

OCTOBER 2008



# TFTM *news*

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



## Four Days In August, 1990, Willard Gayheart

This print, *Four Days in August*, depicts the early days of the Old Fiddlers' Convention held annually in August in Galax, Virginia. In the early days the convention lasted only four days. Now it is a week-long event. This drawing, by Appalachian pencil artist, Willard Gayheart was originally done as a fundraiser for a Rotary Club. TFTM has a framed copy as a prize for its Next Generation Fund Raiser. For details, please see accompanying article inside!

## TFTM CONTRADANCE SCHEDULE

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

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

**Suggested Donations:** \$8 public; \$7 TFTM members;  
\$6 Student

**First Timers?:** Receive a Second Dance Free card.

### **NO DANCE 9/27 - VENUE UNAVAILABLE**

Oct. 4 - William Don Carlos, Tom Ryan, & Jim  
McConnell and J.P. Thom-Gronachan

Oct. 18 - Open Band and J.P. Thom-Gronachan

Oct. 25 - Santa Cruz River Navy Band(Craig Tinney  
& Friends) and Peg Hesley

**Nov. 1 - Buz Lloyd & Friends and Laila Lewis**

**IT'S NEVER TOO LATE TO HAVE A HALLOWEEN  
DANCE! COME IN COSTUME!**

Nov. 15 - Round the House and Claire Zucker

Nov. 22 - The Privy Tippers and Becky Nankivell

Nov. 29 - Open Band and Don Copler

Dec. 6 - The Jumping Chollas and Claire Zucker

Dec. 20 - TBA and Becky Nankivell

Dec. 31 - New Years Dance

**STAY TUNED FOR MORE DETAILS!**

*Tucson Friends of Traditional Music Contradances*

*Are 1st, 3th, 4th, and 5th Saturdays of Month*

*Generally at above location unless otherwise noted.*



## ***A Gift to Pass On...***

I want to give a big shout out to Warren WALTERS! No, he does not spell his last name in all uppercase letters, but I misnamed him in the last newsletter and wanted to make it right. Warren is the great artist who donated the wonderful Walking Staffs that are currently being raffled off at our dances and also Dance In the Desert. Here's a bit about Warren and his craft.

Warren (of Flagstaff) originally was inspired by a friend and fellow hiker while living in South Berwick, Maine about 22 years ago. He feels this was a gift given to him that he could only keep by giving it away.

Warren uses standing saplings only, peeling deadwood in the forest, or "aging" the recently dead sapling a couple of weeks before peeling. He hand selects each sapling for its sturdiness. Area forests provide gambol oak, red maple, ash, juniper and aspen (only with a forest service permit). The finish is tung tree oil – nine to twelve coats. Warren



won't give away his secret to the finish, but a clue is that between coats he uses 000 steel wool four times. The tung tree oil comes from both Wyoming and China seeds.

His more ornate pieces (donated to and raffled at the DiTD) utilize glass beads from local artisans or global markets. They include elk point, African beads, brass and glass. Warren's favorite is to use amber from the Balkin states with brass.

Warren's work has been featured on NPR, used by photographers in the Grand Canyon and shown in galleries for the past seven years.

Warren says he loves our dance group because we are always welcoming and warm. I say we all give Warren a collective warm hug for sharing with us so generously, his talent and art to benefit the TFTM coffers and our Next Generation Committee. Your ticket may just be the winner!

**Tickets are \$1 each or 6 for \$5.**



**Appalachian Pencil  
Artist, Willard  
Gayheart's "Four  
Days In August"  
Framed Print Raffle  
to Benefit  
The Next Generation  
committee - \$3 per  
ticket or 2 for \$5**

**Tickets available at all TFTM contradances through Dance In the Desert. Raffle drawing held Saturday night at DiTD.**

Appalachian Pencil Artist Willard Gayheart from eastern Kentucky is now living in Woodlawn, Virginia near the border of Virginia and North Carolina off I-77.

