

Mad Folk News

David Francey April 19th at The Brink!

♪ If David Francey never wrote a single song and only performed traditional songs or those written by others in the folk vein, he would still be spectacular. He has one of the most mellow voices on the folk music road today, soothing but with an underlying passion. His pitch is absolutely flawless and he seems to possess a built in metronome, invaluable but only as a foundation to phrase against. Though he plays the guitar very respectfully, in a simple and unobtrusive way, he often leaves the instrument in its stand and enjoys the accompaniment of one or more other musicians. It seems he does this so he can concentrate on his singing, and that approach really works for David Francey, possibly the finest of male vocal stylists in the folk world.

But then on top of that, as if that weren't enough, David is in the very top echelon of songwriters. Somehow he writes songs that are heartfelt to an extreme degree but that are never mawkish. How he does this is a mystery, but the resulting songs are wise and comforting. They can be tragic and sad too, at the same time, exuding a haunting blend of believable emotion. As a result, David Francey personifies the qualities of humility and friendliness in his compassion for the human condition. In furthering these qualities, his song introductions are often as rich and as marvelous as the songs themselves. He could have drawn a perfectly good career out of his storytelling talents alone.

"What I've always preferred is just as few instruments as you can get away with, and lyrics that matter, and a melody that might stick in your head. I think that's really all I've ever wanted to do."

With this clear vision of the art, Francey, born in Scotland in 1954 and raised in Canada since age 12, has propelled himself to the very top of the Canadian and US songwriting scenes. He has won countless top awards in both countries yet remained humble enough to stick with his day job of construction until he was 48 years old. Accolades continue to tumble in for Francey, and they are all well deserved to put it mildly:

"Hands-down the best songwriter working in Canada today," says the Victoria Times-Colonist. Dave Humphreys, longtime mover behind Chicago's Two Way Street Coffee House, says that Francey's performance there was "One of the best shows in our 32 year history!"


"It can be argued that David Francey has had more impact than any old-school Canadian folk songsmith since the late great Stan Rogers," said Kerry Doole in Exclaim Magazine. And here's an interview answer David Francey provided when asked during a South-By-Southwest interview, "Where do you draw your musical inspiration from?" Francey replied:

"Just life in general, I think. A lot of the other songs are written about the things we used to talk about at work – you know, roofing or flooring, or whatever we were doing. I think that's why the music has had some success – because people could recognize themselves very easily in what I was writing about, because it's what everybody's going through, really."

David Francey is adored by Madison audiences as he is adored by audiences everywhere. You owe it to yourself to go and see this impossibly gifted human being. Opening the show will be Joe

Crookston, who also appeared on our Madfolk stage last year. Joe Crookston is a master storyteller & he is seeking the creative edge. His music swirls with themes of lightness, darkness, clocks ticking, fiddle looping, weeping willows, slide guitar bending, cynicism, hope, and the cycles of life and rebirth. If you love a moving song and musical madness, Joe Crookston delivers it all, the melodies, the lyrics, the energy, and a deep passion for exceptionally well-written songs.

Mad Folk Concert Tickets

When you see this symbol –  – you'll know that you're reading about a Mad Folk sponsored event. Advance tickets for Mad Folk shows are available online at www.madfolk.org and at these outlets:

- Orange Tree Imports, 1721 Monroe Street
- Spruce Tree Music, 851 East Johnson

Purchase tickets ONLINE for Mad Folk concerts via Brown Paper Tickets (with \$1.62 service charge):

<https://www.brownpapertickets.com/producer/10879>

You can also purchase advance tickets by mail. Send a stamped self-addressed envelope with your check payable to Mad Folk, PO Box 665, Madison, WI 53701. If all else fails, call 608-846-9214 for information.

