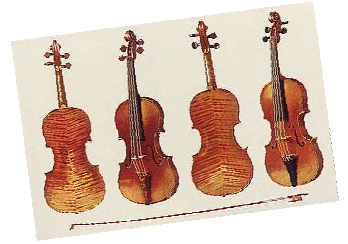


The Arizona Fiddler

The official publication of The Arizona Old Time Fiddlers Asso, Inc.
Published every other month at Chino Valley AZ



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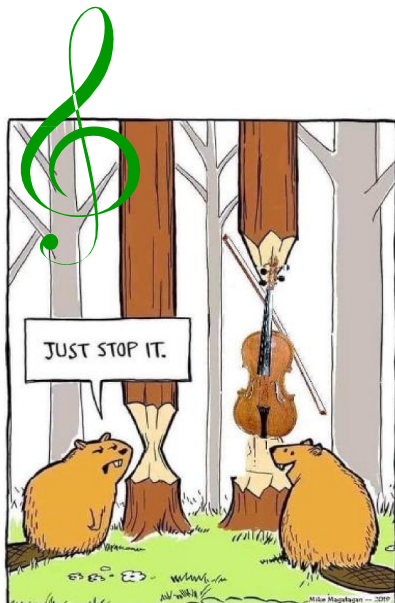
Calendar of Events

Sept 24 26 2021
Arizona State Fiddle Championship
Payson Arizona
email tourism@paysonaz.gov

November 2021
Fiddlefest
Salome Arizona

February 10 thru 13, 2022
43rd Annual Ajo Old Time Fiddlers Contest!!!
Feb. 10th - Fiddlers Show; Feb. 11th & 12th -
Fiddlers Dances; Feb. 12 & 13 - Contests; Feb.
13th - Super Bowl Party
And yes, we did check the dates for the Super
Bowl, there will be no date changes this year,
unless it's from the NFL!! :)
So mark your calendars and make your
reservations and we'll see you next year in
Ajo, Arizona!!

February 11-13 2022
Safford Fiddle Contest



to be honest
my music
taste is so hard
to describe
like it's literally
everything
except for the
songs i dont
like.



!!NEW ADDRESS!!

DON POINDEXTER

Apollo Assisted Living
4719 W Harmony Dr
Glendale AZ 85302

Chapter Meetings

During this time of the corona virus - check with
the chapter rep for cancellations and times

Rim Country - Payson area
1st Sunday 2 pm

Rock of Ages Lutheran Church
204 W Airport Rd Payson AZ

3rd Thursday 6 pm

Mount Cross Lutheran Church
Log cabin building

601 E Hwy 260 Payson AZ

Contact Caitlin Wilson

wilsonsetc@gmail.com

Southern AZ - Tucson area

Unitarian Universalist Church
4831 E 22 Street Tucson AZ 85709

6:30 to 8:30 pm

Contact Wilbur Welsh 520-743-7086

Territorial - Yuma area

Contact Dan Everts 509-953-0079

Verde Valley - Cottonwood area

NOT MEETING NOW

NEW DAY !!!

Second Sunday 1 - 4 pm

Senior Citizens Hall

500 E Cherry Cottonwood AZ

Contact Fran Judd 928-634-7963

Thelma Lindsley passed away, May 14 2021, at age 95. She was a fixture at the campouts and in good health up to a couple of months ago. Messages can be sent to: Pam Lindsley PO Box 2689, Camp Verde AZ 86322

Thelma Louise (Harris)Lindsley



Thelma Lindsley and her banjo have been a fixture around the Old Time Fiddlers events and Camp Verde music circles for many years.

Thelma was born in San Diego Oct 8, 1925 to Ernest and Emma Harris and spent her early childhood and school years in Escondido, California. When World War II came along, she got her first job supporting the war effort by packing lemons at the Lemon House. She also started oil painting during those years and continued to do that hobby on into adulthood.

Thelma met her lifetime love, Ellsworth Lindsley, on a trail ride in Spring Canyon, Calif. while in high school. Before he left to go overseas with the Army, they became engaged. On July 5, 1946 Ellsworth returned home and five days later they were married. "He was the best thing that ever happened to me", she has often said.

After high school graduation she became a Rosie the Riveter and helped to build the Navy's PB4Y2, a patrol plane used during and after the war. "I loved the work and was proud to do this for my country." Recently the local Camp Verde newspaper interviewed her and recorded her recollections of her experiences as a 'Rosie'.

