

Mad Folk News

Honoring History, Artistic Freedom, and Adventure

An interview with Joe Jencks on his evolution as a folk singer

Kaia Fowler: I have heard you tell many times a story of listening to the records of Pete Seeger and other folk singers when you were a child and how inspiring that was for you. Beyond that experience, when you look back at your decision to become a folk singer, how would you describe it? What stands out for you?

Joe Jencks: In some ways I think it was a bit of an evolution. You know, for all I talk about Pete Seeger, it was the folk singers that came to my hometown that really made it real for me.

So, Rod MacDonald played [in my area] probably eight or nine times as I was growing up—seven times in Rockford—and he was one of the first folk singers that I got to see in person. My big debut in the folk world was opening a show for Rod when I was 14 years old for a folk presenter in Rockford, and my payment was all the Coca-Cola I could drink and one of Rod's albums. He signed it, and he wrote on there—he has this little stick figure of himself holding a guitar that he draws and he always signs his name when he's signing autographs with that little stick figure—and he just wrote, "Keep singing," and I think, rather than taking it as an invitation, I think I took it as a command. I loved Rod, and I loved his writing, and he was totally leftist and very political and very interesting, and he wrote beautiful love songs and tender songs and heavy hitting songs.

Interestingly enough, when I was 24, I opened a show for him near Seattle, in Olympia, actually almost 10 years to the day after I'd opened for him in Rockford, and, when I was around 34, he and I did a co-bill—our first true co-bill together. Then, in my early 40s, he started opening shows for me in places where I had a much bigger following than he did, and it just never felt right to me. I was just like, "No, this is this is not the order of things. Rod should not be opening shows for me." We've done some other co bills since then. We've done quite a few actually and had fun.

Another thing that relates to the decision to become a folk singer is that all of my older siblings played and sang, and several of them wrote songs or were composers in one form or another. So, really the earliest and most consequential influence for me around music was in the home. The [folk] recordings were part of it and church music was part of it, but you know I had musicians playing live music in my house. Pretty much every day of my childhood somebody was playing an instrument. My mom played piano, and we would sing together as a family from the earliest age.

I have memories of my family singing together singing a grace before a meal or singing around a campfire.... Live music is very integral to [my parents' cultures]. It's only more recently that I've started to understand that this was a part of the household experience, probably for both of them growing up, as well, that

music was sort of a cultural birthright as opposed to something that was left only to the professionals. Making music was just a thing you did.

So, yeah, there were a lot of reference points for influence, but many of them surround just growing up in a home where there's a lot of music, and it made music accessible. It made it seem like, "Yes, of course I should do this." Also, my parents were very adamant that all of us had music lessons. So, I was deeply invested in the performing arts, but there were lots of different forms of it.

I started singing in the guitar choir at church when I was maybe 11 or 12 years old. By time I was 14 and in high school, I was playing every Sunday with a group of people, and that was a great place to learn and cut my chops as a musician. Dorothy Paige-Turner, my music teacher—you have heard me reference her before—she made music real the first day of kindergarten. She had us singing spirituals and old American folk songs. Then, in my teens she got me involved in the Black Theater Ensemble. There were all these different inroads into music, and I knew that music was what I wanted to do.... I think every step of the way I was picking up momentum toward what has become my career.

But it started with folks like Rod MacDonald, Riley and Maloney—they were

Interview continued on next page

During these times where we can't go out to listen to music, many musicians are putting concerts every week thru the web.

We at Madfolk are trying to post some of them on our Face Book page each week. So if you part of the Social Media world of Face Book, please "like" the page for Madison Folk Music Society and keep watch here for some great music. Looking forward to the future where we can all gather in public for music again.

sort of legendary folk singers in the 70s and early 80s, and Jim Post, who's kind of an institution in Northern Illinois and Southern Wisconsin. And my Uncle Bob got me a couple of Bob Gibson records because he knew Bob Gibson in Chicago through the Old Town School. Also, there used to be a folk festival in Rockford. That had a big impact on me when I started going out there. It's where I first heard Bill Miller, whom I adore. Also, Carrie Newcomer. She used to come play at our festival pretty regularly. I remember sitting in a song circle with Carrie Newcomer, and she was just so gracious and so kind to me at 14 or 15 years old. I wanted to share songs I'd written that I'm sure were exceedingly remedial, but she got it that her job there as a facilitator was to encourage everybody wherever they were at on the journey.

