

Mad Folk News

8 Tips on Getting the Most Out of Live Music Online

Column by Kaia Fowler

Sadly, the pandemic shows no signs of going away in the next few months, so the reality of most live music being online rather than in-person will continue a while longer. We all know online live music is not the same experience as in-person concerts. Still, we can make the most of it by adapting to our own preferences within the options available to us.

Consider this: the pandemic has brought events that we may not have been able to attend, artists we would not have been able to see live without traveling a great distance into our homes. I attended a concert hosted by a venue in Canada this winter via Zoom. I have taken in concerts hosted by venues in New York and in Texas. If these concerts had taken place in person as planned, I would not have been able to attend. So, while I miss live music—including performing it because I, too, am a performing singer-songwriter—I am grateful for the comfort and enjoyment I have gotten from the musicians I follow.

For some, live online music has felt like a lifeline. Mad Folk Board Member Meg Skinner wrote, “Sally Rogers” “A song a day keeps the virus away” has kept me going since the coronavirus shut down live music a year ago. She has shared a song on Facebook Live every day at 3 pm, Monday through Friday, now numbering over 220, archived on her website (SallyRogers.com). Combined with Ken Lonquist’s twice weekly set, and Stuart Stotts’ new composition every Tuesday, and the occasional festival, like the People’s Music Network’s Convergence, music online has helped me get through the *annus horribilis* we have all just endured.”

By engaging with online live music, we help our beloved folk artists sustain their connection with us. Folk musicians need to share their music with others. If this is frustrating for audiences, imagine what the artists must be going through. But artists who have spent decades on the road going from venue to venue to share their songs have shown resilience, learned new technical skills, even purchased new equipment, just to be able to keep providing us with music during these hard times.

In addition to showing our support for their art by attending online events, I urge those who can to support musicians financially through donations, online event ticket

purchases, or Patreon memberships. If we want our favorite artists to return to the stage as soon as possible, we need to help keep them financially afloat. Most folk musicians make a living through concert tickets and merchandise sales at concerts. The reality is that with streaming music platforms, CD sales have dwindled. Unless artists have another means to sustain them, they continue to need revenue from listeners. If you’re uncomfortable paying for things online, then consider looking up their business address on their website and sending them a check in the mail.

I get it that live music online isn’t enjoyable for everyone. Also, some people don’t have access to it—they may not even have internet service. For those of you who do have access and are either already actively engaged in online concerts or wishing you could get more out of it, here are 8 tips I collected for getting the most out of live music online.

Consider what devices you have available to you and pick the one that best fits. Smartphone? Computer? Or maybe your TV? I have a friend who likes to watch the YouTube livestream concerts on her smart TV because having it larger scale feels closer to the real thing—plus she gets the same audio quality she gets while watching movies. If your TV streams Netflix or other content, likely you can access YouTube on it as well.

Invite a friend to “attend” with you. One of my best live music online experiences last year was when a friend and I got on the phone together and we both watched the same livestream. This can get tricky if you’re not hearing the audio at the same time, but if you play around with options like muting when not talking to each other about the music, you can make it work.

Maybe listen only, rather than watching. As person whose life is incredibly full, I sometimes resort to catching a livestream concert in listening mode only by wearing headphones and playing the stream on my smartphone with my phone in my pocket. You could also do this with a Bluetooth speaker if you have one—or listen in your car if you’re on the road. I prefer to see the performance, but I can’t always at the time it’s being offered, so this is the next best thing.

Get up and move around from time to time. A friend who normally attends live mu-

sic nearly every week wisely pointed out: “You don’t have to feel like you must sit and watch the screen every moment; it’s ok to get up and move, to look out the window, or whatever, while still listening.” Staring at a screen is tiring. It’s ok to take a break. You won’t disturb other attendees.

Take an online songwriting or instrument workshop. OK, so this tip isn’t about live music, but it does speak to a silver lining that has emerged from the pandemic’s effect on musicians. Some artists are also offering online workshops. This is a great time to consider taking up a folk instrument or songwriting through online workshops with artists you admire.

Consider engaging in the live chat. The online music experience is so different than the in-person one. One way it’s different is that it’s actually polite to exclaim “out loud” when the artist starts a song you love. You can put it in the chat or share an emoji heart or clapping hands. This isn’t for everyone—and you do have to be signed in on the platform because they don’t allow anonymous comments to protect the artists from harassment. It can be really fun to realize someone you remember running into at concerts is also online and chatting about the concert. Also, even if the artist doesn’t read the chat comments real-time, they will appreciate reading them afterwards.