SIDE PONY - LAKE STREET DRIVE
NONESUCH ~ 2016



Review by Darcy Greder

Like many overnight successes, it is appropriate to remember that Lake Street Dive is healthily into its twelfth year as a band. Four jazz students who met at the New England Conservancy of Music in Boston to form a band, LSD deftly combines their individual talents to truly create a sound that is arguably greater than the sum of its parts. Bridget Kearney, Mike Calabrese, and Mike Olson are talented musicians and songwriters who together with lead singer Rachael Price bring high energy and verve to their live performances—great vocal interplay mix with excellent musicianship to make this band compelling and fun. Kearney may be familiar to Mad Folk devotees for her stint with Joy Kills Sorrow, but when it was clear that LSD was more than a college fling for the group, she left Joy to focus on developing the sound of LSD. The band was relegated to live performances and YouTube releases while Price wrangled for release from a previous jazz recording deal. Gigging solidly and the viral release of a slowed down and soulful cover of the Jackson 5's "I Want You Back" led to appearances on a number of afternoon and late night TV shows, and a featured spot on the bill at an all-star Inside Llewyn Davis concert. Undeniably, one of the strengths of LSD is their virtuosity coupled with fluidity as they straddle genres and indulge musical interests and whims. LSD's latest release (available on CD, vinyl and various electronic media), Side Pony, is a departure from the Southern soul/pop/bluesy/Brit invasion infused Bad Self Portraits, arguably the breakthrough project that brought them both popular and critical acclaim. Side Pony is studio produced and provides a thicker sound that is reminiscent of the energy of a live show.

Side Pony is a literal reference to a hair style and also a metaphor for how the band defines its personality and philosophy—as Kearney explains, "When we were settling on the album title, that one just stuck out to us as embodying the band's spirit. We've always been this somewhat uncategorizable, weird, outlying, genre-less band. That's the statement we wanted to make with this record: be yourself."

For Side Pony, LSD left Signature Sounds and signed with NoneSuch Records, a change that may have portended a shift from their more acoustic and organic sound to the ramped-up production evident here. Gone are some of silences, the out-front piano and stand-up bass. Side Pony brings a retro quality that channels some of the great sound of the 'late 60s/early '70s—a little Sly Stone here, a little Stevie Wonder there...and a great going-to-the-tent meeting organ and righteous gospel choir that's interspersed throughout the disc. For LSD fans who love their previous sound, the harmonies and horns that underscore their nuanced sound are still evident—as is that big bluesy voice of Price though sometimes restrained a bit allowing the vocal gifts of Kearney and Calabrese shine a bit brighter. Side Pony amps up the fullness of the sonic experience creating some snap and funk that indicates the band had both fun and freedom in the studio. Nashville-based Dave Cobb (Shooter Jennings, Chris Stapleton, Jason Isbell) was brought into the studio to produce, and his emphasis on an organic roots-infused sound relaxed allowing the band and perhaps even Cobb, himself, to experiment a bit. As he often does, Cobb provides some great guitar licks throughout the CD.

Fans are sometimes confused or disappointed when artists follow musical interests and evolutions (Dylan plugs in at Newport, DiFranco works with Maceo, Joni Mitchell becomes infatuated with and Mingus, and so on)—and can yearn for a return to their personal point of entry into an artist's discography. Mitchell (who had her share of genre-straddling and experiments), commented on this frequent fan response while changing a tuning

during a Miles of Aisles concert—"That's one thing that's always, like, been a difference between, like, the performing arts, and being a painter...A painter does a painting, and he paints it, and that's it, you know. He has the joy of creating it, it hangs on a wall, and somebody buys it, and maybe somebody buys it again, or maybe nobody buys it and it sits up in a loft somewhere until he dies—Nobody ever, nobody ever said to Van Gogh, 'Paint a Starry Night again, man!' As so it may be for the fan base of LSD as they evolve and provide the listener with whatever passion or fancy their musical wanderings lead—but oh, what a sensory landscape they present.

Mad Folk News is published monthly by the Madison Folk Music Society, a non-profit, volunteer-led society dedicated to fostering folk music in the Madison area.

Contact us at madfolk@charter.net. Learn about concerts, membership, scholarships, and volunteer opportunities at www.madfolk.org.

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The Mad Folk Refrigerator Cover

April 2015

Mad Folk Events



David Francey

Tuesday April 19th
The Brink Lounge 701 E. Washington Ave. Ste 105
608-661-8599

- UW Continuing Studies Summer Folk Music Classes
June 2-30 - \$100 for the five week session
Full information available at <http://continuingstudies.wisc.edu/music>
Questions? Contact Jessica Courtier, jessica.courtier@wisc.edu, 608-890-3626.