So, in terms of making a decision, I don't think there was one moment other than I do remember standing up at the dinner table at one point when I was a kid and declaring very openly that it was my intent to become a folk singer, but I don't know that there was a decision in that. In some ways I think I thought it was an inevitability that this is what I was going to do with my life.

Then, by time I was at university, I was pretty clear that this is what I wanted to do. I love singing vocal jazz, and I love doing opera and music theater and madrigals and all kinds of ensembles that I was in, but it really was clear to me that I wanted to be a

singer-songwriter. I don't know that I specifically was holding out just for folk, but I really wanted to be a singer-songwriter, and I was attached to acoustic music.

Kaia: I'm hearing a lot of different influences on why you chose folk.

Joe: Yeah, folk is very accessible, and I could bring a guitar anywhere. We'd have a cast party after a theater show in high school and I'd bring my guitar and spend some time playing songs for people and leading sing-alongs. It was an anchor for me in my teens, in some pretty tempestuous years in my life. Having the portability of that—I didn't go anywhere without a guitar. I'd go over to my friend's house for an evening and I'd bring an in-

strument.... I would just sit there working on songs and songwriting....

Kaia: It sounds like you had taken on an identity as an artist, and as an artist who particularly expressed yourself through song, at a young age.

“I think I thought it was an inevitability that this is what I was going to do with my life.”

Joe: Oh yeah! I wrote my first song when I was eight years old. I remember waking up on a camping trip with my parents up in Minnesota, and I was just lying in the tent—as I did in the mornings on camping trips—and listening to the birds, the mourning doves and other birds, and watching the sun come through the leaves of the trees and dance their shadows on the tent. And I thought, “By God, I'm eight-years-old. It's time I stand up.... It's time to pick up the mantle here and start writing songs. This is what my people do, and time's a wasting.” I mean when you're eight years old, you've never been any older than eight, so it seems like, well, *carpe diem!* So, I started writing songs because several of my siblings wrote songs, and I knew that this was a thing people did. I have no idea how many unbelievably bad songs I wrote.

Kaia: There are so many different ways that I could go with that, but the one I'd really like to ask you now is, how do you think about folk music from an original music standpoint compared with a more of a traditional or even the contemporary cover songs you perform and record? How do, as Joe Jencks, work through making decisions about what music to make?

Joe: I'm not showing up as Joe Jencks, the branded folk singer doing Joe Jencks. I'm here in service to something bigger than myself. I'm here in service to ceremony and society and symbolism and broader purpose. Sometimes I stand on stage and I get to be Joe Jencks, but I think part of why my songwriting so frequently focuses on other people's stories and on other things that are in the world is because of all of the other training that

I had as a musician, as an actor, as a theater person, and as a church musician.

It taught me that there was sort of a harmful level of hubris in always taking the stage and presuming that you should be the point to the story. It seems like when you have been given a gift and a privilege and a skill set, your job is to use it in service to community. I'm so glad that I got that message instilled in me because it is hard enough as it is to do the dance of ego that you do as a professional musician, especially where you know you're the show.

When you're a solo singer songwriter, you're the whole deal. I think it's even harder if you don't have these other things that you're in service to.... I work with Unitarians and other denominations. It's natural for me to craft a program to fit their needs. Same thing with the work I've done with labor movements. I watch some musicians pick up a cause because it's the hip thing to do, and then there's this whole other set of musicians for whom the cause was the reason they got into music.

Kaia: Where on the spectrum would you fall?

Joe: Probably in the middle. I've resisted being called an organizer or an activist—even though I get labeled that at times—because I know really good organizers, and it's a lifetime pursuit for them. I know organizers in the Civil Rights Movement and Labor Movement and Women's Movement. I know the work of full-time organizers, and it's not quite my thing. The identity that I took on as a result of connecting with the cultural end of the labor movement is the term that that is used within the movement, which is I'm a cultural worker....

