

March 2008



# TFTM *news*

Tucson Friends of Traditional Music  
**Volume 8, Number 2**

## ***TFTM Board of Directors Looking for New Members!***

*By President Dale Tersey*

TFTM is looking to recruit some more individuals interested in furthering the goals of the traditional dance and music community. TFTM is over 30 years old and has had many folks involved over the years to make the organization what it is today. Most of us just enjoy showing up on Saturday evening to have a good time, dance with a lot of old friends, acquaintances, and newcomers. The dances don't "just happen" but are the result of a lot of small, critical pieces coming together to make an enjoyable evening for all. On Saturday night, the dance organizers show up around 7 to set up the hall with fans, chairs, the information table, set up the sound system, and make sure everything is ready to go. Before that happens, the bands

and callers have to be scheduled in to make sure that we have a good mix of live music and prepared callers. After the dance, we break down the sound system, put all of the banners and supplies away, and, with the help of the dancers still in the hall, set out the tables and chairs for the Church's use the next morning.

The Board has the responsibility of taking care of the underlying "nuts and bolts" that allow the dances to happen on a regular basis. We have several committees that handle some of these tasks. We also have a few specific tasks that make everything else possible. Several years ago we split the treasurer position to create a bookkeeper that just takes care of paying the monthly bills and the treasurer handles the budgeting and tracking of current revenue

CONTINUED PG 4

## TFTM CONTRADANCE SPRING SCHEDULE

**Location:** First United Methodist Church, 915 4<sup>th</sup> 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.

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\*Theme Dance

**\*NOTE: not at church due to Easter activities**

**Website will have alternate location**

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**, with Tod Whittemore calling - Theme Dance

Apr. 26 - Open Band, caller TBA

May 3 - The Privy Tippers with Claire calling

**May 17 NO DANCE - MAY MADNESS WEEKEND -SIGN  
UP!**

May 24 - Open Band - Caller TBA

May 31 - Band and Caller TBA

## **NEW BARN DANCE IN ORACLE**

Saturday, March 8

7:30 Instruction, 8:00 -11:00 Dance

Oracle Community Center, Oracle, Arizona

Open Band, **JP Thom-Gronachan calling**

\$5.00 per person

Refreshments for purchase to benefit

Oracle Community Center.

Form or Join a Carpool From Tucson/Oro Valley  
Nice Ride, Great Fun Dance!



## Get Your Irish Up at the FOX

Start out your St. Patrick's Day season with the 2nd Annual Gala Irish Music Concert at Tucson's FOX Theater. Straight from Ireland, the sensational David Munnelly Band will be joining the Auld Pueblo's own award winning Irish band, Round the House. World class dancers from the Maguire Academy of Irish Dance will also be gracing the stage.

**Wednesday, March 5th, 7:30 pm**  
**FOX Theater Tucson, 17 West Congress, Tucson**

Tickets: \$15 - \$18, \$36 for balcony love seats

Available at the FOX ticket booth (you can drive up and park at their pull out)

Reserve by calling the FOX at 520-547-3040 x 2, or buy online at <http://www.foxtucsontheatre.org>

### **David Munnelly Band**

Unique West Mayo style of playing - a style as wild, free and awe inspir-

ing as the rugged West Coast of Ireland -David Munnelly & his band are making waves on both sides of the Atlantic. They showcase a synthesis of lively Irish Traditional music with a bit of the jazz-influenced Roaring 20's Irish American style thrown in (they even travel with a tap dancer).

2005 saw the band's highly successful U.S. Debut Tour, and in 2006, David & the group were featured around the world on the BBC World Television programme "Destination Music: Ireland" They were also featured in a two part concert on the National Public Radio program "Celtic Connections," and in a PBS Television special.