His art portrays the history, people and culture of the southern Appalachian region. He is also known for his portrayals of Appalachian musicians and ways of life.

Willard sells his work at his Front Porch Framing Gallery located between Hillsville and Galax, VA. Often you can see Willard working on a new piece or hear his son-in-law give music lesson in the corner. Willard's art bridges the transition from the old coal mining times and small farms

of the area to the diverse culture and opportunities that exist today.

Willard, a fine musician himself, can be found every Tuesday and Thursday at the Blue Ridge Mountain Music Center entertaining the many tourist on the Blue Ridge Parkway and passing on the folk ways of the mountains.

"Four Days in August" depicts a jam session at the Old Time Music Festival in Galax, VA. It reminds us of the jams we experience at our own dance camps and festivals.

Buying tickets helps TFTM support the "passing on" of our traditions to the next generation.

## Youth Dance Weekend

by Laila Lewis

My feet hurt, I'm behind on sleep, and my head is reeling with experiences. These symptoms can only mean one thing – I've just come back from a dance camp. Last weekend, TFTM sent me to the first annual Youth Dance Weekend, in Vermont, an event for dancers under 35 years old. My mission there was to learn how to involve and retain young people in contra dance.

My work began during the two hour ride from the airport. I asked my ride if I could pick his brain for ideas on bringing young people into contra. He told me the success story of his Victorian ballroom group, where the crowd of high schoolers attending the events grew to over thirty. "Critical mass," he told me, is the key. Once you have a certain number of young dancers, the size of the young group will maintain itself over the long run.

The evening dance had critical mass -- and then some. The extremely cramped hall

pulsed with the energy of dancers who were having too much fun to worry about the occasional whack from someone's elbow, or painful collision with the building's support posts. Ah, the care-free, Ibuprofen-free days of youth...

Sometime later, sleep happened, and I started the next day with the midmorning shapenote sing. Then, it was lunchtime, and as I waited in line, two people from opposite corners of the room saw me and homed in on me with purposeful strides. "Are you the dancer who was sent by your committee?" one of them asked. When I said yes, they lit up with grins, exchanged a glance with one another, and one said, "We're organizers here, and we have ideas for you!" And so they did.

By the time I got my food, I was far too engaged in the conversation to take any notice of what I was eating. And that was only the beginning. After lunch, we had a whole-camp brainstorming session to answer our questions. The campers came up with well over a dozen questions, and we all went around with mark-

ers furiously jotting down our solutions onto the posters.

At the end of the hour, most posters were practically filled with answers to questions like "How do young callers and musicians find gigs?" "How can we get people from other races/cultures interested in contra?" "Is it more important to work on young people specifically, or should we be inclusive and emphasize intergenerationality?" and many more. The organizers plan to type up the Q & A posters and email that to every dancer.

As afternoon turned to evening, I went to a callers' workshop, a session of contras (during which I discovered that chestnuts don't have to be dorky, and you can have a great time without a single swing!), and had dinner.

That evening's dance started with an hour of English country dance. Nowhere else would I have seen a whole room of dancers turn a centuries-old dance into a funky rendition of "the Robot". The contras were equally playful, and quite flirty, too! Throughout, not an eyebrow was

raised at me dancing the gents' role. I even had a couple men seek me out to ask if I would lead them in a contra or waltz.

The next day's sessions and farewell dance were more of the same enthusiasm and creativity. At the end, I left camp with a multitude of offers from organizers to email them if I need help with anything. I'm sure the contacts will come in handy as I begin to implement the ideas I got at Youth Dance Weekend.

Currently, I look forward to getting that email with the Q & A posters all typed up, since at the time I was far too sleep-deprived to assimilate the copious ideas and information. The concept of critical mass crept into every conversation I had about young dancers. That idea gives me hope that, even if I leave Tucson, I may be able to leave behind a self-sustaining core of young contra dancers. If I can find Tucson its critical mass, I can live with that.

*A great big hug to Laila for taking on this daunting task on behalf of the TFTM board!*



*Fiona and Nadine van Haren*

**The Family Dance** held the first Saturday of each month at our regular dance venue, has resumed and continued to be a rousing success!