It was probably about 22 or 23 years ago that I started very overtly connecting with the labor movement and recognized that so many of my heroes were connected to the Labor Movement and the Civil Rights Movement. When I got into the Labor Movement, I finally understood this idea of being a cultural worker

Interview continued on next page

and, therefore, I do whatever work needs to be done. That's part of my identity. If I have the skill set to do it, that's part of my job, so you won't find me saying, "No, no. I don't do that because Joe Jencks doesn't sing those songs." I will take opportunities that come to me.

Kaia: How do you negotiate the tension, then, between the push to brand yourself for social media and your identity as it not being all about you, Joe Jencks? It seems like in today's world, there is an expectation that to be successful as a singer-songwriter, you're going to make yourself into something special... so how do you navigate that tension between how you see yourself and what the music business demands?

Joe: I think identity has been an issue the entire time that I've made music.... I think I will never fit into a neat package that can easily be sold on social media, but I think I have created a following internationally based on the authenticity and the complexity of what I create. My audiences know that I'm going to be singing something that's two steps removed from bluegrass one moment and something that's one step removed from trad Irish the next, and I might be pulling an old show tune or a jazz song into a show. I might be pulling an acoustic version of a pop song into a show.

I think my audiences have just gotten used to the idea that a Joe Jencks show is not a static thing, and a Joe Jencks record is usually not a static thing, that there are a lot of different genres that influence me, and they will poke their head out. That is how I can park a trad Irish tune next to a blues tune on a record and nobody says, "Well this is unquantifiable. We can't sell this!" Because I'm not aiming for the industry anyways. I'm not aiming for a big record label.

One of the great takeaways for me from my early exposure to the Labor Movement is the idea that the in early Labor Movement in this country—I'm talking like 1850 to 1900 or 1910—some of the models that emerged had to do with workers retaining a reasonable percentage of the profits generated from their labors, and that the workers had a right to be in control of the means of production. I realized when I moved into

self-employment that that was what I had been craving throughout my life... was to have control over the means of production, to be able to say, "This is done to my satisfaction as a craftsman."

Also, the idea of cultural worker and being in service to community was certainly modeled for me by everyone from Pete Seeger and Woody Guthrie to Holly Near and Carrie Newcomer, and all kinds of other folks, including some of the blues artists that I met.... I think it's those players and those singers and those writers that weren't chasing the hit factory, that weren't trying to be a big thing themselves, but to be an integral part of carrying on traditions, those were the ones that really fascinated me.

In terms of reconciling the tension between the way I am in the world as an artist and

how do you make it marketable..., I find that I have multiple identities depending on what it is in my music that most resonates with a person.

Kaia: What I think I hear you saying is you've found a lot of freedom in bringing who you genuinely are to your art.

Joe: I think that's true, and I think the older I get, the longer I do it, (1) the more willing I am to be more adventurous with where those parameters are, and, (2) the less willing I am to let other people pigeonhole me. You know Joni Mitchell got so freaked out by being so thoroughly categorized as a folk singer that she totally distanced herself from being a folk singer, and she moved to LA and started making jazz records, and started doing all kinds of other things, because she saw the identity as a trap that she didn't want to get stuck in. And she's such an adventurous musician.... She has pushed the boundaries and made adventurous art.

Claudia Schmidt. There's somebody who is incredibly adventurous as an artist. She's released spoken word albums that she's recorded with jazz artists. She's done trad, really traditional, folk albums. She's done singer songwriter stuff. She's somebody who has refused to get stuck in one little hole. Also, Kat Eggleston is another person I really respect for her adventurous nature and her

writing.

I think it's the job of the artist to speak the truth as they understand it to the best of their ability with whatever tool they have at their fingertips that will best allow them to do that. Sometimes those truths are internal truths, emotional truths, and sometimes they're commentary on society, sometimes just bearing witness to a moment. Sometimes the truth is just bringing our attention into awareness of a finite moment of beauty or wonder or splendor, but the job of an artist is to speak truth through whatever medium is available to us.