Venues

FOLKLORE VILLAGE ...passing it on

Folklore Village

3210 Cty Hwy BB
Dodgeville, WI
folklorevillage.org
608-924-4000

- Sat, Apr 2 -- Healthy Hoe-Down Dance w/ The Driftless Market, Catherine Gorman-Baer & Grandpa's Elixir Stringband @6:30pm
- Tue, Apr 5 -- Open Mic @7pm
- Fri Apr 22nd-24th -- Cajun Music & Dance Weekend w/ Dexter Ardoin, Blake Miller, Maurine McCort, Eric Mohring, Charlie & John Terr + More!
- Fri Apr 29th-May 1st - English Country Dance Weekend w/ Caller Joanna Reiner & Foxfire(Karen Axelrod & Daron Douglas

Cafe Carpe

All shows at 8:30pm unless indicated otherwise

- Fri, Apr 1, Open Stage - @7:30pm
- Sat, Apr 2, Karen Johnson - @8pm - \$5
- Tue, Apr 5, The Suitcase Junket - @7:30pm - \$10
- Fri, Apr 8, Tret Fure - @8pm - \$15
- Sat, Apr 9, Hannah Frank & Victor Sanders
- Thu, Apr 14, New Pioneers - @7pm - \$10
- Sat, Apr 16, Kaia Fowler / Pete Jonsson - \$7.50
- Thu, Apr 21, Round Robin Song Circle w/ Tricia Alexander @7pm - \$5
- Fri, Apr 22, Cliff Eberhardt w/ special guest Louise Mosrie
- Sat, Apr 23, Bill Camplin Band - \$10
- Sat, Apr 30, Big Bang String Thing - \$10



18 S. Water St.
Ft. Atkinson, WI
cafecarpe.com
920-563-9391

Mother Fool's
Coffeehouse
1101 Williamson St.
motherfools.com
608-259-1030

Mother Fool's

- Sat, Apr 2, John Fabke & John Mailander - 8pm - \$6

Irish Cultural & Heritage Center
2133 W Wisconsin Ave
Milwaukee, WI -- ichc.net
414-345-8800

All Shows are \$10 Advance and day of show w/ Student ID

- Sat, April 2 - Old Blind Dogs - 7:30pm -- \$21 adv/\$25d.o.s.
- Wed, April 20 - David Francey - 7:30pm -- \$18

Gigs

Dave & Anne Host Folk

Invitation & Advance RSVP required.

For full details or to request an invitation, contact Dave & Anne at annedave@chorus.net

- April 3rd @ 7 pm (doors at 6:30) Ellis Paul - \$20 / \$17 under 18
- May 20th @ 7:30 pm (doors at 7) Harpeth Rising - \$20 / \$17 under 18

Kiki's Righteous House of Music

Invitation & Advance RSVP required.

For full details or to request an invitation, contact Kiki at righteousmusicgmt@gmail.com

- April 14th @ 8 pm (doors at 7) Nathan Kalish & the Lastcallers -- \$7
- April 22th @ 8 pm (doors at 7) Jason Ringenberg -- \$15
- April 23th @ 10 am (doors at 9:30) Farmer Jason -- \$5

The Home of Mike & Carol

Invitation & Advance RSVP required.

For full details or to request an invitation, contact Mike at maddog-210@charter.net

- April 7th @ 7:30 pm (doors at 7) Charlie King w/ Martha Leader -- \$15
- April 27th @ 7:30 pm (doors at 7) Katie McNally w/ Neal Perlman & Madison's Schauncey Ali -- \$15
- June 18th @ 8 pm (doors at 7:30) Matt Debnarsky -- \$15

Misc

Old Time Jam

Monthly - 3rd Sunday of every month, 4 to 6pm

EVP West 3809 Mineral Point Road

Coodinator: Al Wilson

cell: 608-572-0634

adwilson@pediatrics.wisc.edu

Madison Ukulele Club-- Singalongs 1st and 3rd Weds 7:00-9:00pm
- call for location- 246-8205 (Andrew)

Cajun jams are on hold until a new location is found. Email www.prairiebayoucajun.com with suggestions.