Thelma's passion for horses started when she was a little girl and she begged her parents for a horse constantly. Finally, when she was 14, she got her first pony. "I was truly lucky to have had parents that gave in to my begging and from that day until 2010 I had a horse to ride and I rode every chance I could get".

In 1983, she and Ellsworth moved to "my sweet Camp Verde" so she would have trails to ride. There she joined the Verde Valley Horse Council and participated in many horse shows. She won prizes with her sulky and mule, Remmy. Thelma was never afraid to take off and ride the trails around Camp Verde, either with friends or by herself and continued to do so up until 2010 when her faithful mare, Lady, (a Missouri Foxtrotter, Dixie Fancy Lady), went to that big pasture in the sky.

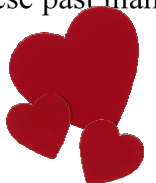
Another of Thelma's interests, history, led her to volunteer as a docent at Fort Verde where she loved educating the visitors in the importance of Fort Verde in the early days of Arizona. As a reenactor, she went to the local ball in a handmade dress and a shawl a friend made for her.

Thelma's music career started early in her childhood when her mom, who had a beautiful voice and knew many songs, taught her to sing all kinds of songs with her. At age 65, at a Prescott, AZ swap meet she bought her first banjo. "You must be crazy to take up banjo at your age." Ellsworth said. "I guess I am" she replied "because I'll be taking lessons from Joe Bettencourt in Phoenix and I think I'll be making him go crazy too!"

When Ellsworth passed away in 1993, playing the banjo and singing was her salvation and helped her get through what she described as the worst time in her life. Entertaining people and making them smile opened up a whole new world to her and she has been doing it ever since. "I love to see all the beautiful faces in the audiences I play to. I know I must drive everyone nuts banging the banjo the way I do, but I sing the old songs that people can relate to." Thelma was an entertainer at the Prescott Folk Festival for many years, enchanting the audiences with songs like "Put Me in Your Pocket", "Daisy a Day" and "You Can't Break My Heart".

In 2012 she made a CD of some of her trademark songs so her 3 sons and grandchildren would have something to remember her by. That same year Thelma said, "Now that I'm 88, I plan to keep playing until "I Lay Me Down". My life couldn't have been any better and it still is the best. I've loved every minute of it". Up until just a short time ago, Thelma could still be found at local jams singing and strumming, making folks smile with her old songs and quirky sense of humor. "Thanks to all of you who have helped me live a fun filled musical life these past many years. "Remember Me", I'm still "Riding Down That Arizona Trail".

Today in 2021, at age 95, we all remember Thelma and will miss her.



July Birthdays

Wilma Allen	7	
Aspen Dietrich	7	5
Tom Bonn	7	7
Mary Ann Tveit	7	12
Willi McArthur	7	14
Sylvia Sandoval	7	15
Fred Werckle	7	16
Emily Wilson	7	19
Dick Lyons	7	22
Marshall Racowsky	7	26

AUGUST BIRTHDAYS

Caroline McArthur	8	1
Ron Smith	8	1
Charlie Freund	8	7
Gail Martin	8	9
Diana Smith	8	11
Carol O'Brien	8	12
Brad Schauer	8	18
John Emsley	8	25
Jack Barnes	8	30
Ranelle Dietrich	8	31

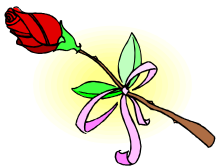
July and August Anniversaries

Gary & Mary Lee	Huntington	7	14	1962
Dick & Francis Lyons		7	17	1971
Troy & Wilma	Lutrell	7	7	1987
Bob & Mary	Tieszen	7	8	1978
Kenny & Nancy	Reynolds	8	10	
Delynn & Arline	Peterson	8	15	1975
Guy & Darlene	Selle	8	5	1994
John & Penny	Emsley	8	9	2015



We would like to introduce you to our new great granddaughter
Logan Ellsworth Johnston
 Born May 25 2021
 Weighed 7 lbs 14 oz.
 dad and mom Craig and Chelsea Johnston
 Now living in Chino Valley AZ (close to us!!)

noreen



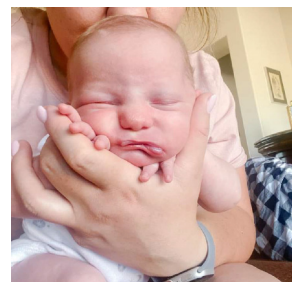
A few minutes



A few hours



2
 WEEKS





The History Of The Fiddle

Although the fiddle was established in Irish traditional music before the Uilleann Pipes, the references to its predecessors do not date back as far as those of the pipes. Bowed instruments appear in numerous European carvings and illustrations dating from around 900 A.D. However, the interpretation of these carvings is difficult and the names given for the instruments differ and overlap in texts.