In that way I don't think I would even limit my identity as an artist to just being a musician. I write prose and poetry. I write essays. I write sermons. At some point, who knows, maybe there's a book or a stage play waiting to be written within me. It's just this idea of having a mind that can consume information and repackage it in a way that makes it accessible to other people. That is the work of an artist, and, so, if I suddenly couldn't sing tomorrow or suddenly couldn't play tomorrow it wouldn't make me not an artist

Kaia: Speaking of being adventurous, can you talk a little bit about how you got into playing electric? We've talked about your roots in the acoustic sound, and I know you're playing an electric bouzouki now.

Joe: Yeah, so Bayard Blain made the acoustic bouzouki for me.... I would say I got into the bouzouki because I really was just ready for a different kind of instrument that would provoke different thoughts out of me compositionally and would add some dimensionality to my show in a new way. After eight years of doing that, then the same luthier made the electric bouzouki for me, although he didn't tell me he was going to, he just had me in mind....

I've had electric guitars and electric bass, and I have keyboards, and I played around with electric music in different ways, but this was the first instrument that I just picked up and it was totally intuitive.... It was easy for me to really think about because I use the acoustic bouzouki as a melodic instrument as

much as I do a rhythm instrument.... It opened up the door for me to bridge the gap between this identity that I had in my head of being the acoustic musician to making a leap into playing with pedals and amplifiers and all kinds of effects.

I remember seeing Garnet Rogers do that when I was probably 15. He was on a kick for a while. Garnet had this MIDI instrument, and I heard him play like a Hammond organ from a guitar and play all kinds of interesting sounds because he had these synth modules on stage, and somehow, he got away with it [as a folk artist]. But, for me at that time, it felt like it was outside my core mission statement, so I didn't pursue it. I think I bought into the idea that I did have an identity as a folk singer and that meant very specific things, and it's just been an evolutionary process of recognizing that what I'm in service to is a particular message and community, and any tool that helps me get there is a useful tool.

So, the electric has been a blast for me. It's been a journey of completely new discovery. And I'm bringing it into folk and into places where people would often be exceedingly intolerant of an electric instrument, and I'm playing it in a way that makes them like it. It's fun for me to take on the challenge because I love it. I love the tapestry of sound that I can create with it. You know, part of me is sad that I didn't dive into this earlier in my career, and another part of me says, "Well how wonderful that I left something new to discover." The composer Brahms said that music is enough for a lifetime, but one lifetime is not enough for music, and I love that idea.

Kaia: I think that really brings us one of the fundamental questions in the folk community and that is "What is folk?" I don't think we're going to definitively answer that question today, but I think you've shared quite a bit from your experience of evolving as a folk singer and a folk artist.

Joe: At this point in my life I would say folk is any music that reflects the story of the people telling it.... I have always rejected identities, and, yet, I have to claim folk because that is absolutely smack at the center of my sense of self as a writer as a performer as an activist as an

advocate. But I think folk is bigger than most people think it is. Folk isn't made folk because it's played on a fiddle or a concertina.

I think folk has to do with the intentionality behind the art, and with that understanding of intentionality to be somehow the keeper of the stories and someone who carries traditions forward. There's a lot of latitude to blend and merge and fuse traditions. And thank God that I was born at a time when global culture was accessible to me.... Somehow acoustic music got hip, but it got hip in a way that said it doesn't have to stay acoustic. You can do whatever you want with it, and so, in some ways, I think it's also a younger generation of musicians that gave me permission to step outside of preconceived notions of what folk was.

Kaia: Yes, folk has been evolving. It seems like the project that you did over the summer for the American Folklife Center at the Library of Congress fits nicely with this idea because it brings forward songs from the past, it bears your own words, your own contributions, and I think you even chose to record one of the songs on the electric bouzouki. Am I imagining that?

Joe: Yeah, no. That one was a gospel song that was sung in Raiford Prison in Florida in 1939 by a woman named Gussie Slaytor.... The song is called "Battle Axe." I listened to it, and I was like, "Okay, I think I'm going to need to bring in a little bit of distorted electric bouzouki on this in order to make this feel like it has the forcefulness of this woman in 1939 singing this song in prison." Originally, it was not my intent [to play it on the electric]. I tried to render it on one of the acoustic instruments, and... I could just feel that it didn't have the horsepower that that song needed because she was singing as a song leader, and there were group of women singing with her, and they were all clearly a voice of power in a situation of oppression.