For indepth biography of band and members, check out their Website at

<http://www.davidmunnelly.com>

**This is a concert not to be missed!**

## **REMINDERS.....DON'T FORGET!**

**March 7, 2008 Friday**

### **CARA**

In Concert! Concert Cara the finest and most original band in Celtic music to emerge this decade. Fine vocal harmonies are sung by Gudrun Walthier and Sandra Steinort. Other members are Claus Steinort, Juren Tayz, and Rolf Wagels. For more information and tickets go to [www.inconcerttucson.com](http://www.inconcerttucson.com). All seats reserved.

### **March 9, 2008 Sunday**

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 workshop will be at the Sonoran Cohousing on Roger Road, from 1 to 4 p.m. Cost of workshop is \$40.00 per person.

The potluck will be at the First United Methodist church at 5:30 to 6:30 p.m. Dance to follow immediately from 6:30 p.m. To 9:30 p.m.

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 Whittemore 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>.

Further information, call Tod at 603-1099.

### **NOTE REGARDING TUCSON AREA SLOW SESSION-CELTIC:**

There will be no session on March 11.  
Sessions will  
resume on March 25 with an all new Play List.

## Contra in Cuba

By Ken Cooper  
Part V - Dance Gypsy  
Chronicles

Cuba is the home of the rumba, Ricky Ricardo, the samba, the Copacabana, and Tito Puentes. But, even with its musical heritage Cuba did not know contra dancing. All that changed in November 2002 when thirty contra dancers spent two weeks traveling and dancing in Cuba. The trip was organized through the Dancing Bears of Alaska. About five or so of us were from other parts of the country.

We flew into the José Martí Airport and presto; we are in La Habana, the nation's capital city. After checking in we went to meet students from the National Institute of Music. Over dinner we talked about music, dance, and the glorious city by the sea we were in. After dinner they performed a number of songs in both Spanish and English...these are masters level music students. Afterward, a dozen of us put on a demonstration of contra dancing to Kari Lundgren's calling and music by Rex Blazer on fiddle and Roger Gold on guitar. Then the real dancing began...mixed sets of newcomers and more experienced dancers taking hands four and heads crossing over. Unfortunately, Kari didn't speak a word of Spanish...some of us translated



Ken smoking the "forbidden" Cuban Cigar!

on the fly. Luckily, the Cubans were musically inclined and the evening was a rousing success. What a great way to start the trip.

The first morning found us at an elementary and middle school focusing on the arts. The whole school and a number of parents turned out to welcome "los norte americanos". We were feted to children singing and others dancing, but the highlight for me was a young couple...maybe first or second grade...who did a dance that at times looked like break dancing with a handkerchief. Later on we saw similar dances at a couple of Santerian temples. [Santeria is the religion of a large number of Cubans. It came to Cuba with the slaves from western Africa (Nigeria). It uses Catholic iconography, but the symbols have a much different meaning...kept the Catholic priests happy though.] Turns out the children

were doing a rumba, which is actually a fertility dance...think "May Pole". The boy was trying to impregnate the girl (figuratively) and she was countering his attempts. After all the great children performances, our group did a contra demonstration, Rex and Roger played a couple of tunes, and then we were back on the bus...felt like a real Bozo (ten points for knowing the referent).

Day Two: traveled an hour west of La Habana to a small village for a visit to a Santeria temple. We all packed into the front room of a row house that was home to the Babalorisha (priest) and his extended family; villagers looked at us through the shuttered windows. Then, single dancers performed as the leader explained which deity they were dancing to; Babalu-Aye is the chief deity (think Desi Arnez) with Ochun being another. The Babalorisha then explained the rumba and its origins as a fertility dance while a couple in their 20's danced...same moves as we'd seen at the elementary school. After the rumba was over we demonstrated contra dancing to the people at the temple and then formed a large set that wrapped around the room...much fun. The coolest part for me was the Barbie doll on the altar...I can only imagine the attributes of the deity she represented.

Much of the rest of the trip followed a similar format. We would travel round the countryside doing

contra demonstrations, and contra dancing with Cubans. However there are five adventures that stand out in my memory: the clarinet player, the May pole dance, Fidel's dance, the Museum of the Revolution, and the Havana Jewish Community Center.