Little tykes to elementary aged children and their parents enjoy intergenerational fun with live music and callers. The dance begins at 5:30 p.m. With a potluck supper to follow. \$5 donation per family.

Contact:  
allisonandjoost@netzero.net



*Becky leading a circle dance.*



*Ducking for an Oyster (even if you have to stand on a chair to do it!)*

## THE FOLK SHOP

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*Almost Last  
Call for Dance  
In the Desert  
Registration!*

*Nov. 7 - 9, 2008  
Oracle, AZ*

Time is running short to register for the Dance in The Desert. This weekend camp, held at the Triangle Y in Oracle, Arizona has brought together dancers and traditional music enthusiasts from all over the southwest and places beyond...Hawaii, England, Washington, Alaska, Canada, New England...well, who knows who you may meet! Check out [www.tftm.org](http://www.tftm.org) and click the Dance in the Desert link. Here's the down and dirty of it:

- ✓ Band: Bartlett, Brass, Schenckenburger and Kenney
- ✓ Callers: Erik Weberg and Kathy Anderson
- ✓ Special Young Dancers (age 12 through college age)  
Sponsorship offered by Bill and Judy Norman (ask for details)
- ✓ Couples and Men still encouraged to apply...there is a current waiting list for ladies, however, all the waiting list last year got in. But here's a hint...if you are a female and want to register, find a "partner" and register together!
- ✓ Special Raffles raise funds for work camperships and the Next Generation committee (see other articles)
- ✓ Donations for the raffle baskets are still being accepted at the TFTM contradances or call Deb Thorn at 498-3989 or [dnjthorn@comcast.net](mailto:djthorn@comcast.net).
- ✓ Gently used, still groovy Cds will be for sale...donate a few to clear our your personal collection to buy more!



## Thomson's Tune of the Month

By Bruce Thomson  
([LibtNov1@aol.com](mailto:LibtNov1@aol.com))

### Fiddle Making

One of my aunt's recently gave me an interesting little book, "The Violin Maker" by John Marchese. It's more or less about the lore of the violin told in the context of following a contemporary violin maker, Sam Zygmuntowicz, as he works to build a new violin to replace the Stradivari violin owned by one of the members of the Emerson string quartet. The underlying question throughout the tale is whether the old violins of the masters of the 17<sup>th</sup> and 18<sup>th</sup> centuries are better than those produced by modern craftsman. And if they are, what were the old guys' secrets that made them better? Marchese is a musician but not a violinist, so the book is a little light on the details of the instrument, its fabrication and intricacies, but it's a good book and I recommend it.

Everything I know of fiddle making (which is darned little) I learned from a 30 year friendship and affilia-

tion with Peter White. Peter is an English and American Studies prof at UNM, and founding member of the Virginia Creepers. Shortly after he moved to NM he got interested in violin making and began studying under Sid Flemming then John Honeycutt, a retired Air Force General. In 1980 Peter won a Fulbright fellowship to teach in Poland so he took his wife and 3 little boys behind the Iron Curtain to Eastern Europe for a year.

1980 was a very tumultuous year in Poland with formation of non-communist trade unions that ultimately resulted in the Gdansk shipyard strikes lead by Lech Walesa. This was one of the first prominent anti-government uprisings that is often credited with leading to the collapse of communism in that part of the world ten years later. During this time many of the universities were closed due to student strikes, so Peter had few teaching responsibilities. Instead he spent his time studying violin making with two Polish masters, so that by the time he came back to the U.S. he was making darn good fiddles.

When people evaluate good violins, they inevitably compare them to instruments made by the Italian masters of the 17<sup>th</sup> and 18<sup>th</sup> centuries, Amati, Guaneri and of course Stradivari. The corollary questions include: are those violins better than new instruments, do violins get better with time, and most importantly, did the old guys have some secrets that have never been revealed that made their violins better?