So, yes, that was a great project for me to take on. Working with the American Folklife Center at the Library of Congress was a total honor for me this summer, and during COVID, and during all the chaos that's going on, it was nice to have, again, something external, some-

thing outside of myself to focus on and to be in service to. Yes, I'm the performer and yes, I'm the named artist on that project, but I chose songs—especially this summer—that were all sung by African American singers in a prison in the 1930s....

For me, this summer, with the raising of awareness in many circles about racial injustices, it felt like, if I had the privilege to work within the archives in service to something, it needed to be something outside of myself, and I needed to be the one to stretch into the music rather than bending the music to me. If I wrote verses to songs or if I filled in for words I couldn't make out, then I did a lot of research to make sure that what I was writing fit into the endemic style that I was working with. And, yes, I thought to myself, "I wonder if Gussie Slaytor would be offended by me playing that song on an electric." And then I thought, "No, she would have loved it just because of the power and the moodiness of it." I also called the people at the Library of Congress and asked, "Hey, can I use an electric instrument?" And they said, "Of course! You can do anything you want." They said essentially, "We're the last people that are going to tell you what is or isn't folk."

Kaia: Wonderful! So, what do you see as your next step?

Joe: There's about five different records that I want to make, and I haven't decided which one is going to come first.

I really want to make a whole album based on these recordings from the Raiford Prison. I want to do an entire album, probably 12 or 13 songs, that are lifted from these old recordings. That feels pretty timely.

I also have a bunch of my own material that I want to release and put into the world, and there are two different veins in that. There's some of it that's more like a folksy singer songwriter and there's some that's much more traditional Irish. So, I think there's going to be an album coming out of me sometime—it might even be the next one up to bat—an album that's really focused on more trad Irish sounds but in contemporary music. It will be something that falls a little more overtly

into the Celtic music. A lot of people ask me it shows, "Which album is that song on?" And I've noticed that they frequently ask about the Irish stuff that I sing and songs I have written in that style.

The two most recent songs that I've written while on tour in Ireland were fundamentally different than what I was writing [on earlier tours], because I started out trying to write music that sounded like Irish music to me.... Then I wrote a song called "In the Shadow of Your Ghost," and it has jazz changes in it. It really pushes the boundaries.... Even though it comes out sounding a little bit like an Irish song, it fundamentally does not fit in the trad Irish genre. I realized with that song that I needed to write about my experiences in Ireland with my own voice, and my own voice is part Irish, but it's part a lot of other things.

When I played that song for Irish audiences, their response to it was phenomenal because they could feel the authenticity of the voice that I had finally settled into. You know, I wasn't pretending to be something other than who I was. I was taking the Irish influence and the jazz influence—and the folk, and the blues, and the Appalachian, and all of it—and merging it into one place and writing a song that happened to center around the City

of Galway.... I finally figured out that that was my job if I was going to do a Celtic album, to let it be influenced by trad Irish but not pretend that I am trad Irish....

So, anyway, what's next for me is continuing to explore the intersectionality of all of the things that I think of as folk music from blues and gospel and spirituals that I'm lifting out of a prison in Florida in the 1930s to modern songs that I'm writing about Ireland and about my experiences there, and about being somebody who's a dual citizen.

I think the conversation for me artistically will continue to be one that blends a very personal and tender experience of the world—a very vulnerable experience of the world—with a very strong sense of social justice, and with an idea that there is a spiritual compulsion toward the pursuit of justice, but that will manifest in all kinds of ways.

So, do I have a blues gospel album in me that relates to prison songs? Absolutely. Do I have a trad Irish album in me? Yeah. Do I have a Christmas album that is going to be more social justice focused than any Christmas album anybody's ever heard? Yeah. All of those things.

Kaia: You sound pretty excited.