After leaving La Habana and heading east, we stopped one afternoon at our third Santerian temple. By now I was really wishing I knew more about Santerian history and beliefs. At the end of the performances and contra demonstration, an elderly man entered the temple, took a clarinet out of its case, and began playing Big Band tunes from the 1930's and 1940's. With tears in his eyes he explained that he hadn't played his clarinet in decades, but had heard Rex and Roger and had come over to see what was going on...now we all had tears in our eyes. His playing was wonderful...very Buena Vista-ish.

Baragua in Ciego de Avila province was settled by English-speaking plantation workers before WWI...earn some money and go home...didn't happen. The older residents still speak English with a Caribbean accent, but the younger people (under 40) only speak Spanish. We were asked to speak English to the younger generation. The town still honors its English heritage by dancing the May pole; it was November but they performed it for us anyway. Four costumed couples danced

around the pole in an intricate pattern weaving ribbons as they went. This origin of the dance is a pagan fertility ritual...the symbolism is clear. We also did our contra demonstration, a couple of sets of contras, and a waltz. Surprisingly, none of the town's dancers had ever seen a waltz before; after three rounds of "uno—dos—tres, uno—dos—tres", my partner was beautifully in time with the music...it's hard to beat natural rhythm. Off down the road again. We were treated to a community luncheon al fresco at their local social club.

Cienfuegos is a large port city on the southern coast of Cuba. It is home to one of the oldest theaters in the Western Hemisphere, Sarah Bernhardt performed here in the early 1900's in addition to Arturo Toscanini, the great classical composer and director. In more modern times, the Soviet Union had a submarine base here in the 1960's and was building a nuclear power plant in the city before it imploded...the Soviet Union that is. The shell of the containment building still stands uncompleted on a hill overlooking the harbor along with some uncompleted apartments. The apartments were being built for the power plant workers in the classic "Gulag" style so common in the Soviet Union...Joe Stalin would be pleased knowing his Spartan, ugly style had been exported. We were housed in a

resort built at the mouth of the harbor.

The hotel we stayed at was simply beautiful...designed and built in the 1970's to attract Soviet-bloc tourists. In true Bizarro thinking, the hotel was sited facing away from the gorgeous harbor view and onto a stinking swampscape...someone was probably shot for that decision. However, my roommate and I had an unexpected treat: after staying in cramped rooms in run-down hotels for most of the trip, we had a large room at the end of the hall with a balcony. Then the tour director showed us the plaque by the door; Fidel Castro had stayed in the room for the hotel's grand opening in 1976. And, the balcony extended well beyond the 2 meters by 2 meters size of the other balconies. In fact, it was huge and easily large enough for a contra dance...and so we did. That evening I hosted a contra dance on the balcony overlooking Cienfuegos Bay for my traveling companions...I'm sure Fidel would be pleased knowing I sport a beard styled after his.

After more days on the bus and off the bus, our trip was winding up and we were back in La Habana. It was time on our own to explore the Museum of the Revolution. This is the official story of Cuba from its discovery by the Spanish in the mid-1600's to the present. One thing is for certain:

after visiting the museum I had a clear understanding of the conditions that prompted a small group of expatriates to sail from Mexico to Cuba and begin a revolution that is still working after 50 years.

Three of us, Edgar, Susie T (who was the other Arizonan in the group), and I decided to visit the Jewish Synagogue at the center in an old, wealthy suburb of La Habana and were ushered around by the president and his wife. There are only about 1500 Jewish people among the island's 11,000,000 residents; most of them live in the capital. We were led to a room where children were getting ready for the Hanukkah pageant; they were practicing a Cuban-style dance for a familiar Israeli tune and singing in various groups based on age...very cool. The next day was a trip back to José Martí Airport and our return flight to Miami. Would I do it again...yes, in a Yanqui minute (about 37 seconds)...Viva la Cuba!



Being Entertained by Youth in Havana



Old Clarinet Player impromptu Band member!



Teaching contra!