If longer events don’t work for you, choose short events. Many live music events are only the length of one song with some commentary from the artists. Several former Mad Folk artists are doing single-song events daily or weekly on Facebook. See the table in the companion article for details.

Remember to subscribe and follow. Subscribe to artists you like on YouTube (there’s no cost to subscribe) and click the bell image to set up notifications for their new events. Likewise, like and follow artists you enjoy on Facebook. Get on the email lists of artists who are sporadically scheduling large, ticketed concerts online (like Carrie Newcomer, one of my favorites).

Music supports wellness in so many ways, and there is something unique about live music – music that you are experiencing as it is being created. I hope this helps you have a better experience with live music until we can get back to sitting safely together in live music venues.

My Highway Home

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In The Footsteps of Giants

Six years ago, people from all over the world went to Selma, Alabama to be present for the 50th Anniversary and commemoration of the historic 1965 crossing of the Edmund Pettus Bridge in Selma. On March 7th, 1965 a young John Lewis, (now late and beloved Congressman) led a march that was headed toward Montgomery in support of the Voting Rights Act. He was the first across the bridge, and was the first to be beaten and bludgeoned by the law enforcement officers waiting on the other side. It took three attempts for the determined masses to make it all the way to Montgomery, but on March 25th, the peaceful assembly, then more than 25,000 in number, finally arrived in the Alabama state capitol and showed a nation what democracy looks like.

I grew up in the 70s and 80s. I saw footage of the Civil Rights movement in black and white reels and news clips. It seemed like ancient history to me. As did the first walk on the moon, for that matter. I grew up being told that the Civil Rights Movement was a thing of the past, and that the battle had been won, that equality had come to the land. It was a real shock when I began to realize growing up that this was not true. I owe much of my awareness to one woman, a music teacher and educator and Jazz singer named Dorothy Paige Turner.

Dorothy was my kindergarten and 1st grade music teacher. She was and remains one of the most courageous women I have ever known. She taught all of us kids at Garrison Elementary School songs from the Civil Rights Movement. And we sang those songs like we believed. We sang those songs and drank in their lyrics of hope, freedom, fairness, justice, and transformation as if it were our birthright to do so. Dorothy took a diverse group of students and helped us see our similarities before anyone taught us to see our differences. And I know she changed my life forever with her pedagogy and those songs.

Later when I was a freshman in high school, Dorothy asked me to be in a new theater company she had founded called The Black Theater Ensemble. I was the only Caucasian member of the company. And that too was a gift. Dorothy continued where she had left off when I was a child and began again to teach my teenage self about the history of racism in this coun-

try, about the history of slavery, abolition, human rights, and the work of liberation and Civil Rights. She put me in some of the hardest situations I had ever been in, and stood by me all the way as she forged me into a more aware and awake person. Woke is the term some folks use now.

The thing is, Racism doesn't end in the abstract. Racism doesn't end as a result of intellectual constructs and mass rallies, public awareness campaigns, or the quoting of horrifying statistics. Racism ends because we get to know another person, and become friends with that person. When we start to love that person and feel as if they are a part of our tribe, and then all-of-a-sudden the injustice we see hurting them, hurts us too! And we find we cannot stand idly by and watch our friends endure injustice and hatred.

Whether we are Black, White, Latino/Latina, Asian, Indigenous, Indian, Mixed Race/other, we are all franchised into some system of racism. And the system that we are handed is not our fault. But what we do with it, that IS our responsibility. And what Dorothy Paige Turner did in my life was to work for transformation of that system one child at a time, one song at a time, one heart at a time. Dorothy taught us through the music to see the character of the person first and anything else second. And she invited me into a performing ensemble that forever changed my life.

I might not have crossed the bridge in Selma in 2015 if it weren't for Dorothy's work 35 or 40 years earlier. I might never have been attracted to the music that now resides at the center of my life had it not been for the courage of a young black music teacher from Arkansas who came north and carried the hope and the love and the courage of the Civil Rights movement with her.