Regarding the last question, Peter says that every serious violin maker agrees that the old guys didn't have any special secrets, their instruments are of such high quality because they had good materials and superb craftsmanship. Much has been written about the varnish. Stradivari used oil-based varnish instead of alcohol varnish. Peter believes that an oil varnish is preferable because it is not as brittle and wears better. The trick, he says, is to get a colorful clear oil varnish and still have it be sufficiently thin that it doesn't deaden the vibrations of the top and back. Marchese notes that the old strads have been handled so much and polished so many

times that they have almost no remaining varnish, which substantiates the theory that the sound is not due to some magic formulation. According to Peter, the current focus of most makers these days is on matching the craftsmanship of the old masters rather than trying to discover lost secrets.

One of the most difficult questions to resolve is whether the sound of instruments improves with age. Peter is certain that the sound improves over the first 3 to 5 years due to drying of the wood, relief of internal stresses and curing of the varnish. Whether this continues over subsequent decades is hard to establish. He feels that the enormous purchase prices for the old guys' violins is due in large part to the age and historic value of the instruments, not necessarily their sound quality. Marchese cites blind sound tests in which violin virtuosos will play a passage on an old instrument then on a new instrument. Even professional critics and musicians cannot reliably tell the difference.

This fall Peter returned from a sabbatical leave and

has created a new program at UNM, the New Mexico Musical Heritage Project, in which students are studying the music and its role in the cultural evolution of New Mexico and the southwest. One of the core components of the program is instrument making and all students will build a violin before completing the course. Peter hopes that this program will evolve into a formal violin making program. If so it will be one of only three or four in the country.

Peter builds three or four fiddles a year and they are absolutely gorgeous. Albuquerque's got a semi-homeless character named Fiddle Bill who hangs around

the university playing fiddle for spare change. Fiddle Bill has built a couple of fiddles himself and, as you might expect, they look like they are quite rustic. One day, at Bill's insistence I tried his newest fiddle, a dark purple instrument that he had stained with prickly pear cactus juice. Holy Guacamole, it sounded terrific. I just had to gloat, so I called Peter and said "Peter eat your heart out," which subsequently became the name of one of the best fiddle tunes I ever wrote. I apologize for this month's bit of self indulgence in publishing one of my own tunes, but this tune is now part of my relationship with fiddle making and Peter lore.

### ABC NOTATION

X:4

T:Peter Eat Your Heart Out

M:c

L:1/8

C:Bruce Thomson

N:Published with permission of Bruce Thomson

K:Am

(3EFG|:"Am"A2A2c3B|ABAG EDEG|A2A2cAc|

"Em"e6eg|agea gedc|"G"efed cBAB|"Em"CBAG

EDEG|"Am"A3AA4:|

"Am"a2z2"G"g2z2|"Am"a2z2"G"g2z2|"Am"a2g2edc2|

"Em"e3ee2eg|"Am"agea gedc|

"G"efed cBAB|"Em"CBAG EDEG|"Am"A3AA4:|

# Peter Eat Your Heart Out

Steve Thomas

Musical score for the song "Peter Eat Your Heart Out" by Steve Thomas. The score is written in treble clef with a common time signature (C). It consists of four staves of music. The first staff begins with a triplet of eighth notes (G4, A4, B4) followed by a series of eighth and sixteenth notes. The second staff continues the melody with various note values and rests. The third and fourth staves complete the piece. Chord symbols are placed above the notes: Am, Em, G, and Am.

The Violin Makers of Arizona Association International will hold its annual meeting in Tucson, October 14 to 17 at the Randolph Park Hotel. Details can be found on their web site ([www.vmaai.com](http://www.vmaai.com)).