No trip to Cuba is complete Without one photo of the classic American cars kept in meticulous condition.



## Tune of the Month

Bruce Thomson

([LibTNov1@aol.com](mailto:LibTNov1@aol.com))

### Callers & Band – Part. 2

In our last column we began a discussion of the collaboration between dance callers and dance bands. The principal focus was on caller-band communications: starting & stopping tunes, setting tempos, and recovering from foul ups. This time we'll spend some time on tune selection with the overall objective of trying to identify tune characteristics that complement the dance moves and enhance the dance experience.

Unfortunately few callers are musicians and conversely, few musicians are callers. So the two groups don't generally speak the same language. Callers often approach the band and talk about the dance figures such as "this dance has a 'Hey' in A-1" or "it's got a right handed star into a left handed enchilada" (or some other incomprehensible dance move that means nothing to me). The one exception is the balance and swing.

Merri Rudd (<http://meridancing.com>) relies heavily on the band to help the dancers with the balance and swing. In music scored in 4/4 time the balance and swing consist of a stomp on Bar 1, Beat 1, then a kick on Bar 1 Beat 3, another stomp on Bar 2 Beat 1, and a final

kick on Bar 2 Beat 3. Tunes that emphasize those beats help connect the dancers to the music. Dave Firestine from Tucson points out that you can emphasize either the first beat or the third, or vary during the dance. The chording and rhythm instruments have more influence than the melody instruments, usually by hitting the 1 and 3 beats and dropping the 2 and 4.

In contrast to dance moves, adjectives that are more helpful to the band include things like flowing, marchy, bouncy, romantic, smooth, or rowdy. Merri refers to these attributes as the "personality of a tune." A good band should think about their tunes in these terms and have a sufficient repertoire to accommodate such requests. Some tunes can be played in two or more styles to fit the dance. For example 'Blackberry Blossom' can be quite rowdy or flowing and pretty depending on the bow technique (short and choppy or long bowing style) and how it's accompanied.

A technique that some callers use is writing the names of tunes that work well for each dance on the back of their dance cards. They can then suggest that "this dance goes well with a tune like George Booker." I can add from personal experience, that it is very flattering when at the end of a dance the caller says "that was great, what was the name of that tune?" and then proceeds to write

It down on his /her card.

What about the style of music? Wendy Graham from Durango prefers a band that can offer multiple styles of music to add interest and variation to the evening. After a steady diet of nothing but southern fiddle tunes or New England hornpipes, the tunes begin to run together. Band lore from the Virginia Creepers involves Laurie Phillips' visiting brother-in-law who asked "when are you guys going to get together and play 'that tune'?" The band should mix things up to keep the evening interesting.

One of the most prominent ways of stirring up a dance is to play some jigs every once in a while, however there are two constraints that must be recognized. First, will the caller allow it? Some callers don't like jigs and ask the band not to play 'em. The second constraint is whether the band's got a banjo; with very few exceptions banjo players hate jigs. We've talked before about the dangers associated with an irate banjo player. Starting a dance with a jig, then switching to a reel mid-way through turbocharges a dance. It's a tough transition, but as the music steps up from 6 beats per measure to 8 there's a dramatic energy boost on the dance floor.

Finally, we should mention special dances. Some callers request particular tunes such as

"Levi Jackson Rag" or singing calls to tunes such as "Redwing." One of the first topics of discussion between the caller and band in preparing for a dance should thus be "do you have any special requests?" Doc Litchman from NM has said that he likes to work with bands that can read music (i.e. are paper trained) because they can more readily accommodate a caller's special requests. I agree.

Throughout these two columns the recurring theme has been the importance of communication between the caller and the band. A phone call or two a few weeks before a big dance goes a long way to improving an evening of dancing and music for everybody on stage and on the dance floor.

