

# T.F.T.M. Newsletter

TUCSON FRIENDS of TRADITIONAL MUSIC

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## ROSALIE SORRELS

T.F.T.M. is proud to present Rosalie Sorrels in concert, Friday, January 23, at the Arizona Ballroom (Uof A Student Union Building). The concert will begin at 8:00 PM and tickets will be \$3.00 for members and students and \$4.00 general admission. Advance tickets may be purchased at Mingus Guitars, Workshop Music, SUAB office, and Antigone Bookstore. This concert represents the work and dreams of several years come to fruition and we are delighted to present a performer of this caliber. The following article by Utah Phillips will serve as a brief introduction. We hope this will be the first of many visits to Tucson by Rosalie and look forward to seeing you at the concert.

### ROSALIE SORRELS GETS A LABEL: 'JUST THE BEST'

by Utah Phillips \*

That's right, folks. I'm on my way to the Yukon to sing for the Frostbacks. But before I go I want to tell you something about my oldest friend in the world. The best singer I ever heard.

What do the president of the Chase Manhattan Bank, Rosabrisarrio (the notorious outlaw queen) and a six-bladed, gold inlaid, pearl-handled Boy Scout knife have in common? Rosalie Sorrels, what else? It's like this.

Rosalie is one of those rare entertainers who believe that what you do between songs may be as important as the songs themselves.

She tells stories, tales like the ones mentioned above. Not just funny tales (although some of her's are masterpieces of timing and sculpted language), but rhapsodies and tragic-comical commentaries, lessons learned along any kind of road you care to travel.

She blends wit and compassion, song and poetry into the tightly woven fabric of a life that is extraordinary, and fabulous in its truest sense. And that voice! No one sings like Rosalie. But no one listens like Rosalie.

Her singing mirrors a lifetime of listening to Basque shepherd songs, Scottish ballads, movie music of the '30s, Billie Holiday tunes.

The upshot is that a Rosalie Sorrels performance, song and story, is not so much a concert as it is a piece of theater, a one woman show which not only creates intimacy with her audience but demands it.

Rosalie and I first met in the early '50s in Salt Lake at my going away party, a six-day affair memorializing my departure to the late, great Korean War (remember?).

I remember particularly her high, plaintive falsetto piercing the rude cacophony of shattered crockery and police sirens with the lovely lilt of an old Hibernian ballad, "Lass of the Low Country." She was playing the ukulele. What a way to go.

Korea behind me, I returned to find the country locked in the throes of the Great Folk Music Scare of the early '60s. It looked grim. But there she was, Rosalie, singing jazz, old songs, country music, anything she could lay her tongue on. The ukulele was hanging on the wall with an avocado growing out of it. The guitar had become our national instrument. I had been composing a great deal overseas, enjoying songwriting mainly for its laxative properties: I had a lot to forget.

Rosalie would sit me down in her living room, ply me with pork burritos and strong drink and demand that I disgorge the contents of my flickering brain into her tape recorder. The next day she would sing back songs that she claimed were of my own inven-

tion. I had never heard those songs before in my life and am certain that without Rosalie's attention no one else would have either.

But Rosalie is like that, a song finder, a song saver, whether they come from old Mr. Turner, the transplanted Southerner in Logan, Utah, the Basque priest in Boise, or a drunk vet.

Being a person of rare taste and perception, Rosalie left Utah several years before I did. I'm stubborn, I am, and preferred to wait until I got thrown out.

I had an old VW bus called Hitler's Revenge, a headful of songs and tales and an earnest desire to make a living without taking on a boss. And there she was, Rosalie, trouping up and down the countryside in a succession of automotive disasters crammed with five kids of assorted sizes and temperments, sharing all that music with anybody who would listen and all without the benefit of management or major media.

(Have you got that, folks? Legends exist in spite of management and major media, not because of them.)

And Rosalie is a LEGEND, a self-willed high-velocity tornado, barnstorming festivals, night clubs and low dives, all the while writing the book on what to do if you're a woman over 40 and on the road.

And for that I will offer a personal thanks. Rosalie's example has shown me and countless others that our music, folk music if you prefer, is only as alive as the people who are willing to sing it, to carry it about, to share it.