Call Karen at 608-238-6039 for more info. www.prairiebayoucajun.com

On the Air



Simply Folk on Wisconsin Public Radio w/ Stephanie Elkins, Host

Sun 5:00-8:00pm

Concerts recorded in Wisconsin, music and dance of people the world over. For playlists, calendars, station listings, and more, visit www.wpr.org/simplyfolk.



WORT 89.9 FM community radio

Sun -- 3:00-5:00pm

• "On the Horizon" w/ Ford Blackwell, Paul Novak, Gloria Hays & Helena White

Weekdays 9:00am-noon

• Mon - Global Revolutions (folk from the world over)

w/ Dan Talmo & Martin Alvarado

• Tue -- One Fine Morning w/ P.C. Allen

• Wed -- Back to the Country (country music on a theme) w/Bill Malone

• Thur -- Diaspora (folk and international) w/Terry O'

• Fri -- Mud Acres (bluegrass and acoustic) w/Chris Powers

Madison Dance

• African/African-American Dance classes with live drumming -- Sun, 7:00-9:00pm -- Metro Dance, 3009 University Ave. -- 255-3677 / 251-4311

• SpiritMoves Ecstatic Dance 2nd and 4th Weds, 7:00-9:00 pm -- The Center for Conscious Living, 849 East Washington Ave. -- \$7 min. donation

• English Country Dance taught -- 1st and 3rd Mon, 7:30-9:30pm -- Wil-Mar Center, 953 Jenifer St. -- 238-9951 or 238-9951

• International Dancing -- Wed and Sun; classes 7:30-8:30pm, request dancing 8:30-11:00pm -- The Crossing, 1127 University Ave. -- 241-3655

• Irish Dancing -- Monthly Ceili and set dance events are posted at celticmadison.org/dance

• Italian Dancing -- Tue, 7:00-9:00pm, no experience or partner necessary -- Wil-Mar Center, 953 Jenifer St. -- 838-9403 (Philana)

• Madison Contra Dance Cooperative -- Tue; 7:30 jam band practice, intermediate level dancing 7:45-9:40pm -- \$5 for non-members -- Gates of Heaven, 302 E. Gorham -- 238-3394 (Steve)

• Morris Dancing -- Wed, 7:00pm -- call for location -- 238-9951

• Scottish Country Dancing -- Sun, 7:00pm -- Wil-Mar Center, 953 Jenifer St. -- 233-2956



Music in My Parents' House, 1963

Thinking about Stuart Stotts' song Music in my Mother's House, I asked my siblings about their musical memories of the years leading up to about 1963. My sister Susannah responded an hour later with a 2500 word essay. I've boiled it down here with her permission. Names: Russ and Jane were our parents; Jeff was 17 in '63; I was 15; Mary, 13, and Susannah, my guest author, was 7.

Susannah says:

The first albums I ever got were the Broadway production of Annie Get Your Gun and Judy Collins Maid of Constant Sorrow. Soon after that was Joan Baez, the album with El Preso Numero Nueve on it. You gave me a Jean Ritchie album I loved with The L&N Don't Stop Here Anymore. We had those great Little Golden Records that featured such gems as "It's tickety time to tell time..." I loved the music from Peter Pan when it came on TV. The Broadway album of The King and I was a fave, especially Whenever I Feel Afraid (which I usually did). Jane played Swan Lake when she was sad. Mary played Maria from West Side Story so much that one time when Riff sang, "I'll never stop saying Maria," I stomped out of the house in full tantrum and said, "I KNOW!" and rode my bike around the block until she stopped playing it. (My own tendency to melody addiction didn't hit till later.) From Pete Seeger's Children's Concert at Town Hall album, I especially loved Malaika and the song with "Mother be quick I've got to be sick and lay me down to die." I shared your enjoyment of Johnny Horton Makes History and the Dave Brubeck album with Take Five on it. Around the piano, we sang from the Rodgers and Hammerstein Songbook and the Fireside Book of Folksongs. I was partial to Lily Marlene, which Russ tried to teach me to sing in Italian. Joe Hill was confusing. At the holidays, my favorite was Away in a Manger, with Un Flambeau, Jeanette, Isabella as a close second. We had a piano book