The term 'fiddle' itself is somewhat general; it was originally the term for a twelfth century instrument, which was constructed of flat boards for the top, back and sides. This original 'fiddle' developed into the *litre da braccio*, the most significant predecessor of the violin. The term was later adopted for any member of the classical strings family, but has become particularly associated with the violin in the context of traditional music in Europe and America. The earliest examples of a bowed instrument and of a bow itself date from the eleventh century and were excavated in Dublin in the eighteenth century. The bow is the earliest example of a medieval bow in Europe. According to "The Companion to Irish Traditional Music" (Vallely 1999, pg 123) The earliest reference to the fiddle in Ireland is from a seventh century account of the Fair of Carman by O'Curry: "Pipes, fiddles, chainmen, Bone-men and tube players ". Also in existence in Ireland was the *timpán*, a bowed or plucked instrument with three to eight strings. In 1674 Richard Head wrote about Ireland "in every field a fiddle, and the lasses footing it till they were all of a foam ". In John Neal's Dublin shop, there was an advert claiming, "There is fiddles to be had". This suggests the abundant availability of fiddles in Ireland. However, these fiddles bore no connection to the modern day fiddle, or violin. Almost all European countries claim the invention of the violin, but none can seriously challenge the prominence of Italy in its history. The oldest surviving violin dates back to 1564 and was made by Andrea Amati, whose techniques have become the blueprints for all violin makers since. The accepted modern form of the violin, with the exception of the shape of the neck, was confirmed by 1710 thanks largely to Antonio

Stradivari. It was in the early eighteenth century too, that the modern design of violin was firmly established throughout Ireland. In terms of its accepted construction, then, the fiddle is the oldest instrument in Irish traditional music. However, whereas the uilleann pipes have remained almost unchanged since its establishment in the tradition, the fiddle has undergone a process of continual development, particularly in the area of string and bow technologies. Gradually the finger board has become longer to facilitate moving into higher positions for greater range, and the neck has been made narrower to make this movement easier. In 1820 the chinrest was introduced and, later still, was followed by the shoulder rest. These additions permit the player to grip the instrument with the chin, so allowing the hand to move more freely. However, owing to the nature of the melodies and the social context in which the fiddle existed in Irish traditional music, many of these developments were ignored for many years after their introduction: The dance tunes that were played on the fiddle rarely reached above the notes covered in first position (that is the low G to the upper B") therefore the extended fingerboards and chin rest were considered unnecessary. Many players of traditional music today still play without chin and shoulder rests. Also the fiddle required great skill in making, so the peasantry, amongst whom the instrument was popular, did not have the skill to modify their instruments, nor could they afford to buy new ones. The afore-mentioned John Neal is the first recorded Irish fiddle maker. Along with his brother, William, he began making fiddles in Dublin in the 1720s. However, there is some debate about how the instrument travelled to Ireland. The most common theory is that fiddles, along with reels, were brought into the country by the Ulster-Scots. According to www.scotlandsmusic.com, the fiddle had been an established instrument in Scottish traditional music since the seventeenth century and was thought to have been introduced by the crusaders. The fiddle was an ideal instrument for traditional Irish music, especially for the dance tunes. It broadened the horizons of traditional music, in terms of ornamentation and melodic variations: there was scope for ornamentation with both the fingers and the bow, and, as the notes were not fixed in pitch, as they were on the whistles and harps, there was a greater melodic range