(tune and notation, next page)

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



## **MORE EXCITING EVENTS! FILL YOUR CALENDAR WITH JOY!**

### **THEMED DANCES:**

#### March 22 Contra Dance

**Feeling Blue about the end of the Green Season?**

Keep celebrating St. Patrick's Day at the contra dance. Wear your best green or blue festive attire for this special dance- come out and shake your shamrocks with Round the House. Claire Zucker calling

#### April 19 Contra Dance

**Rags or Riches? What will you be feeling like after April 15?**

**Getting a refund? Put on the Ritz! Short in the pocket after tax day? Put another patch on those old jeans again.**

Choose the look, but come dance with Round the House - joined by special guest fiddler George Fowler from Brooklin, Maine. George has played with the Oakum Bay String Band in Blue Hill Maine for over 20 years, one of the longest running contra dances anywhere! George will also be celebrating the release of "The Montville Project, featuring a selection of well known New England contra dance tunes. This CD is the perfect introduction to the repertoire for aspiring contra dance musicians and good listening for fans of good old-fashioned New England style dance music. *And there could be some prizes for those Rags or Riches costumes- go all out!* Tod Whittemore calling.

### **SWEDISH WORKSHOP:**

#### **HAMBO, SCHOTTIS, POLKA AND WALTZ**

*Two expert teachers, Bodil and Gote Friberg, from Helsingborg, Sweden,*

*plan to be here to teach hambo, schottis, waltz and polka with LOTS of VARIATIONS!*

*On April 12-13 and 19-20.*

*Lighthouse YMCA, 2900 N. Columbus*

*\$7:- donation for all four sessions*

*For info and sign up, contact Ann-Marie Kinnison 290-1719  
or amisk2@msn.com*

Be baffled no longer at how to do these couples dances!

## Contra Dance Hierarchy of Flirtatious Behaviors

by Laila Lewis

Many contra dancers are socially-clueless, highly-analytical nerds. As a socially-clueless, highly-analytical nerd myself, I thought I'd help out others like me by inventorying contra dance behaviors that could potentially be construed as flirtatious, and assigning each a value for how flirtatious it is. Here's what I came up with<sup>1</sup>:

Behavior Type	Flirtation Level	Notable Characteristics
Unfriendly Newbie	-1	Lack of normal eye contact in gypsies and swings; dropping hands ASAP when taking hands four.
Default	0	Normal eye contact in gypsies, swings, etc.; physical contact neither foreshortened nor prolonged.
Extra Eye Contact	1	Deliberately maintaining eye contact for the entire duration of a hey, or turning the head quickly to keep eyes with someone in a do-si-do, etc.
Extra Physical Contact	2	Closer-than-necessary swings (including unusual handholds requiring high levels of contact, and bumping foreheads/noses deliberately), deliberately bumping butts when the caller says "____ are back to back in the center".
Extra Pre- and Post-Dance Contact	3	Caressing hands or giving gratuitous lingering hugs while taking hands four; gratuitous lingering hugs and/or tender thank-yous at the end of the dance.

This chart is not designed to diagnose, cure, or prevent any social cluelessness.

***STILL OPENINGS! Male dancers and Couples!***

***May Madness 2008 May 16-18.***

CALLERS: Robert Cromaric and Deb Comly

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

REG.: \$110.00 per person.

Info email [Judy.norman@juno.com](mailto:Judy.norman@juno.com) Or visit website  
[www.folkhappens.org](http://www.folkhappens.org)

# Mogollon Mtn. DULCIMERS

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Gary is a pioneer and innovative performer of the mountain dulcimer, and an accomplished luthier, redefining not only how the instrument is played but also expanding its musical realm. He has won the title of National Mountain Dulcimer Champion. Gary with his brother Les composes 90% of the music he plays. His unique

playing style and personal compositions result in a true signature sound, taking the dulcimer to the cutting edge of its potential.

**CONCERT:** Saturday, April 12, 2008, 7:30 pm, WNMU Campus, Webb Theater

**WORKSHOPS: Session I** -- Friday, April 11 2008, 4:30 - 6:00 pm - all levels "Blues and Boogie Tuning," A fun and easy introduction to playing across the strings for melody while getting in the groove with rhythm and syncopation. SOCIAL SUPPER AFTER SESSION I, PROVIDED BY MOGOLLON MTN. DULCIMERS

**Session II** -- Saturday April 12, 8:30 – 10:00 am – beginner and up "Fundamentals of Melodic Flatpicking," With a focus on playing scales across the strings rather than up and down one string. Adds speed, clarity and variety to playing.