with selections from Brigadoon and I loved all of those, though I stared forever at the song title, There But For You Go I and couldn't imagine what it might mean. In school, my favorites were Turn the Glasses Over ("Better watch out when the boat begins to rock, or you'll lose your girl in the ocean") and Go Tell Aunt Rhody which made me cry. Shenandoah was a favorite then, as now. Of course Peter Paul and Mary: Puff the Magic Dragon, Polly Von, If I Had a Hammer, etc. Jane used to play Sinatra when Russ wasn't home. Pete Seeger's Barbara Allen is the first ballad I ever learned, from the album with Bells of Rhymney (always loved that, the way the low notes vibrated my chest and my lost, dark-night spot). We used to sing along with that Burl Ives Australia album, although in Waltzing Mathilda I had to mumble the colloquialisms.

I LOVED singing Streets of Laredo with the descant they taught us in second grade. That one also made me cry, as did Blue Bells of Scotland and Loch Lomond. What Shall We Do With the Drunken Sailor? was fun, and I didn't quite get Haul Away, Joe, but I knew it was cool. I loved Down in the Valley, Clementine, She'll Be Comin' Round the Mountain, and--how could I not?--Oh Susannah. Another favorite was Widdecombe Fair, because of that slew of specific names at the end of each verse. Ramblin' Boy and Bottle of Wine were two of my earliest folk addictions. Loved Man on the Flying Trapeze and Ivan Skavinsky Skavar. Loved it when Russ sang I Had a Hat When I Came In.

Jeanie with the Light Brown Hair gave me the weepies with "I see her tripping where the bright streams play." Somewhere in there we got that Kingston Trio album with The Man Who Never Returned. Did I ever tell you about my friend Elizabeth and I discussing the lack of logic in that song? At exactly the same moment, I said, "Why didn't his wife just hand him a nickel through the window?" and she said, "Why didn't his wife just put a nickel in the sandwich?" My favorite classical album of Jane's was Scheherazade (pronounced by one of Mary's classmates as "Switzerzaid") and my favorite classical piece she played on the piano was a Bach two-part invention. I was intrigued

whenever Russ launched into The Road to Mandalay. He was practically transported when he sang, "Glory be, she worshipped idols when I kissed her where she stood." While mostly I wanted to break Mary's Harry Belafonte album because it just came on too darn much, I couldn't resist Kingston Town. Was Marianne on that album too? LOVED that.

Jane played a bunch of Rodgers and Hammerstein albums. When we sang those songs around the piano, I loved Some Enchanted Evening, partly because I got to stare at the full-page, super-saturated color illustration that went right to the edge of the page and had this huge sweep of deep pink azalea bushes with two people standing in front of it looking wildly in love, and the whole thing was lit in electric blue moonlight. I thought it was the most romantic thing I'd ever seen. I loved it when Jane played Toot-Toot-Tootsie on the piano and we all sang, and Russ played his banjo. I can still smell the inside of the case. I loved Somewhere Over the Rainbow but it was too hard to sing, so I had to content myself with watching Judy Garland do it once a year on TV.

My sister Mary adds, "I found Odetta (and Miriam Makeba) via Harry Belafonte Returns to Carnegie Hall which was released in 1960... I recall most of the stuff Susannah mentions, though her identification with Mom and Dad's favorites is clearly stronger than mine. Memory is so odd." Mary has voluminous folk music memories and also watched more American Bandstand than the rest of us.

I don't think the Beatles or Dylan had hit our house by '63. We watched corny TV music shows like Sing Along with Mitch and Tennessee Ernie Ford. I don't think any of us were much into Rock or Country yet, though we were aware of Elvis and The Wayward Wind was the first song I ever learned on purpose. My own faves were oddities like Jimmie Driftwood's stuff and Stan Freberg Presents the United States of America. We were square children, but not any more. Now we're square grownups. HUGE thanks to Susannah Berryman for this column, and to Mary Berryman Agard for her input.

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