available to the players. " The characteristic features of Irish dance tunes make the fiddle a very suitable instrument. Cuts and rolls are easily executed, triplets can be bowed legato or singly to get the same effects as the pipes. " (Vallely 1999, pg 129) I feel that this statement is slightly controversial in that, as previously stated in the same book, the fiddle existed in traditional Irish music before the pipes. Did the single-bowed triplet mentioned here develop after the introduction of the pipes or was it already in existence? Also previously stated in the same book is the fact that much Irish music was composed on the fiddle. So was the easy execution of triplets and rolls an advantage of the fiddle and a reason for its popularity, or were these techniques developed on the instrument, meaning it's popularity was as a result of something else? One school of thought states that these ornamentation techniques were developed on the tin whistle and then transferred across to the fiddle, but that is unlikely, since the earliest tin-plate whistles appeared in Britain only from 1825 and were even later arriving in Ireland. Although the wooden fiddle was long established and readily available in Ireland by the 1900s, a new style of fiddle was adopted by the travelling community and the peasantry: the tin fiddle. This was most popular in Donegal as it was very cheap to construct, was quieter than its wooden counterpart and very easy to mend. This was an important factor when one considers that in remote areas such as Donegal, access to those with the expert knowledge and skill needed to repair a timber instrument would have been limited. The properties also made it the perfect instrument for the children and learners in the travelling and peasant communities where houses were small and a loud timber instrument at night amongst large families and close neighbours would have been objectionable. Many of the great travelling fiddlers played these instruments, such as the Dohertys and their in-laws, the McConnells. Indeed Johnny Doherty was one of the most influential fiddlers in Donegal in the last century. He came from a family of tin smiths, whose " skill in working with thin-gauge sheet metal – typically tinplate – in times of high demand for fiddles was recruited for fiddle construction too. A skilled maker could turn out a fiddle body in two hours, to it was fixed either a home-made neck and fingerboard, or more commonly, a discarded neck from a damaged timber fiddle, with F-hole chiselled in the belly. " (Vallely 1999, pg 127) The tin fiddle was also adopted by sailors and those who emigrated from Ireland as it was able to withstand the horrendous conditions on ships. Many people attribute the dispersion of Irish music in part to this usage of tin fiddles. Some tin fiddles are still produced today in Donegal, but these levels of production do not even come close to matching those of the early twentieth century. Many of the tin fiddles made by the Doherty, McConnell and Irwin families still survive and are held in revere by their owners. Also still in existence is a single



brass fiddle, often seen to be the icon of Donegal fiddle tradition, but which was probably popular right across the island. Similar in construction to the tin fiddle, the Stroh or phono fiddle was used until 1926 in wax cylinder recordings. Invented by Augustus Stroh, this metal fiddle had its own acoustic horn and was designed to provide a sharper sound for recordings. However, as discs overtook the wax cylinder recordings, the production of Stroh fiddles ceased, and today they are a rarity. Thanks to Patricia Clark with her source "The Companion to Irish Traditional

We didn't know if we had what it took to have a real old time fiddle session. What if a bunch of musicians showed up with expectations of speed and skill and left disappointed? What if someone realized this was nothing special, just a circle of beginner fiddlers and guitarists who knew fewer than a dozen tunes, and couldn't hum any of them?

So we focused on our strong point - welcoming beginners. At one of our very first sessions, a quiet lady brought her fiddle and joined the circle. At the end of the evening she got out attention and told everyone that she had been thinking of throwing her fiddle away, but after playing with us she was deciding not to give up. Everyone clapped for her. We don't provide the most breathtaking music or fast paced entertainment. But that is our underlying message - don't give up.

We have our list of tunes, and before adding a new one to our repertoire we send out sheet music for the classically handicapped, and a recording for the auditorially advanced. We start off each tune at 'tai chi' speed, as we call it. After a few rounds we move on to medium speed, then our version of 'regular' speed. If someone doesn't know a tune, they can chunk along to the beat, and resolve to actually for real practice this week so they can play that one next time. At least that's the idea.

When we met outdoors at the park during the shutdown, a lady came over and shyly asked about our sessions. She hinted at having a fiddle at home, which she might at some other time like to bring to play. Silly me, I believed the whole story. Mom turned on her. "Your fiddle's in the car."

"Yes." The woman admitted.

"Go get it."

She was gone for quite a while. I wasn't sure she'd ever come back. But she did, and the fiddle was with her.

She's one of our bravest fiddlers now. And she makes some of the best snacks ??

Not everyone in our group is a beginner, and we feel bad sometimes that some highly qualified musicians are having to accommodate themselves to our baby pace

Hopefully one day we will graduate to those fast and furious tunes that some 'real' fiddlers play, and learn to use our instruments as extensions of our vocal cords and practically speak through them. But while we're here in no man's land, somewhere above Twinkle Little Star and below Blackberry Blossom, we do appreciate the very patient musicians who've already been miles ahead down the music road, but came back just to walk us music infants through our first steps.