Joe: I am. These are just a few of the things that are rolling through my head. Now that I have a home studio that's functional... now I have the capacity to work on these ideas—and I think it's going to be a long and potentially isolating six months once we get into the darker half of the year and the sun goes down earlier and people just aren't being social because of COVID—I imagine I'm going to get quite a bit of work done between now and next spring.

I don't know where it goes, but I know that people are hungry for music. They're hungry for the experience of music, and if they can't have it live, they are absolutely tuning in online. So, I think my job is to keep being adventurous because my audiences want something new as well. You know our audiences want something new, but they also want something familiar, so you get to push the boundaries, but hopefully not push them so far that you alienate people. You just bring them along with you in an evolutionary process.

Find Joe Jencks online at joejencks.com and see his concerts on YouTube by searching for "Joe Jencks Music – Official".

On the Air



Simply Folk on Wisconsin Public Radio w/ Dan Robinson, 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 visit <https://wortfm.org> for more info!

- Weekdays 9:00am - noon - "On the Horizon" w/ Ford Blackwell, Paul Novak, Gloria Hays & Helena White
- Mon - Global Revolutions (folk from the world over) w/ Dan Talmo & Martin Alvarado
- Tue - Another Green Morning w/ Mac Robertson & Brian Hirsch
- 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



WVMO The Voice of Monona - Promoting the best in Good Music - Roots Music - Americana Music

Plus Community Members Hosted Shows

Streaming Live and on your mobile device through tunein radio



How We Make Our Quarantine Videos

My music partner Lou and I have developed a quarantine method for making music "together." I've been asked about our nutty process, and though software and equipment vary a lot, I thought I'd offer some of the more general aspects of our cobbling together a passable video performance. We have ten-year-old Mac computers and somewhat newer iPhone 7's.

Cheat Sheet

We have always used cheat sheets and there's no reason to stop now. They usually feature both lyrics and chords, and when it fits on the page, I use 14 point Helvetica bold. Usually we clip these as close as possible to our phones so it looks like we're looking toward the viewer, approximately. The exception to this is when one of us, for the most part, accompanying the other, who is singing the lead. In that case, we clip the lyric sheet over toward where the other person would be standing if we were really together physically, so that it looks like the accompanist is looking at the lead singer. Lou invented this trick. In any event, we try glancing toward the other's pretend location every now and then.

Visuals

We have found the lighting we like is indirect. I use a cheap clamp light above, to the left, and in front of me, aimed upwards at a big white posterboard sheet. A secondary light, diffused by a sheet of yellow legal paper, is pointed right at me but is of a much lower wattage. I use another fairly bright light to light up the background. Lou uses a similar setup, with bounced lighting. TIP: If your face looks too washed out and bright, increase the brightness of the background, and change into lighter colored clothing. If it looks too dark, do the opposite. I know there are ways to adjust brightness in the iPhone itself, but I find it less confusing just to move the lights around and change shirts. I like to think it's how Red Green would do it.

For head-size reasons, we try to keep our noses 24 inches from our phones. I measure with a 24" handcrafted foam-core plank. Lou uses a 24" quilter's ruler.

Recording Procedure

The lead vocal -- me for example -- almost always records first, using a metronome. This regular beat makes it easier for the other person -- Lou, for example -- to eventually play and sing along. I use an online metronome via computer and listened to with earbuds. My video is uploaded to DropBox either directly from the iPhone or via the computer. Lou downloads the video onto her computer, and while listening to it on earbuds and reading along with the lyric sheet, sings and plays along, recording it on her iPhone. (I record into my iPhone's built-in mic while Lou uses a lapel mic hooked to her iPhone. She does this because she can put the lapel mic near her voice, otherwise her accordion drowns it out.)

Lou is fabulous at figuring out harmonies, so often (tho not always) she is second to record, if it's a song we sing together in harmony. She then uploads her video to DropBox and I download it.