It is only as alive as those who are willing to confront the witless pap that passes for Top 40 music these days with a better, truer vision of our musical selves, who we are and where we've come from. Let me put it this way. When Rosalie Sorrels moved out of Utah she left behind a musical vacuum so vast that it took two people to fill it. So now they're stuck with Donnie and Marie.

So what? We've got Rosalie.

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February 15, 1980



#### AN EVENING WITH LALO GUERRERO

Eduardo "Lalo" Guerrero will perform in a free concert at Crowder Hall on Friday, January 30. The concert, which begins at 8:00 PM, is sponsored by the UofA Southwest Folklore Center at the UofA School of Music. Partial funding for the event comes from the Meet the Composer foundation of New York.

Although Lalo Guerrero was born and raised in Tucson, most of his active career as a recording artist and songwriter has been spent in Southern California, where he moved around 1940. He is best known for his many compositions in English, Spanish and Pachuco, which range from romantic songs through topical and political corridos to humorous pieces and satires. In the late 40s and early 50s, he appealed to contemporary Chicano youth with such classics as "El Pachuco y El Tarzan" and "Marijuana Boogie." His topical songs comment on such issues as the Farmworkers' Union, the murder of Tuben Salazar, and Bilingual Education. His humorous pieces deal with contemporary fashions, customs and mores. Although some of his material is quite serious, he usually combines important issues with a magnificent sense of humour. When he appeared at the 1977 Tucson Meet Yourself, the occasion was said to have brought together Tucson residents who hadn't seen each other for twenty years. Although we expect that most of the audience for this event will be drawn from the Mexican American community, we urge TFMers to come on down to Crowder Hall and hear a man who has become a real local legend. It is likely that the concert will broadcast over radio, television, or both. For more information, call Jim or Pat at the Folklore Center, 626-3392.

Crowder Hall, the auditorium of the UofA School of Music, is on Olive just south of Speedway.

Dear Members—

January 24, a Saturday, at the Pima Community College West Campus Little Theatre, I'll be presenting a concert with Bill Steele. He'll be between engagements in Texas and California and we felt a stop here in Tucson would be a treat all around.

This resident of Ithaca, NY, and veteran folk festivaleer is probably best known as the author of the song; "Garbage" which has been performed by hundreds of artists and recorded by a few too. Most of the other songs he writes also comment wryly and humourously on politics, society and the human condition. His view of the world somehow emerges as a positive one in songs with titles like "Dr. Jeckyll's Cola," "The Boy With the Loving Cup Ears," and "Ode to a Nearsighted Rabbit "

An LP of his songs entitled "Garbage and Other Garbage" has been released by Bay Records.

His performances also include a variety of songs by other writers as well as traditional folksongs. He accompanies himself with guitar and five string banjo.

Between songs, he often reads odd items he collects from newspapers, which he describes as "things I never got around to writing songs about."

Concert will start at 7:30 PM.

At \$2 a ticket, and children free, this will be hard to beat. But as usual, no one coming will be turned away.

Hope to see you then,  
Ted Warmbrand  
(for Its About Time)

#### THE CUP COFFEEHOUSE

715 N. Park  
8:30 PM — 12 midnight  
Friday nights

We've had some very enjoyable evenings at The Cup this fall. Some of the highlights were musicians who had heard of The Cup and just dropped in. Jeff Erb (who will probably be featured in January) showed up late one Friday night. He was our last performer at 11:30 and held us all in our seats until almost 1:00 am. The exciting thing about the Cup is the opportunity it gives for variety and surprise.

Louisa Johnson was no surprise to me, but to many who saw her for the first time September 19th she was an unexpected treat. Louisa plays several stringed instruments. She has the rare ability to sing while accompanying herself on the fiddle.

Miguel Angel brought us the folk sounds of Central America when he featured for us on October 3rd. My favorite part of his performance was the Bolivian flute playing.

We will be open again January 9th. On that night our feature will be Rick Meyer. Rick has a strong, direct style of singing. Rick will perform at 10:00 PM. We open at 8:30 PM. I hope to see you there.