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## **2nd Saturday Dragoon Barn Dance**

**Dragoon Women's Club**

**OCTOBER 10 - 7 pm to 9 pm**

**\$6.00 Admission**

**Caller TBA Music by Judy Francis and Friends**

**Directions: I-10 East to Exit 318 (Dragoon Road-13 miles east of Benson) Three miles east to Johnson Road (just before RR tracks). Turn left, go one-tenth mile to only building - Dragoon Women's Club.**

**Dances will be every 2nd Saturday**

**Barb Hanson -520-586-3960**



Kari Usher and friend Cabell

**REMINISCING ABOUT "PICKIN' IN THE PINES" BLUEGRASS AND ACOUSITC MUSIC FESTIVAL**

*Just about the best time Doug and I have had since our trip to Hawaii, we met old friends, ate good food, made new friends and stayed at an Evergreen Club hosts beautiful home. Got away from the Tucson heat and spent three beautiful days of 75 degree weather with 32 degree nights (I kid you not!) in Flagstaff. Went to see my favorite old time band, Carolina Chocolate Drops. They BLEW the crowd away and talk was they stole the show!*



Saturday night held a contradance with Richard Wilson calling and Sandia Hots played



"Tween" Acts - short sessions where local artists entertained while the stage was being re-set included three young women, Bears and Bees (?) who played washboard, saw, sang with wonderful voices sort of Russian type tunes... Wonderful!

Not a great photo...I took lots more videos! Check out the Drops website or YouTube. They are HOT!

## Notes On the First East Coast Tour of Round the House

By Sharon Goldwasser

This is the abridged version.  
Full details on our myspace  
blog:[www.myspace.com/  
roundthehouse](http://www.myspace.com/roundthehouse).

Round the House made our debut tour to the east coast in June. It was FUN! We had 11 gigs and one radio show during the 9 day tour, used about 4 tanks of gas driving back and forth across Pennsylvania and New Jersey, and made lots of great new friends.

We arrived from various points to a rendezvous in Pittsburgh on Friday the 13th (of June): Dave came from a work trip in Boston, Mark and his family were driving over from Ohio and Claire and I flew in from Tucson.

First stop: the Pittsburgh contra dance where Claire called and we played for a welcoming crowd of enthusiastic dancers. Despite the heat and humidity, it was a great kick-off to the trip. (Good thing they had an ice chest full of cold water bottles on stage).

Saturday morning we had a great time being interviewed and playing on the incredibly long-lived radio show: The Light Bri-

gade, which is housed in the basement of the Pittsburgh Children's Museum.

A relaxing afternoon and then we enjoyed a small but appreciative audience at the Claddagh Pub near the riverfront district in Pittsburgh. We enjoyed hanging out with hosts Annie Trimble and Curtis Cooper all day. Their living room was the stage for an intimate house concert Sunday evening. Annie and Curt are great musicians too, and have a unique link to the southwest with their hobby of "Cowboy shooting".

Monday morning we headed east to central Pennsylvania. We checked into one of our two nights of hotel lodgings- at the very comfy Yorktowne Hotel, then drove up to Harrisburg to play in a cozy, candle-lit coffeehouse held in the Unitarian Church.

Tuesday started unexpectedly early with a fire alarm... a low key morning until about noon when we loaded up and drove the remaining miles of the Pennsylvania Turnpike and on in to New Jersey. Tuesday night we played in a charming spot that is both a recording studio and concert venue- Looking Glass Pond.

We were treated to the generous hospitality of Princeton con-

tra dancers for the next two days.

Wednesday night Claire called and the band revved it up at the Princeton contra dance. Local dancers and callers assured us that "The emails will be flying around for your dance tomorrow at Glenside!" Our hosts offered us a pleasant, low-key post-dance get together. That marked the end of the leisurely paced portion of the tour.

Thursday morning, we were in the car at a ridiculously early hour to be sure we'd make it back to York for lunch-time concert downtown. Our new friends Mary and Cushla really smoothed the way, and organized a wonderful lunch in the local Irish pub.

Then it was drive-time again. Philadelphia for the Glenside contra dance. Wow!! The east coast dancers have a lot of energy and an appetite for fun and challenging dances. Dave and Mark really rocked and the response was enthusiastic.

Friday morning meant a trip back to Harrisburg for a pub gig, and our only other night of hotel lodging.