We also have lots of literal babies (very young ones), which is our main advantage over the more advanced. Because literal babies with an interest in music have a greater chance of succeeding than simply 'music babies.' What keeps them coming is their freedom to switch from fiddle, to percussion, to marching or squashing water bottles to the beat, or socializing in the corner at will. Plus the interesting finger food... and possibly because their parents make the them.

At the moment we're meeting most Sundays in the Rock of Ages fellowship hall , 204 Airport Road, in Payson Arizona. We have a set of fiddle tunes we're working on, and we rotate through them as time allows. We start at 1pm and go till 3 or 4, with a break in the middle. Contact is mycountryfiddlers@gmail.com to make sure. Everyone is encouraged to bring a healthy meal item to share. ?? ?? ?? ?? ??



The Wilsons - Rim Country Chapter AOTFA

I have tried to write a short note of thanks multiple times and it keeps turning into a travel log of OTF contests over the years! Chuck and I are never short of wonderful memories when it comes to all the players and gridders we have had the privilege to know and to hold dear.

It may be a while before we are able to enjoy another fiddle contest with all of you.

Chuck at 88 yrs. is slowly recovering from a heart attack with 2 stent surgery !

He was very lucky and I thank GOD he is still around to enjoy me in his life...HA!

50 years this Dec. 21 !

Since I can no longer commit to contest judging, I have begun ruminating . :)

It was such a life privilege! Payson 10 yrs., Tucson 12 yrs., 6 or 7 at AJO and

5 yrs. for Wickenburg . All this brought thoughts of the longevity of Arizona contests!

What it takes to put on a contest year after year! For those of you who volunteer your time, it is a huge headache and a work of joy ! Someone should write a very entertaining "How To" book!

Research:

1975- Jay Belt, Richard Thomas and H.B. McCloud formed the Az. Old Time Fiddle Assoc.

(Fiddler's are still playing Jay Belt's rendition of Cricket on the Hearth)

1979 = 42yrs for SAFFORD and EAOTF

1979 = 42yrs also for WICKENBURG'S Fiddle/Bluegrass

1976 = 45yrs for YUMA

1973 = 48yrs for AJO

1970 = 51yrs for PAYSON

1948 = 73yrs for TUCSON

Tucson is reported as having the longest continuous running contest in the nation!

The winner of that first contest played Up Jumped the Devil/ Kentucky Wz/ Red Apple Rag.

Arizona has such a rich history of fiddle music and the "Longevity" of these contests speaks volumes of the tenacity of those communities! As our personal lives change, I hope we can all find ways to make that change also work for the continuation of AOTF.

I lost much of my computer address book when we moved to Gilbert and closer to my nephew. I sure would like to keep in touch. Those interested please send your phone &/or e-mail to Marti White / 2643 E. Hickory St./ Gilbert, Az. 85298-0579.

**We miss you all,
Chuck and Marti White**

We had a blast traveling to Weiser this year for the National Oldtime Fiddle Contest! We were told there were about 200 competitors with a few being online but most were there in person. There was the usual fun jam sessions and good times playing with friends.

Sawyer entered Small Fry for the 1st time and placed 4th. He's 6 years old and was thrilled to place so high! Ranelle and Brie, as well as our good friend, Jim French, did a great job backing him up.

Ranelle, Brie and Aspen placed 2nd, 4th and 5th in the Jr Jr Division. We are told this is the first time in Weiser history that three siblings have ever been in the top 5 of the same division. The competition was fierce and wonderful and we were thrilled to be a part of it!

Tiffany Dietrich



Arizona Old Time Fiddlers Association
Application for Membership
Renewal or Change of Address

Annual Dues \$15 per family Over 80 \$10 includes partner

New Member Renewal Change of Address

Please print

Name _____
Summer Address _____
Summer City _____ State _____ Zip _____
Phone _____
Email _____

IF Different

Winter Address _____
Address _____
Winter City _____ State _____ Zip _____

Man's Birthday _____ Lady's Birthday _____
Anniversary _____ Year _____
Children under age 18 living at home _____

- Chapters
- Rim Country Payson area
 - SAOTF Tucson area
 - Territorial Yuma area
 - Verde Valley Cottonwood area
 - Independent Anywhere

Members may join one principal chapter.
and one associate chapter
Please send state dues to:
Noreen Johnston, Membership Secretary
696 S Maricopa St Chino Valley AZ 86323

AOTFA
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Chino Valley AZ 86323

July / August 2021