Video Editing

I find YouTube instructional videos of great help, but here is a rough description of our methods. I assume most video editing software is similar. Using iMovie (version 10.1.6) I open a "new" project. The window is divided into three main panels. I drag and drop Lou's video "clip" into iMovie, which puts it in the "my media" panel (upper left). I then go to the "background" menu and select and drag a background into the main "working" panel (bottom). This background often doesn't appear in the final video, but I need a background to be able to position Lou's clip. At this point I select and drag the Lou clip into the working area, positioning it above the background clip, and selecting "picture in picture" using the "overlays" tool menu. This will allow me to position the clip where I'd like it to appear in the final. This is done in what I call the "positioning" panel, in the upper right. Once I've selected Lou's clip, and chosen "picture in picture," her clip will appear in the "positioning" panel with adjustment handles on its corners. I position her clip so it takes up half the frame. (You can see what your finished video will look like in this "positioning" panel.) At this point, Lou is on the left, and the background fills in the right half of the frame. I then export this mess by going to the file menu and selecting "share" and from there selecting "file" and storing it on my Mac. Now I begin a NEW

"project" and drag and drop the "Lou-and-background" clip I just made in the "my media" panel of the new project. I also drag and drop MY video clip into this panel. Next I drag the "Lou & background" clip into the "working" panel, then I drag my clip into that area, placing it above the "Lou & background" clip, and selecting "picture in picture" as before. In the "positioning" panel, I then manipulate the size and position of MY clip so that it fills the half of the screen not filled by Lou. This is the way it will look in the final, with no background visible, and each of us filling one half of the screen.

At this point I concentrate on the audio, first by syncing Lou's clip with my clip. This is done in the working panel, by selecting and dragging one or the other of the clips until they line up exactly. Then I adjust the relative volumes. That's really all I do with sound. Once again I export the video (file>share>file). And once again I open a new "project" and bring in the video I just exported. It comes in as one complete clip, which I then drag to the "working" panel. Sometimes at this point we like to run it through a softening filter to hide our ancient furrows; we use an appropriately named filter called "cartoon" in iMovie.

I then go to the "titles" menu and select one, drag it to the beginning of the video, and choose the font, etc. Add a few more touches, and then do the lyric captions. This is done like the titles, but instead of dragging them to the beginning of the video, I drag them on top of the video and position them appropriately, phrase by phrase. I stick another title at the very end with the URL of our website on it. I'll once again do the file>share>file thing, and wait until it's exported to file. THIS is what I upload to the web.

I've had to leave out a lot of little scrappy details here for the sake of article length but would be glad to answer any questions about this crazy procedure, though I'm NOT an expert by any means, and know just barely enough to do what we're doing. If you'd like to see our results, you can find 'em on our website, among other places. Thanks for wading through all this! Miss you!!!

BerrymanP@aol.com or
peter@louandpeter.com

LOUANDPETER.COM

WZ for Oct 2020

"WHEN IS MY RENEWAL DUE?"

(Hint: It is NOT the date on the mailing label!)

The date shown on the mailing label is NOT your membership expiration date! There has been some confusion lately, and we apologize for that. The date is just the date the labels were printed, as new cost-saving postal procedures do not allow us to include expiration dates there anymore. When it is time to renew, we will send you a personal notice by mail or email. At that point you will be able to either mail a check or renew online at www.madfolk.org. If you have questions about your membership in the meantime, send email to info@madfolk.org. Thanks for your membership and support of Mad Folk!

Way #1 – online

Visit www.madfolk.org and click on "Join MFMS"

Way #2 – unplugged

Complete, clip, and mail this form

<https://www.facebook.com/pages/Madison-Folk-Music-Society/34497984835>

Madison Folk Music Society
P.O. Box 665, Madison, WI 53701
Address Service Requested

.....
.....
Renew your membership today at
www.madfolk.org

Nonprofit Org
U.S. Postage
PAID
Madison, WI
Permit No. 2278

Madison Folk Music Society

join renew

Name _____

Address _____

City/State _____ Zip _____

Phone _____

Email _____

Choose membership category:

Senior / Student \$10 _____

Regular \$12 _____

Family \$15 _____

Friend \$25 _____

Contributing \$50 _____

Life \$500 _____

Scholarship fund donation (optional) \$ _____

Total \$ _____

GOING GREEN - Send my newsletters electronically by email

Send your check, payable to MFMS to: Mad Folk c/o

Tracy Comer, P.O. Box 930446 Verona, WI 53593-0446