Finally.. the end of the tour was in sight. Saturday we played an early set at the Penn-Mar Irish

Festival and then hosted an Irish session. We said farewells to many new friends we had made from York and the Penn-Mar fest.

It was on to our last gig at a pub near West Chester. Despite some unexpected challenges from the promised sound system, we had a lot of fun. At the end of the evening, Mark took his leave to continue on with his family vacation, and the rest of us lodged with old friends of Claire's. And then- it was over.

We flew back to Tucson and our regular lives and families. But we're almost famous in two more states now... and they've asked us back just about everywhere for next year.



Sharon Goldwasser, Dave Firestine, Mark Robertson-Tessi and Claire Zucker



# Work O' The Weavers\* in concert

## Saturday October 25

7:30 PM

Temple Emanuel

225 N Country Club

\$25 (\$10 students)\*\*

327 4501

\* a Community Food Bank food drive event

\*\* group rates available from ITZABOUTIME 623 1688

The Weavers in 1950 began selling millions of records. This was record breaking for their time. They were committed to singing "folk songs" and sharing these songs with a basically urban population.

They were four voices singing in a vigorous style with banjo and guitar accompaniment. The songs they sang like On Top of Old Smokey, Kisses Sweeter Than Wine, So Long It's Been Good To Know You, Irene Goodnight, and so many more were plucked right out of the roots of Americana. They also introduced people to songs from Spain, South Africa, Israel, and Russia.

The Weavers, Fred Hellerman, Ronnie Gilbert, Lee Hays, and Pete Seeger, sang passionately and eloquently of a world at peace with itself and of an America not divided but united in its differences.

The music came from roots deep in the American ethos. This put them at odds with the right wing McCarthyite forces aligned to protect America from such an insidious influence as theirs. By 1952 they were on the ropes, the only musical victims of the blacklist, and declared too "unamerican to be heard."

That the Weavers triumphed over these forces, that they practically single handedly blazed the way for non-classical music to be heard in concert halls is not so well known. (The commercial venues being closed to them) But that they sparked a whole interest in real folk music, for revivalists and preservationists alike, is indisputable.

Now four serious musicians  
David Bernz James Durst

Martha Sandafer and Mark Murphy have teamed up to follow the Weavers' footsteps. They have crafted an evening which pays tribute to those original Weavers. Offering uncannily faithful renditions of the Weavers' songs, they retrace the roller coaster trajectory of the quartet and also spice up the evening with songs the Weavers might sing today.

You are invited to come and enjoy this unique evening.

For more information:

<[www.workotheweavers.com](http://www.workotheweavers.com)>

or email Ted Warmbrand  
<[its@theriver.com](mailto:its@theriver.com)>

## 2008 Fall Harvest Camp

October 24-26,  
2008

Hummingbird Music  
Camp, Jemez Springs,  
NM

Sponsored by the New  
Mexico Folk Music &  
Dance Society.

For complete informa-  
tion:

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

Callers Wendy Graham and  
Deb Comly. Music by Roaring  
Jelly.



*Work O' The Weavers*

## ***We Love Our Volunteers!***

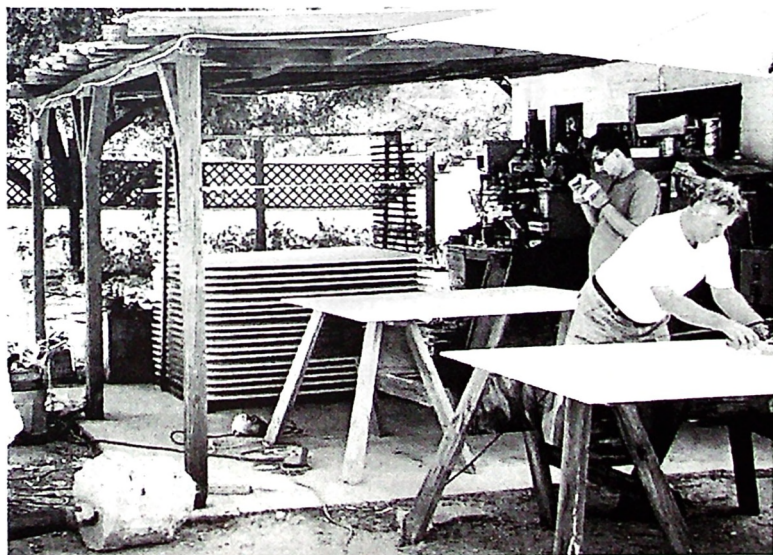
### **New Board Committee Head Approved**