Terry Bailey

The February TFTM Contra, Round and Traditional Square Dance will be on Saturday, February 7th at the YWCA, at 322 E. University, beginning at 8:00 pm. Beginners are welcome — \$1.50 for members; \$2.00 for the public.

There are three traditional music organizations in the Phoenix area that we know about, they are the Arizona Pickers and Grinders Society, 2616 N. 30th Street, Phoenix 85008. They meet every fourth Tuesday at 1635 W. Hatcher, in Phoenix.

The Arizona Dulcimer Society, 6701 E. Lathan Street, Scottsdale, 1-949-0651. They meet every third Friday at this address.

The Arizona Old Time Fiddlers, Maryvale Park, 4420 N. 51st Avenue, Phoenix. They meet every third Saturday from 1-5 PM.

Tell your friends about them . . .

We don't have a folk tale this month. If anyone knows any stories send them in. They must be fairly short. . . . Please check the right hand corner of your mailing label for the expiration date . . . TFTM t-shirts are available at the TFTM concerts, Rosalie Sorrels, and the square dances, or write us at the PO Box number . . . . .

Rick or Elsa 795-9675

TUCSON FRIENDS OF TRADITIONAL MUSIC . MEMBERSHIP FORM

tftm use only:

NAME: \_\_\_\_\_ PHONE: \_\_\_\_\_

exp. date: \_\_\_\_\_

ADDRESS: \_\_\_\_\_  
work  
PHONE: \_\_\_\_\_

notice sent

date: \_\_\_\_\_

CITY: \_\_\_\_\_ STATE: \_\_\_\_\_ ZIP \_\_\_\_\_

renewal received

date: \_\_\_\_\_

SINGLE(\$5) \_\_\_\_\_ TODAY'S DATE: \_\_\_\_\_

FAMILY (\$8) \_\_\_\_\_ CHECK ONE: \_\_\_\_\_ Renewal

\_\_\_\_\_ New Member

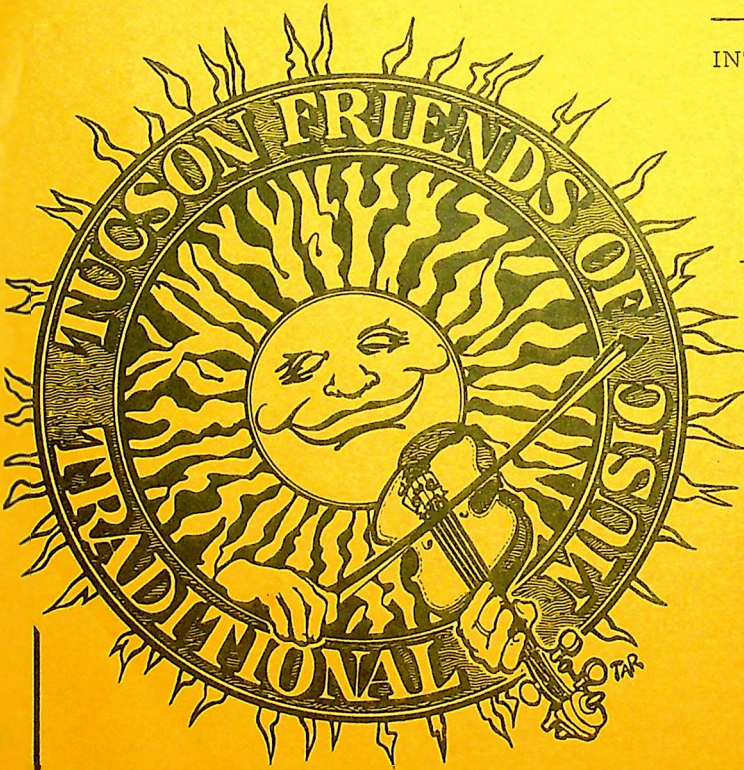
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CAN WE LIST YOU IN THE TFTM DIRECTORY? \_\_\_\_\_ Yes \_\_\_\_\_ No

ARE YOU INTERESTED IN VOLUNTEERING FOR CLUB ACTIVITIES?

\_\_\_\_\_ Yes \_\_\_\_\_ No

INTERESTS AND COMMENTS:



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P.O. BOX 40654 · TUCSON, AZ · 85717