So as I walked across the Edmund Pettus Bridge, a bridge still (disturbingly) named after a Grand Dragon of the KKK, I carried Dorothy and all of the members of the Black Theater Ensemble in my heart. I remembered playing a slave auctioneer and a slave master in those ensemble productions. I remembered crying after rehearsals at how unconscionable it was that these things actually happened. I remembered members of the ensemble surrounding me with love, assuring me that they understood I was only fulfilling a role I had been asked to play, for the

sake of a piece of teaching-theater. And I recommitted while walking across that bridge 6 years ago, to doing what I can do in my life to challenge Racism in all of its forms.

The work of "the Civil Rights generation" must continue with us, and with our children and grandchildren. It was not a bloodless revolution, but the blood only ever seemed to flow in one direction. And as we now address the injustices of our contemporary society, I think we have a great deal to learn from our forbearers. "Black and white together" as the We Shall Overcome says, along with Latino/Latina, Asian, Indigenous, Indian, Mixed-Race and all other identities, we MUST overcome. We must overcome the callousness of a society that allows any of its children to be seen as disposable. We must overcome the indifference that allows people to see others as less than fully human. We must overcome the hatred that allows unarmed people of color to be shot and killed, or suffocated... with limited or no punishments handed down to the perpetrators of those heinous acts.

We are all a part of a system that was handed to us, but that is not the measure of who we are. What we do with that system is our cultural legacy. And over that week six years ago in Selma, I saw tens of thousands of people committed to changing that system. It was one of the most hopeful things I have ever experienced
Column continued on next page

*Joe Jencks is 20-year veteran of the international Folk scene, an award winning songwriter and vocalist, and a contributing writer to numerous publications. His column **My Highway Home** is a recent addition to the Mad-Folk newsletter. For more information please visit: www.joejencks.com.*

*Joe Jencks continues to host a monthly radio show called **My Highway Home** on the new Folk Music network – **Folk Music Notebook**. This show features interviews with people Joe meets in his extensive travels along with music by many artists from the big tent that is Folk Music. Tune in on the first Monday of the month at 9:00 PM ET/ 8:00 PM CT. And rebroadcast on the following Sundays at 1:00 PM ET / 12-Noon CT. Several past episodes are archived through **Folk Music Notebook** including shows about the Kerrville Folk Festival, Old Songs Festival, The Great Labor Arts Exchange, Ireland, and an interview with Sonny Ochs.*

*Listen in online via:
www.folkmusicnotebook.com*

Crys Matthews | <http://crysmatthews.com/>

Taken from the About section of Matthew's website:

Ask about the new generation of social justice music-makers and Crys Matthews will be mentioned. A prolific lyricist, Matthews blends Americana, folk, jazz, blues, bluegrass and funk into a bold, complex performance steeped in traditional melodies punctuated by honest, original lyrics. "While each and every day, on each and every media platform, we're reminded of the division, alienation, marginalization, and divisiveness rampant in our country (and our world), we're not often enough met with people like Matthews," said Justin Hiltner of Bluegrass Situation, "who exist as reminders of what beauty can occur when we bridge those divides."

A southeastern North Carolina native who now calls Washington, DC home, Matthews has been compared to everyone from Toshi Reagon to Tracy Chapman to Ruthie Foster. Equally at home in an acoustic listening room as she is on stage at large music festivals, Matthews has quickly gathered a loyal following on the east coast playing such prestigious venues as the Sundance Film Festival, The Birchmere, The Hamilton, and Jammin' Java. Matthews' festival and showcase roster has included BMI's Island Hopper Songwriter Festival, the 40th Michigan Womyn's Music Festival, Folk Alliance International, 30A Songwriters Festival, Northeast Regional Folk Alliance and many more. Thoughtful, realistic and emotional, Matthews' songs speak to the voice of our generation and remind us why music indeed soothes the soul.

Videos and more are available on her website.

Our Native Daughters | <https://folkways.si.edu/songs-of-our-native-daughters>

(Rhiannon Giddons, Amythyst, Kiah, Leyla McCalla, Allison Russell)

Taken from the Folkways website about the group:

Songs of Our Native Daughters shines new light on African-American women's stories of struggle, resistance, and hope. Pulling from and inspired by 17th-, 18th-, and 19th-century sources, including slave narratives and early minstrelsy, kindred banjo players Rhiannon Giddons, Amythyst Kiah, Leyla McCalla, and Allison Russell reinterpret and create new works from old ones. With unflinching, razor-

sharp honesty, they confront sanitized views about America's history of slavery, racism, and misogyny from a powerful, black female perspective. These songs call on the persistent spirits of the daughters, mothers, and grandmothers who have fought for justice – in large, public ways – only now being recognized, and in countless domestic ways that will most likely never be acknowledged.

