share

6:00 p.m. The Albuquerque band Virginia Creepers will present a concert

7:00 p.m. Beginner dance instructions followed by Ye Olde Contra Dance with "Dance King" Richard Wilson from Santa Fe as Caller.

Come dressed in your finest Faire wear for a chance to win a king's ransom in prizes. All ages and skill levels welcome. Admission \$10.,.

Often area Contradancers are Happy to Offer a Place to Stay!



New Year's Eve Dance photo by Jim Palka

Consider yourself B12 for the traditional music scene.

3. Commit yourself to helping the organization grow. Bring friends to the dance and encourage them to try it...bring fellow musicians to the jams...then encourage them to join. If you have never attended a concert, buy tickets. If you have never attended Dance in the Desert, start savings toward this year's event in November.

TFTM deserves your support not because of the "benefits" listed on the membership form, but simply because TFTM exists. You are already receiving joy from a special community of folks. Resolve to support TFTM with your "Dollars and Sense."

THE FOLK SHOP

MUSICAL TREASURES



SPECIALIZING IN USED & VINTAGE

"BANJOS" Guitars
Mandolins Fiddles Dulcimers
Harps Ethnic Drums Flutes
Hard-to-Find Musical Instruments
Instruction & Song Books

FREE EVALUATIONS

SELLING YOUR INSTRUMENTS ?

PREMIUM PRICES PAID

Tues-Fri 11-6 Sat 10:30 - 5
www.thefolkshop.com

881-7147

2525 N. Campbell Ave

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



Teaching Contradance in Cuba

A Photo Gallery of
Traditional Music and
Dance Fun

New Year's Photos thanks
to Jim Palka.
All others Susie T



Rob and Esty celebrating their
anniversary in Naco



Musicians jamming at the
Naco, Az Turquoise Valley
Weekend Festival



New Year dancers from the
bands point of view



Craig cutting loose!



Jerry and Jennifer at
Cottonwood Caper

Happy Dancing and Playing
Everyone! Make 2008 an
Especially "Traditional"
Year!

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:

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

TFTM BOARD MEMBERS 07-08	Name Telephone	Email Address
President	Dale Tersey 906-0352	Tftmpresident@tftm.org
Treasurer	Steve Richards 882-3068	Tftmtreasurer@tftm.org
Secretary	Cheryl Andersen	Tftmsecretary@tftm.org
WEBSITE	Tod Whittemore	Site is being renovated!
Dance	Lorien Tersey 591-2432	Tftmcontradance@tftm.org
Bookkeeper	June Pitts 751-2502	Dancingjunebug@gmail.com
Newsletter	Susie Tomlinson 544-2137	Susiet66@hotmail.com

TFTM Classified Ads

Classified Ads Are Free and Only Open to TFTM Members
Contact Susie Tomlinson,
susiet66@hotmail.com for inclusion of your ad.

All Things Good

Homemade soaps
by Jennifer Metzler
748-7662
jmetzler13@cox.net
Special Orders Available

For Sale:

Day bed with trundle \$100.
Simple wood frame, very good mattresses. Bedding Available also. Seldom used, need space for art workroom.

Two year old, hardly used jacuzzi soaking tub (not jetted). Remodeled bathroom, took this tub out. Cost about \$600 new, make offer and take away.

Leather sofa, three cushions wide. Neutral beige color. \$100. Call Susie at 544-2137

WANTED

TFTM Members to assist on committees, board, with dance refreshments, etc.

Lively individuals with talents to share requested to step up and volunteer their services.

Contact any board member!

For Sale: Folk Roots Magazine -
Journal of British and world folk music. 1982 - 2004 nearly complete. 183 issues, 20 compilation CDs. Contact David at dettman@email.arizona.edu

Real Estate Professional

Liz Healy 520-444-3914

**Top-quality Entertainment
Contact**

ROUND THE HOUSE
WWW.ROUNDTHEHOUSE.COM
Call Claire: 520-882-3068 or
Sharon: 520-298-3014

-J.P. Thom-Gronachan,
The Musician Maker, accepting students on all the folk string & wind instruments; free reeds, including harmonicas, concertinas, & accordions; keyboard; music theory; voice.

Call (520) 682-6201 or visit
www.themusicianmaker.com

Private Stained Glass Lessons
30 Years Experience
Herb Boskin, 520-743-4901

Scottish Highland Bagpipes.
Private instruction or public performance. Beginning bagpipes class Tuesdays, 5:30 - 6:30 p.m.
Near Tucson Blvd & Ft. Lowell
You do not need to own bagpipes, just a practice chanter to get started.
www.sevenpipers.org.

Call William Don Carlos at
520-907-4460 or email
pipes-areloud@wdoncarlos.com

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)

JOIN TUCSON FRIENDS OF TRADITIONAL MUSIC!

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

NAME _____ DATE _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

EMAIL _____

SINGLE \$20 DONOR \$30-\$99 NEW

FAMILY \$24 SPONSOR \$100+ Renewal

ADDRESS CHANGE (snail or email!)

Yes, Include me in the TFTM contact email listing

I am a multi-talented individual with a friendly personality and willing heart to help with:

Dance Camp Newsletter Sound
 WEBSITE! Contra Dances
 Special Events FUNd Raising

TFTM is a solely volunteer motivated and run, non-profit organization dedicated to having a great deal of fun. Please do what you can to partake in all the fun and to add to the enjoyment of fellow members, dancers and music lovers!



TFTM *news*

TUCSON FRIENDS OF
TRADITIONAL MUSIC
P.O. BOX 40654
TUCSON, AZ 85717-0654

Return Service Requested

The Tucson Friends of Traditional Music
Newsletter is Published Ten Times a Year By
The Tucson Friends of Traditional Music
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 activi-
ties and a newsletter publication, TFTM builds aware-
ness, 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 organi-
zation.

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

Volume 8, Number 1

NON-PROFIT
ORG
US Postage
PAID
TUCSON, AZ
Permit #2371