By Dale Tersey, President

Suzanne Langstroth has been a member of the Tucson Balalaika Orchestra for a number of years and is now learning the repertoire of reels and jigs on mandolin that make up the core of the music for our contradances. As an interested party in the movement to get the Open Band more organized, she has been instrumental in developing a listserv mailing list for folks interested in the Open Band Band at all levels of playing experience.

Suzanne has agreed to be the point of contact for the Board and will take on the duties of coordinating the folks with reminders and prompting for the scheduled Open Band dances. She will also help with outreach to new folks that want to try their hand at either the Jams or Open Band.

Contact info: <http://www.tucsonopenband.org>;  
slangstroth@earthlink.net or 733-7192



Rob Kleban and Mike McGarry were two of many volunteers who sanded and finished new Dance in the Desert floor panels.

## **Mark Your Calendars:**

### **The 30th Annual Folk Music Festival Saturday and Sunday October 4 and 5, 2008 10:00 AM to 5:00 PM**

Sharlot Hall Museum Prescott, AZ

The action begins at 10 a.m. and continues nonstop until 5 p.m. each day. More than 150 performers will be participating, delivering musical magic ranging from bluegrass to regimental to gospel. Six venues on the beautiful Museum grounds will offer concerts, musical workshops and dancing.

.Singers, songwriters and storytellers of every folk ilk will be performing over the two-day Festival. The family-friendly event also features musical acts for the kids, including the Super Silliest Band.

### **Plan Way Ahead! Don't Miss The Second Annual Cottonwood Capers! January 16-18, 2009**

Join **Susan Michaels and Round the House, Claire Zucker and Traditional Blend** for fine music and contra dancing all weekend in Cottonwood, AZ. The dance hall, Cottonwood Community Center is an old armory with a wonderful ambience and a good, wood floor. The weather will be cool to chilly. There are lots of reasonably priced hotels near and a state campground with electrical hookup and bathroom/shower facilities available. Continental breakfasts will be provided Sat. and Sun. mornings along with healthy snacks and refreshing beverages throughout the dance weekend. Registration is only \$65. There are special sponsorships available for young dancers. Info at [judy.Norman@juno.com](mailto:judy.Norman@juno.com) or 623-979-4875

**Second Annual Turquoise Valley  
Old Time Music Festival - Naco, AZ  
Turquoise Valley Country Club  
October 10 - 12 - \$30 advance tickets**

*Featuring: Workshops  
and Performances by:*

Thompson and Landes  
Avrel Bird and Billy Lilly  
Bayou Seco, Motel Arizona,  
Christopher Dean, the  
Rubin Family. Hosted by  
the Arthritis Brothers



More info: 520 -266- 0697  
520-432-3091

Contradance Sat. Night  
With the Privy Tippers  
and Claire Zucker calling

**35th Annual Tucson  
Meet Yourself Festival  
October 10, 11, 12  
El Presidio Park, Tucson**

***FREE***

**Music, Food, Information and Craft  
Booths celebrating ethnic diversity of  
Tucson.**

*Check website, [www.tucsonmeetyourself.com](http://www.tucsonmeetyourself.com)  
(no performance lists available at press time)*

*Many TFTM members associated with performance  
groups.*

*Batucaxe will lead a short parade from the plaza  
to the main stage for HOT Brazilian music  
and dance on Friday night*