"An artistic mission to supplant the portrayals of slavery as an abstract, ancient sin with the imaginative, immersive contemplation of its individual human impact and aftermath" – NPR

Sarah Jarosz | <https://www.sarahjarosz.com/>

Taken from Jarosz's website:

With her captivating voice and richly detailed songwriting, Sarah Jarosz has emerged as one of the most compelling musicians of her generation. A three-time Grammy Award-winner at the age of 28, the Texas native started singing as a young girl and became an accomplished multi-instrumentalist by her early teens. After releasing her full-length debut "Song Up in Her Head" at 18-years-old, she went on to deliver such critically lauded albums as *Follow Me Down*, *Build Me Up From Bones*, and 2016's *Undercurrent*, in addition to joining forces with Sara Watkins and Aoife O'Donovan to form the acclaimed Grammy winning folk trio I'm With Her.

In the making of her new album *World On the Ground*, the New York City-based artist collaborated with producer/songwriter John Leventhal: a five-time Grammy Award-winner known for his work with Elvis Costello, Shawn Colvin, and his wife Rosanne Cash. Working almost entirely on their own, the two musicians crafted a subtle tapestry of sound perfectly suited to Jarosz's lyrical storytelling. In a departure

from the nuanced introspection of her previous work, *World On the Ground* unfolds as a finely wrought collection of stories from her hometown of Wimberley, Texas (population: 2,626), presenting a series of character sketches nearly novelistic in emotional scope. As she inhabits characters both real and imagined—exploring the tension and inertia of small-town living, the desire for escape and the ease of staying put—Jarosz reveals her remarkable gift for slipping into the inner lives of others and patiently uncovering so much indelible insight.

Yasmin Williams | <http://www.yasminwilliamsmusic.com/>

Reprinted from the *No Depression* review of Williams's latest album, *Urban Driftwood*

Yasmin Williams' second LP, *Urban Driftwood* (out Jan. 29), is a meditation on 2020 and the events of the last four years. Multi-instrumentalist Williams finished most of the songs during the COVID-19 lockdowns last year and as Black Lives Matter protesters called for change and justice...

The songs on *Urban Driftwood* are arborescent. "Sunshowers" and "Jarabi" both begin with quiet, small-scale guitar melodies but sprout as Williams' intricate, root-like system of notes unfolds and the songs eventually grow into mighty, nourishing, and breathtaking entities. In other moments of beauty, the softness of "I Wonder" will encourage you to drop your shoulders and unclench your jaw, the gentle flight of "Dragonfly" will transport you to a lush field in the middle of the summer, and the pulsating rhythm of "Swift Breeze" will blow away the cobwebs in your heart. *Urban Driftwood* is as dizzyingly magnificent as staring up at the night sky on a clear night and seeing the universe unfold before your very eyes. ~ Laura Stanley, January 21, 2021

ANNUAL MEETING

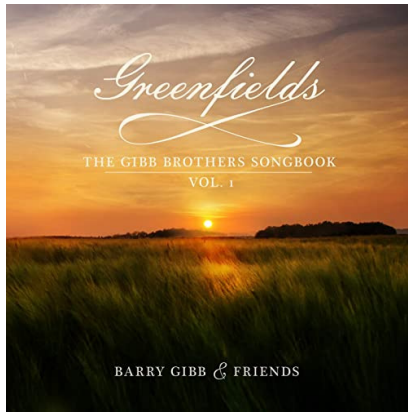
Mark your calendar for **March 14th** for the Madison Folk Music Society's Annual Meeting.

This year we will be meeting at 5:00pm and of course the meeting will be virtual.

Details will be posted on our website soon!

THE GIBBS BROTHERS' SONBOOK (VOL 1) - BARRY GIBB & FRIENDS GREENFIELDS

2021 - CAPITOL RECORDS



Review by Kiki Schueler

I am a shameless Bee Gees fan. While disco bashing may be the still popular stance, I'll listen to the Sirius XM Seventies station for hours on a road trip hoping for one of their songs. Having lost bandmates/brothers Maurice in 2003 and Robin in 2012, Barry, 74, is now the sole remaining brother Gibb (troubled non-Bee Gee Andy passed away back in 1988), and his collection of duets on Greenfields is a solid tribute to their songwriting legacy. The songs here go beyond their Saturday Night Fever heyday, reaching back to the folkier beginnings of their first wave of popularity. His choice of partners points solidly to Nashville, proving that every song is a country song at heart, but there is a definite Australian influence. Keith Urban, guitarist Tommy Emmanuel, and, a surprising Olivia Newton John all make appearances. Fitting, as the group first saw success down under, after the family moved there in the 50's from the Isle of Man. The guest list is filled out by country music elite— Miranda Lambert, Little Big Town, Dolly Parton(!), and folk-rock heroes— Jason Isbell, Brandi Carlile, Gillian Welch & David Rawlings, as well as bluegrass heroine Alison Krause. Each co-star chose their own song from the catalog.