**Session III** -- Saturday, April 12, 10:30 am – 12:00 pm – intermediate "Flatpicking Whiskey Before Breakfast," Learn a great arrangement which combines playing cross-string scales with an introduction to playing chord arpeggios as well.

**Session IV** -- Saturday, April 12, 2:00 – 3:30 pm – intermediate and up "Patterned Chord Arpeggios for Melody," Crosspicking is like fingerpicking with a flatpick, and takes advantage of the 3 potential notes in every strummed chord. Features a lovely waltz tune.

**Workshop Location:** The Unitarian Universalist Fellowship, 3845 N. Swan St., Silver City, NM. **Lodging:** Comfort Inn, 1060 E Hwy 180, Silver City, 575-534-1883 \$80 Mogollon Mtn Dulcimer rate, 1-4 people, per nite. Pool, hot tub, **WiFi, continental breakfast**

**Bed & Breakfast also available**, in dulcimer homes, \$30 per person per nite. Call or email for details and registration form:

**CONTACT PERSON: Peggy Spofford-Wallace; Cell 575-574-5698; email tachysphex@cybermesa.com**

## DID YOU MISS THIS FUN?



The debut of Rare Olde Times with Liz and Russ Healy, Richard Baker, Fred Feild, and Bonnie Lohman at the Feb. 2 dance. Check them out at the St. Patrick's Day event at Armory Park, March 16.

First Oracle Barn Dance on February 8...

Becky Nankivell calling to a GREAT open band.

Liz and Doug dancing with Oracle dancers.



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## ENGLISH & SCOTTISH COUNTRY DANCES

Sponsored by TFTM/"Seven Pipers Society" Country Dances. At the United Methodist Church hall at 915 E. 4<sup>th</sup> 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:

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

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WEBSITE	Tod Whittemore	Site is being renovated!
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## TFTM Classified Ads

Classified Ads Are Free and Only Open to TFTM Members  
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### *All Things Good*

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### **AFRIATS: Understanding Forced Interpersonal Interactions**

A new book by Richard Baker Google "Afriats" to inspect the book. Available online at Barnes and Noble, or online at Amazon.com

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### **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!

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**FOR SALE:** daybed with trundle, 84" light leather sofa, Jacuzzi brand soaking tub:  
Susie: 544-2137

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](mailto:dettman@email.arizona.edu)

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-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.

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### **Scottish Highland Bagpipes.**

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Call William Don Carlos at 520-907-4460 or email [pipes-areloud@wdoncarlos.com](mailto: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](http://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](mailto: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. Sahuarra. Learn Irish Session Tunes by ear or "dot". Beginners welcome. Tunes played about half speed or slower. Contact 722-9485, or ([sharonsmalley@webtv.net](mailto: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 list for event update

***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  
\_\_\_ Open Band    \_\_\_ Jam Sessions

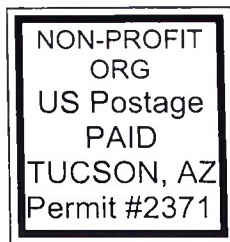
*TFTM is a solely volunteer motivated and run, non-profit organization dedicated to having a great deal of fun. Please do what you can to partake in all the fun and to add to the enjoyment of fellow members, dancers and music lovers!*



TFTM *news*

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

Return Service Requested



SAVE THE DATE!

Sunday, March 9

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

Potluck and Dance.

Called by Tod Whittemore

Details Inside!

2/3 \*\*\*\*\*AUTO\*\*3-DIGIT 857

1 / 1 / 2009

Susic Tomlinson and Doug Acuff

10055 N Roxbury Dr

Oro Valley AZ 85737-7958



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