# Arizona Dance Scene and Beyond!

**Phoenix:** Phoenix Friends of Traditional Music. 2<sup>nd</sup> Saturdays, Kenilworth School; 4<sup>th</sup> Wednesdays, Irish Cultural Center. [www.pfotm.org](http://www.pfotm.org)

**Prescott:** Folks Happens! Contras 1<sup>st</sup> Friday, Grace Sparks Memorial Activity Center – Steve 928-445-3373; English Country, Tuesdays at Mile High Middle School, Archie 928-443-8906.-*Special contra during Sharlot Hall Festival*

**Cottonwood:** Third Saturdays, Cottonwood Civic Center – contact Deb 928-774-5836

**Flagstaff:** Flagstaff Friends of Traditional Music, 1<sup>st</sup> Saturday Contradance. Ashurst/Old Main Hall, NAU Campus. [www.ffotm.org](http://www.ffotm.org) \*\*\*Check out their website – it's the best with their newsletters online\*\*\*

## New Mexico

**Albuquerque :** [www.folkmaids.org](http://www.folkmaids.org) 1<sup>st</sup> and 3<sup>rd</sup> Saturdays Contradance, Heights Community Center. 505-345-8041

**Las Cruces:** 3<sup>rd</sup> Friday Contra dance, Mesilla Community Center

**Taos,** 3<sup>rd</sup> Saturdays, 505-776-1589

**Santa Fe:** 2<sup>nd</sup> and 4<sup>th</sup> Saturdays, Odd Fellow Hall

**COLORADO** (also see CDSS.org listings)

**Durango** Contra Dance: 1<sup>st</sup> Saturdays, Durango American Legion, 970-903-9402 *Contradance and English Country Dance workshop Oct 4 - details, <http://groups.google.com/group/Durango-Contra-Dances>*

Always double-check information either on the web, or through contact phone numbers given before hitting the road. Form a car pool and offer a friend or two a ride.

<b>Officer Committees</b>	<b>Name Telephone</b>	<b>Email Address</b>
President	Dale Tersey 906-0352	Terseydale@qwest.net
Treasurer	Steve Richards 882-3068	Stephen.richard@att.net
Secretary	Judy Francis 221-3035	Francisinbenso@ yahoo.com
Dance Committee	Lorien Tersey 591-2432	Dreamflower@qwest.net
Bookkeeper	Mike Cease 327-4705	Mikecease@yahoo.com
Next Generation Committee	Laila Lewis 858-539-5101	Lewisllewis@yahoo.com
Open Band Committee	Suzanne Langstroth 733-7192	Slangstroth@earthlink.net
Dance in the Desert Chair	Liz Healy 444-3914	Lizhealy@theriver.com
Newsletter Editor	Susie Tomlinson 544-2137	Susiet66@hotmail.com

## **WEBSITE MANAGER NEEDED/CALL DALE**

**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

## TFTM Classified Ads

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Contact Susie Tomlinson,  
[susiet66@hotmail.com](mailto:susiet66@hotmail.com) for inclusion of your ad.

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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](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 7-8:30 PM. 2nd, 4th, 5th Tues. Contact Jamie Massey ([er4az@aol.com](mailto:er4az@aol.com)) with questions and for playlist.
- Fast jam from 7:30-9:30 PM. 1st and 3rd Tues. 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

**Second Saturday Acoustic Music Song Circle & Singalong: 7 PM** 3071 W San Juan Dr. Lead a song, perform a song, or just sing/play along. Lyric books supplied, bring a snack if you choose. Contact Fred Grosvenor for directions [Fdg\\_sd@yahoo.com](mailto:Fdg_sd@yahoo.com).

**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 North 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](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**

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\_\_\_ 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  
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\_\_\_ 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!*

Oops! Did it again! Had to add 4 pages at a time and apparently didn't have enough material. I actually deleted some stuff accidentally! Its 3:45 a.m. Friday morning and as you can see, I'm bleary eyed.....have to get up early for work! So here is some space for you to doodle! Use colored pencils, more fun!



**TFM**news

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