Offering the best opportunity for the multi-part harmonies one might expect is Little Big Town, whose four members

give a dramatic feel to a massive and impressive version of "Lonely Days." They take a second bow as the angelic choir on the chorus of "How Deep is Your Love," which also highlights Emmanuel's lovely fretwork. Perhaps the slower, jive-er version of "Jive Talking" with Lambert and Jay Buchanan was a mis-step, but it's of the pure guilty pleasure variety, with each of them trying to outdo the others. Buchanan injects heartfelt soul into the verses he trades with Gibb on "To Love Somebody." When it came time for Parton to record her contribution "Words" with Gibb in RCA Studio B, she realized she was on the same spot she had recorded "Jolene." Sure, the results are a little syrupy, but they are also distinctly Dolly. Isbell and Carlile are the most likely to provide an introduction of the Bee Gees to a younger generation. In both cases, Gibb cedes center stage, stepping back and lending backing vocals. The former's take on the previously unreleased "Words of a Fool," from a shelved solo album, has a gospel fervor intensity, while the latter perfectly captures the essence of the early 70's love song "Run to Me."

Krause shines on a somewhat overproduced version of "Too Much Heaven," her soaring vocals matching well with Gibbs' own. Producer Dave Cobb (Chris Stapleton) often leans heavier on the strings and keyboards than I find necessary, but the occasional pedal steel provides a nice balance, most notably on the unexpected duet with John. Gibb's breathy vibrato is overdone on "Rest Your Love on Me," but her vocals are gorgeous. Even better is his partnering with Sheryl Crow on rhetorical question "How Can You Mend a Broken Heart," where brushed percussion and piano frame their voices. Which brings us to the record's final, and easily best, song- Welch and Rawlings take on "Butterfly." A

deep cut from the band's mid-60's output, it's an inspired interpretation, as well as the record's title inspiration. Their three breathtaking vocals benefit from comparatively minimal instrumentation, acoustic guitars carrying the main melody. It's an exceptional track that pulls you in and twirls you around, leaving you a little dizzy at the end. If a Vol. 2 is a possibility— there certainly is no shortage of material or potential pairings— I vote for more collaborations like this one.

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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Dede Goldberg.....Newsletter distribution

246-4332 ~ speedydd99@yahoo.com

Neil Morris.....Newsletter editor

358-5855 ~ madfolk@wiscomfort.com

Meg Skinner..... Scholarships

238-6950 ~ meggskinner@gmail.com

Ron Dennis

(608)228-5472 ~ rondenpho@aol.com

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EGGCORNS

I'm sure it comes as no great revelation to those who have heard some of the goofier songs my music partner Lou and I have cranked out over the decades that we have a fondness for the potential playfulness of music. We do love its abilities for being somber and serious too, but find it's often more fun for us to work giddy.

I love melodies that are rollicking and fanciful, like the Mexican Hat Dance, Nola, the William Tell Overture, Scott Joplin's rags, even slower gimmicky melodies like the Blue Danube Waltz by Strauss. I dig crazy wordplay songs from Tutti Frutti by Little Richard to weirdly structured songs like Old MacDonald Had A Farm (which doesn't even rhyme, by the way). And being the lyricist half of this orchestra, naturally I tend to focus on lyric devices. So when I caught this reprint on the web a few days ago, I wondered why I'd never heard of an **EGGCORN**, which sounds like a Wisconsin breakfast dish.

Time Magazine's May 30, 2015 issue featured an article called "This Is What 'Eggcorns' Are (and Why They're Jar-Droppingly Good)". The reason for the article at that particular time was because Merriam-Webster had just added the word to their online database.

It has taken Whither Zither another six years to catch up, though actually the word was born way back in September of 2003. At that time a University of Pennsylvania linguist named Mark Liberman, in his website Language Log, talked about a woman who substitutes "eggcorn" for "acorn." When linguist professor Geoffrey Pullam of the University of Edinburgh read that Liberman thought this device needed a name, Pullam suggested why not just call it an "Eggcorn?" And so it was. Better than calling it a Liberman-Pullamism, in the naming tradition of Spoonerisms.

The definition offered by Merriam Webster is: "Eggcorn: A word or phrase that sounds like and is mistakenly used in a seemingly logical or plausible way for another word or phrase."

One month before this dictionary entry, in a Whither Zither about nonsense and songwriting, I wrote the following about the somewhat similar "**MONDEGREEN**," which was coined in 1954 and which is pretty much in regular usage in the folk music world by now:

"Inadvertently misunderstood lyrics have come to be called *mondegreens*, named after a particular example: In the traditional Scottish ballad The Bonny Earl of Murray, writer Sylvia Wright thought it went "They hae slay the Earl of Murray, And Lady Mondegreen," when in fact it was "...and laid him on the green." She coined the term "mondegreen" for this sort of mishearing."

What is the difference between a mondegreen and an eggcorn? Folks often disagree on this, like most things linguistic. In my opinion, for instance, Merriam-Webster's *example* for "mondegreen" is incorrect:

"[A mondegreen is] a word or phrase that results from a mishearing of something said or sung: 'Very close veins' is a mondegreen for 'varicose veins.'" I think that's more an EGGCORN than a MONDEGREEN. "Very close veins" is "logical" and "plausible" in that sentence, which fits the definition of an EGGCORN. A MONDEGREEN doesn't have to make sense at all. To me, it's like this:

Varicose Veins *mondegreen*: Fairy goat swains. (Nonsensical or at least inappropriate phonetic substitution).

Varicose Veins *eggcorn*: Very close veins. (Phonetic substitution that makes some kind of appropriate sense).

In addition, often the definition of mondegreen limits it to mishearing of lyrics in a song, and not mishearing of speech in general.

Also, Eggcorns, from what I understand, can either be borne of mishearing or of intentional punning of a sort (despite Merriam Webster's unfortunate use of the word "mistakenly" in its definition), whereas mondegreens are always the result of a mishearing. When I was a kid, a favorite show was **Sea Hunt**, Thursday nights at 9:30, "*Brought to you by the G. Heileman Brewing Company of LaCrosse, Wisconsin.*" I can still picture a macho Lloyd

Bridges standing on his boat in a wetsuit saying that into the camera. Anyway my good friend Pikey's father, a diehard punster, always called Lloyd Bridges "Low Britches." I think that's an intentional eggcorn.

For just what occasion I do not remember, but in honor of some celebratory gig Lou and I were performing at the old Club de Wash, my wife Kristi and I baked cookies. I went down to Bernie's Rock Shop on Johnson Street and bought a trilobite fossil from which we made a plaster mold. Kristi made springerle dough which we pressed into the mold, and we proceeded to bake hundreds of trilobite cookies which, due to some recipe peculiarity, came out very hard. So we called them "Try-To-Bites." That, in my mind, is an intentional eggcorn.

For an example of an unintentional eggcorn, my sister Mary told me that her boy Zach, when he was a kid, thought the "rear-view mirror" was the "review mirror." Fantastic unintentional eggcorn! Kristi's sister's boy Mark, when he was a kid and his school was studying dinosaurs and the metric system at the same time, thought things were being measured in "meateaters." Eggcorn!

National Public Radio had a show on eggcorns back in 2015 ("Here Are 100 'Eggcorns' That We Say Pass Mustard") for which they asked listeners to send in their own examples. They received "several thousand." I'll finish off this episode with just a few of them:

"As dust fell" instead of "as dusk fell."
"Biting my time" instead of "biding..."
"Chicken spots" instead of "...pox"
"Extreme Court" instead of "Supreme..."
"Eyebulbs" instead of "eyeballs."
"Flustrated" instead of "frustrated."
"Hearbuds" instead of "ear buds."
"Lapkin" instead of "napkin."
"Mist of things" instead of "midst of things"
"Old Timer's disease" instead of "Alzheimer's..."
"Overfloating" instead of "overflowing."
"Pre-Madonna" instead of "prima donna."
"Scandally clad" instead of "scantily clad."
"Soul-poppers" instead of "soap operas."
"Self phone" instead of "cell phone."

And so blows this month's Weather Zephyr.

WZ for April 2021

"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

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